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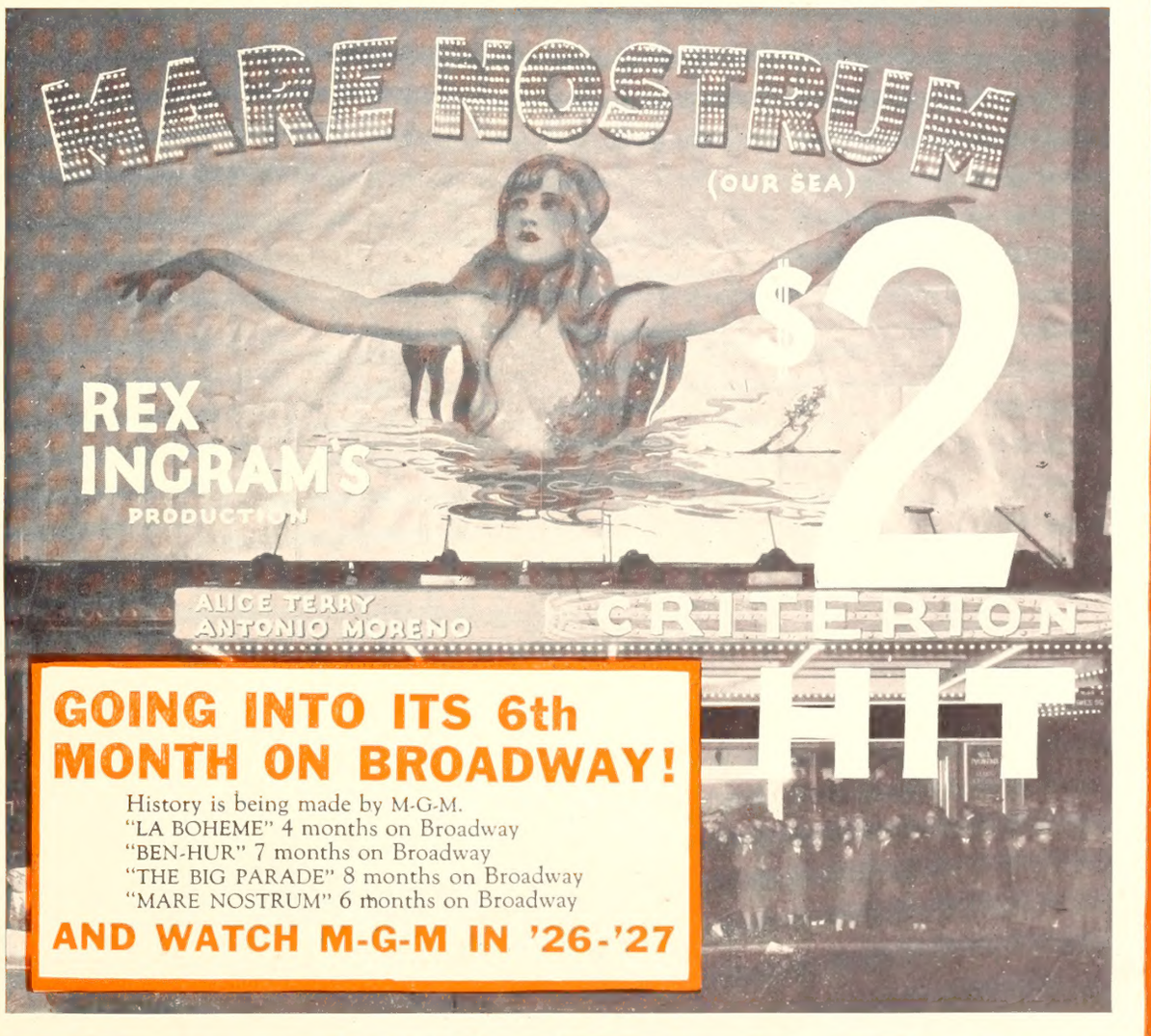
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July 3, 1926

# Motion Picture News

*Reg. U. S. Patent Office*




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**Vol. XXXIV No. 1**

*Published Weekly—$3.00 a year*

**PRICE, 20 CENTS**

*Los Angeles — New York — Chicago*

# —and now a ROBERT MORTON UNIT ORGAN

*has been selected as the*
Feature Music Attraction *in*

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*Newest and finest Cinema Temple, the*

## EDWARDS THEATRE

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GENUINE DEAGON PERCUSSIONS USED

# First of the BIG 1926-7 Season Pictures

# BEAU GESTE

HERBERT BRENON'S

*amazing production with*

## RONALD COLMAN

*(By arrangement with Samuel Goldwyn)*

**Alice Joyce · Neil Hamilton**
**Noah Beery · Mary Brian**
**William Powell · Norman Trevor**
**Ralph Forbes · Victor McLaglan**

*FROM THE NOVEL BY PERCIVAL C. WREN. ADAPTATION BY JOHN RUSSELL AND HERBERT BRENON. ~~ SCREEN PLAY BY PAUL SCHOFIELD*

One of *Paramount's* 15TH. BIRTHDAY GROUP 75 *Hits*

# Summer Time is Comedy Time

HAROLD LLOYD IN "For Heaven's Sake"
PRODUCED BY HAROLD LLOYD CORPORATION



RICHARD DIX IN "Say It Again"



"BEHIND THE FRONT"
with WALLACE BEERY
RAYMOND HATTON
MARY BRIAN



ADOLPHE MENJOU IN "A Social Celebrity"
with CHESTER CONKLIN
LOUISE BROOKS



DOUGLAS MacLEAN IN "That's My Baby"



RAYMOND GRIFFITH IN "Wet Paint"
with HELENE COSTELLO
BRYANT WASHBURN



W. C. FIELDS IN "It's the Old Army Game"
with LOUISE BROOKS



BEBE DANIELS IN "The Palm Beach Girl"
with LAWRENCE GRAY



# Paramount has them!

Member of Motion Picture Producers and Distributors of America, Inc., Will H. Hays, President

# Whirlwind is right!

## You simply can't stop 'em!

First—Capitol, New York.
Then—Loew's Metropolitan Circuit.
Then—Publix for the Metropolitan, Boston. And now

# STANLEY COMPANY
PHILADELPHIA

## Books all 12 of the Whirlwind Comedies [GALES OF LAUGHTER]



**for its magnificent Stanley Theatre, Philadelphia, and for eleven other of its most important houses.**

*Whirlwinds are a cyclonic sweep everywhere.*
*Get aboard them now.*

**Starring Charley Bowers**

*Written and Directed by Charley Bowers and H. L. Muller*

*Distributed by*

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New York, N. Y.

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# BIG NEWS!

B

W

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CLARENCE H. MACKAY, PRESIDENT

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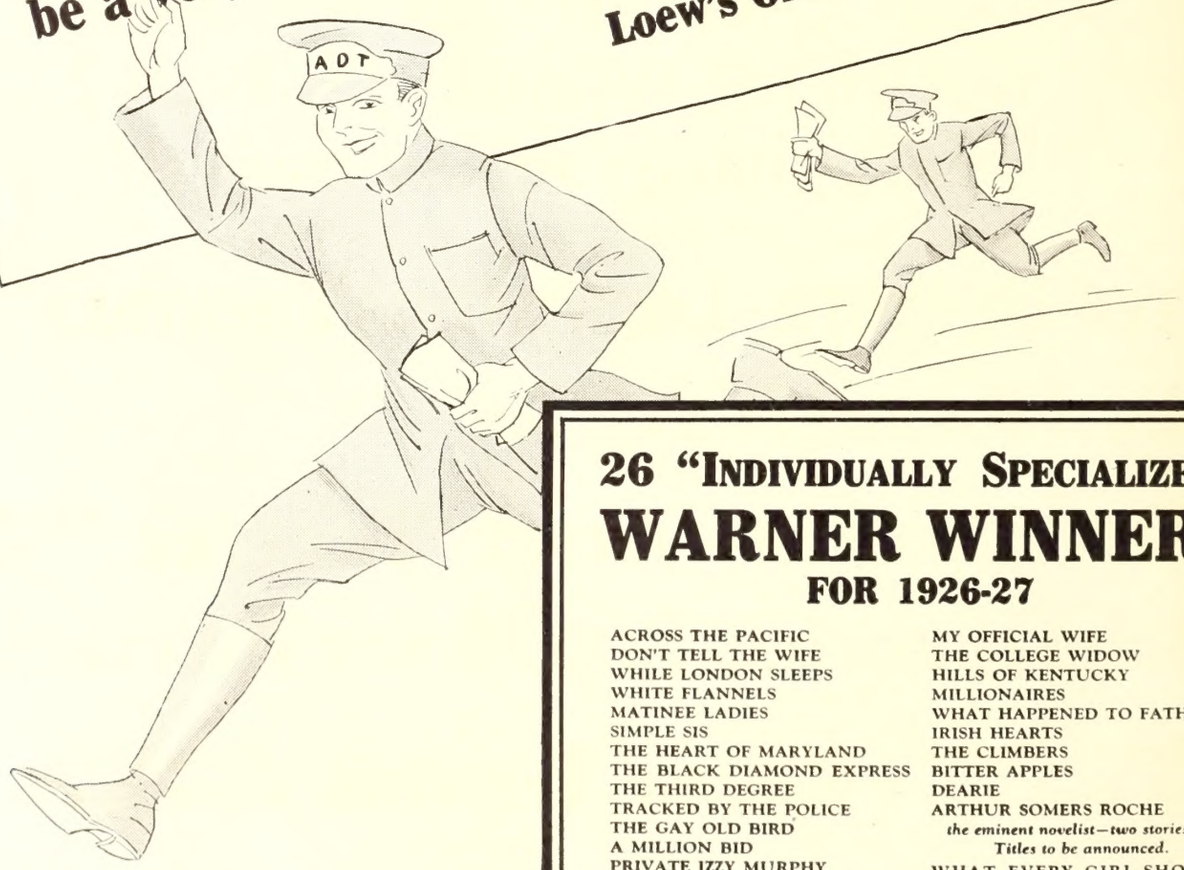
This is a fast Telegram unless otherwise indicated by signal after the number of words—"Blue" (Day Letter) "N. L." (Night Letter) or "Nite" (Night Telegram)

**CLEVELAND, OHIO**
**June 11, 1926**

**WARNER BROS., 1600 Broadway, N. Y.**

**Have just signed contract for all of your pictures. My very best wishes for what looks to be a very profitable season. Kindest regards.**

**FRED DESBERG**
**Loew's Ohio Theatres**




## 26 "INDIVIDUALLY SPECIALIZED"

# WARNER WINNERS

## FOR 1926-27

ACROSS THE PACIFIC
DON'T TELL THE WIFE
WHILE LONDON SLEEPS
WHITE FLANNELS
MATINEE LADIES
SIMPLE SIS
THE HEART OF MARYLAND
THE BLACK DIAMOND EXPRESS
THE THIRD DEGREE
TRACKED BY THE POLICE
THE GAY OLD BIRD
A MILLION BID
PRIVATE IZZY MURPHY
THE BRUTE
MY OFFICIAL WIFE
THE COLLEGE WIDOW
HILLS OF KENTUCKY
MILLIONAIRES
WHAT HAPPENED TO FATHER
IRISH HEARTS
THE CLIMBERS
BITTER APPLES
DEARIE
ARTHUR SOMERS ROCHE
*the eminent novelist—two stories. Titles to be announced.*
WHAT EVERY GIRL SHOULD KNOW

# IG SHOWMEN BOOK 26 ARNER WINNERS!

*Big Pictures for Big Houses! "Quality – not Quantity" Policy sweeps WARNER Winners for 1926-27, into country's finest theatres!*

**Fred Desberg–Loew's Ohio Theatres** Cleveland, Ohio

**Ike Libson** – Dayton, Ohio
Cincinnati, Ohio

**Wm. Epstein – Aztec Theatre** San Antonio, Texas

**John Hamrick–Blue Mouse Theatre** Tacoma, Wash.
Seattle, Wash.
Portland, Ore.

**Alton C. Emory**
**Bill Mahoney** – **Rialto Theatre** Providence, Rhode Island

**N. C. Yamins–Rialto Theatre** Fall River, Mass.

# A Memo from



*Watch For the NEW*



# Richard

Released by UNIVERSAL

# Mr. Laemmle

## MEMORANDUM

TO THE SALES FORCE:

I read the exhibitor reports on pictures and stars in the trade papers religiously. If you do—and you should—I know you share with me the joy of knowing that Universal will bring Richard Talmadge Productions to exhibitors next year.

But here is even bigger news:

Mr. A. Carlos, who **presents** the RICHARD TALMADGE PRODUCTIONS tells me that he is going to spend two and THREE times the money on every Universal Richard Talmadge Production that was ever spent on ANY of this popular star's pictures.

Think what that means—

The best and most expensive stories; supporting casts of stellar merit; settings and action on a grander scale than previously attempted; and PLENTY OF TIME to be sure that every picture is right—*right*.

Then don't forget that Richard Talmadge now has back of him all the resources of the vast Universal City and the hearty cooperation of its great staff.

I know you'll be glad to take this news to every exhibitor in the country. Nine thousand of them have played some of the previous Richard Talmadge pictures. And in all my reading of exhibitor reports I never remember one that didn't say of Richard Talmadge—"GREAT!"

Can you imagine what they'll be writing to the trade papers when eleven thousand of them play a big, new, greater Universal RICHARD TALMADGE PRODUCTION?

Carl Laemmle

# Talmadge

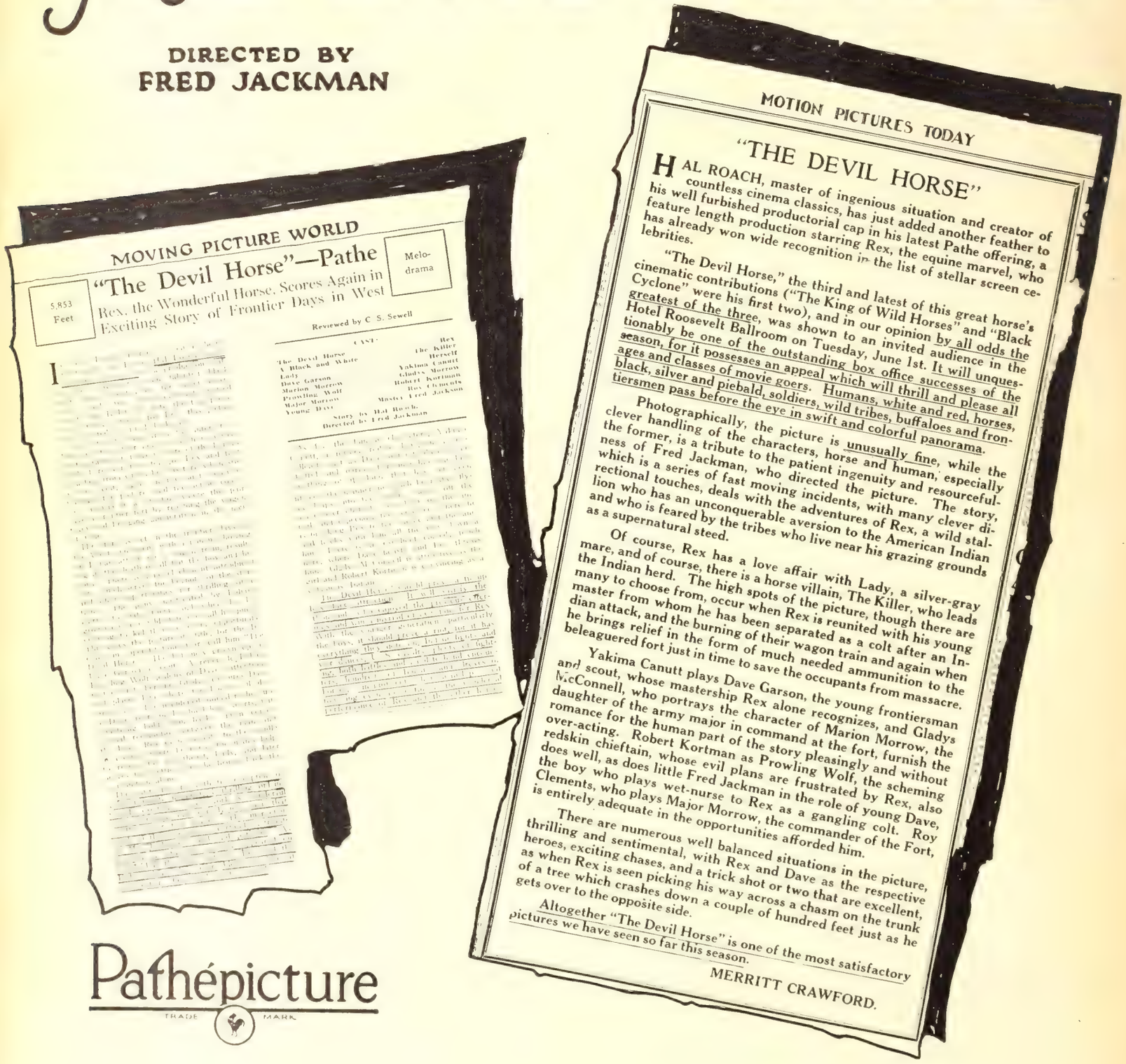
# PRODUCTIONS

# We told you it was going to be BIG!

## HAL ROACH *presents* REX *in*

# *The* DEVIL HORSE

**DIRECTED BY**
**FRED JACKMAN**



MOVING PICTURE WORLD

"The Devil Horse"—Pathe

Rex, the Wonderful Horse, Scores Again in Exciting Story of Frontier Days in West

5,853 Feet

Melodrama

Reviewed by C. S. Sewell

CAST

| | |
|---|---|
| The Devil Horse | Rex |
| A Black and White | The Killer |
| Lady | Herself |
| Dave Garson | Yakima Canutt |
| Marion Morrow | Gladys Morrow |
| Prowling Wolf | Robert Kortman |
| Major Morrow | Roy Clements |
| Young Dave | Master Fred Jackson |

Story by Hal Roach.
Directed by Fred Jackman

MOTION PICTURES TODAY

"THE DEVIL HORSE"

HAL ROACH, master of ingenious situation and creator of countless cinema classics, has just added another feather to his well furbished productorial cap in his latest Pathe offering, a feature length production starring Rex, the equine marvel, who has already won wide recognition in the list of stellar screen celebrities.

"The Devil Horse," the third and latest of this great horse's cinematic contributions ("The King of Wild Horses" and "Black Cyclone" were his first two), and in our opinion by all odds the greatest of the three, was shown to an invited audience in the Hotel Roosevelt Ballroom on Tuesday, June 1st. It will unquestionably be one of the outstanding box office successes of the season, for it possesses an appeal which will thrill and please all ages and classes of movie goers. Humans, white and red, horses, black, silver and piebald, soldiers, wild tribes, buffaloes and frontiersmen pass before the eye in swift and colorful panorama.

Photographically, the picture is unusually fine, while the clever handling of the characters, horse and human, especially the former, is a tribute to the patient ingenuity and resourcefulness of Fred Jackman, who directed the picture. The story, which is a series of fast moving incidents, with many clever directional touches, deals with the adventures of Rex, a wild stallion who has an unconquerable aversion to the American Indian and who is feared by the tribes who live near his grazing grounds as a supernatural steed.

Of course, Rex has a love affair with Lady, a silver-gray mare, and of course, there is a horse villain, The Killer, who leads the Indian herd. The high spots of the picture, though there are many to choose from, occur when Rex is reunited with his young master from whom he has been separated as a colt after an Indian attack, and the burning of their wagon train and again when he brings relief in the form of much needed ammunition to the beleaguered fort just in time to save the occupants from massacre.

Yakima Canutt plays Dave Garson, the young frontiersman and scout, whose mastership Rex alone recognizes, and Gladys McConnell, who portrays the character of Marion Morrow, the daughter of the army major in command at the fort, furnish the romance for the human part of the story pleasingly and without over-acting. Robert Kortman as Prowling Wolf, the scheming redskin chieftain, whose evil plans are frustrated by Rex, also does well, as does little Fred Jackman in the role of young Dave, the boy who plays wet-nurse to Rex as a gangling colt. Roy Clements, who plays Major Morrow, the commander of the Fort, is entirely adequate in the opportunities afforded him.

There are numerous well balanced situations in the picture, thrilling and sentimental, with Rex and Dave as the respective heroes, exciting chases, and a trick shot or two that are excellent, as when Rex is seen picking his way across a chasm on the trunk of a tree which crashes down a couple of hundred feet just as he gets over to the opposite side.

Altogether "The Devil Horse" is one of the most satisfactory pictures we have seen so far this season.

MERRITT CRAWFORD.

Pathépicture

TRADE MARK



# She's a gold-digger

# MARIE PREVOST

in

AL·CHRISTIE'S

*Laugh Special*

# "UP IN MABEL'S ROOM"

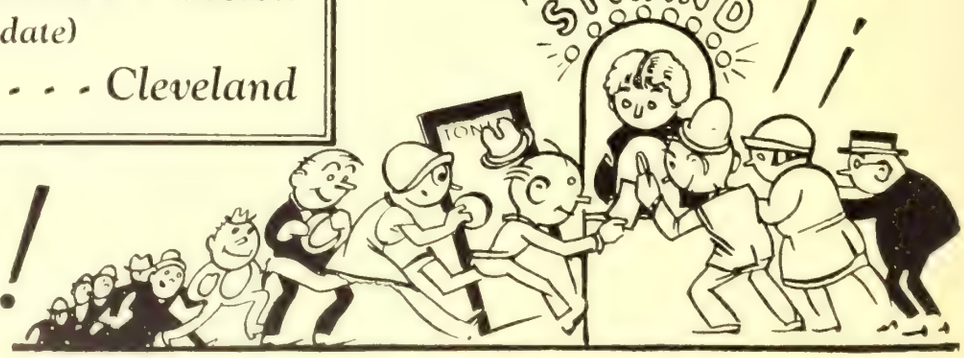


WITH
HARRISON FORD *and* PHYLLIS HAVER
*Adapted by* F. McGrew Willis *from the*
AL H. WOODS STAGE HIT *by* WILLSON
COLLISON *and* OTTO HARBACH·
*Directed by* E. MASON HOPPER
PRODUCED BY
CHRISTIE FILM COMPANY

## All the big exhibitors have dated her up

| | |
|---|---|
| MARK STRAND | *New York* |
| STANLEY COMPANY | *Philadelphia* |
| LOEW'S | *St. Louis* |
| FIGUEROA | *Los Angeles* |
| MODERN, BEACON, FENWAY | *Boston* |
| *(3 first runs day and date)* | |
| KEITH'S PALACE | *Cleveland* |

She'll dig the golden nuggets for your box office




*Watch her clean up!*

RELEASED BY

# PRODUCERS DISTRIBUTING CORPORATION

E. C. MUNROE, President  RAYMOND PAWLEY, Vice-President and Treasurer  JOHN C. FLINN, Vice-President and General Manager

*Foreign Distributors Producers International Corporation 130 West 46th Street New York, N. Y.*

# Remember the day FOX announced SANDY?

## that day made box-office history

*here's another*

# WILLIAM FOX

ANNOUNCES

# A GIGANTIC BOX-OFFICE

# SUM

# BACH

*By* **WARNER FABIAN** –

NOW—

running in McCLURE'S MAGAZINE—that means it will be read by *millions* before coming to you - - -

SUMMER

will be the *GREATEST* MO

WATCH history repeat itself! - -

# SENSATION *for* EXHIBITORS

# MER
# ELORS

## —*Author of* "FLAMING YOUTH"

THEN—

a stupendous advertising and publicity campaign behind it will guarantee your theatre soft sailing for a positive clean up!

BACHELORS

NEY MAKER of ALL TIME!

Watch FOX *for* further announcements!

*Eclipsing* "Madame X"!
*Dwarfing* all past successes!
*America's* greatest actress scores hit of her career for FBO!

# *Her* THE



**WHEN THE CENSORS CHEER IT MUST BE GOOD!**

In witnessing the Preview of "HER HONOR THE GOVERNOR" at Bards Theatre, Pasadena, my associate Mr. F. M. Chapin reports, in the parlance of the Movies, that it was a "knock out."

In the portrayal of the court scene of Pauline Frederick's love for her son, the acting was most wonderful and held the audience spellbound, and yet not overdrawn.

We are delighted to see Pauline come back to the screen with such marvelous acting. It is the policy of our Board of Review to endorse such pictures and to commend them to the public.

C. V. COWAN, Chief
F. M. CHAPIN, Assistant

JOSEPH P. KENNEDY

*presents*



# Honor GOVERNOR

*with*

# Pauline Frederick

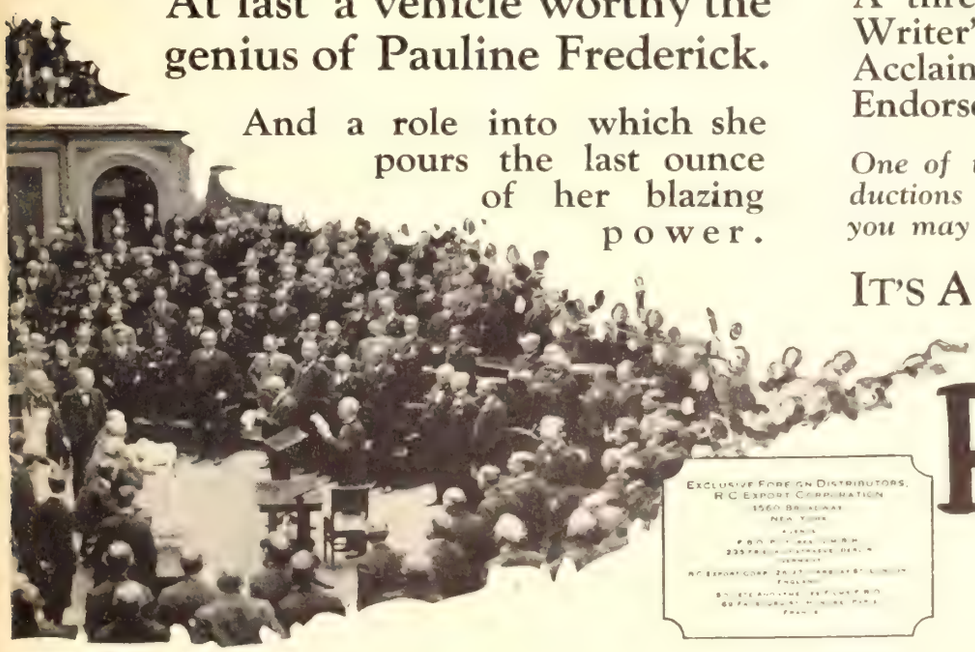
## A Hit of Hits for Greater F. B. O.!

**At last a vehicle worthy the genius of Pauline Frederick.**

**And a role into which she pours the last ounce of her blazing power.**

**A three-minute ovation at the Writer's Club preview, Hollywood! Acclaimed by Pasadena Censors! Endorsed by State Governors!**

*One of the New Season's first great productions and a striking indication of what you may expect from Greater F. B. O.*



IT'S AN F.B.O. GOLD BOND

*Brilliantly directed by*
CHET WITHEY

*Skilfully adapted by*
DORIS ANDERSON

*From the box-office story by*
HYATT DAAB
and
WEED DICKINSON

FBO

1560 Broadway
New York, N. Y

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## SCORES SCOOP NO. 4

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*AND*

## UNDISPUTEDLY FIRST WITH THE

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Kinograms was appearing on the screens of the Chicago Loop theatres on Monday afternoon *ONE SOLID HOUR AND A HALF AHEAD OF ALL COMPETITORS*

## NO MEDIOCRE PICTURES BUT 300 FEET OF ROTHACKER LABORATORY, *CUT AND*

Air mail service east and west and south *AND AT NO EXTRA CHARGE TO THE EXHIBITOR*

## *IF YOU WANT REAL SERVICE YOU'VE*

KINOGRAMS
THE VISUAL
NEWS
ALL THE WORLD

# R A M S

## --- ALL IN ONE MONTH!

INDIANAPOLIS SPEEDWAY RACE --- No. 3 - THE SHRINERS' CONVENTION

*NOW*

## GREAT EUCHARISTIC CONGRESS

## I A L

Every Kinograms first run exhibitor in Chicago had this stupendous picture on his screen for his matinee performance while his rivals waited

## SCENES ON THE FINEST PRINTS FROM THE

## *TITLED AND IN PERFECT CONDITION*

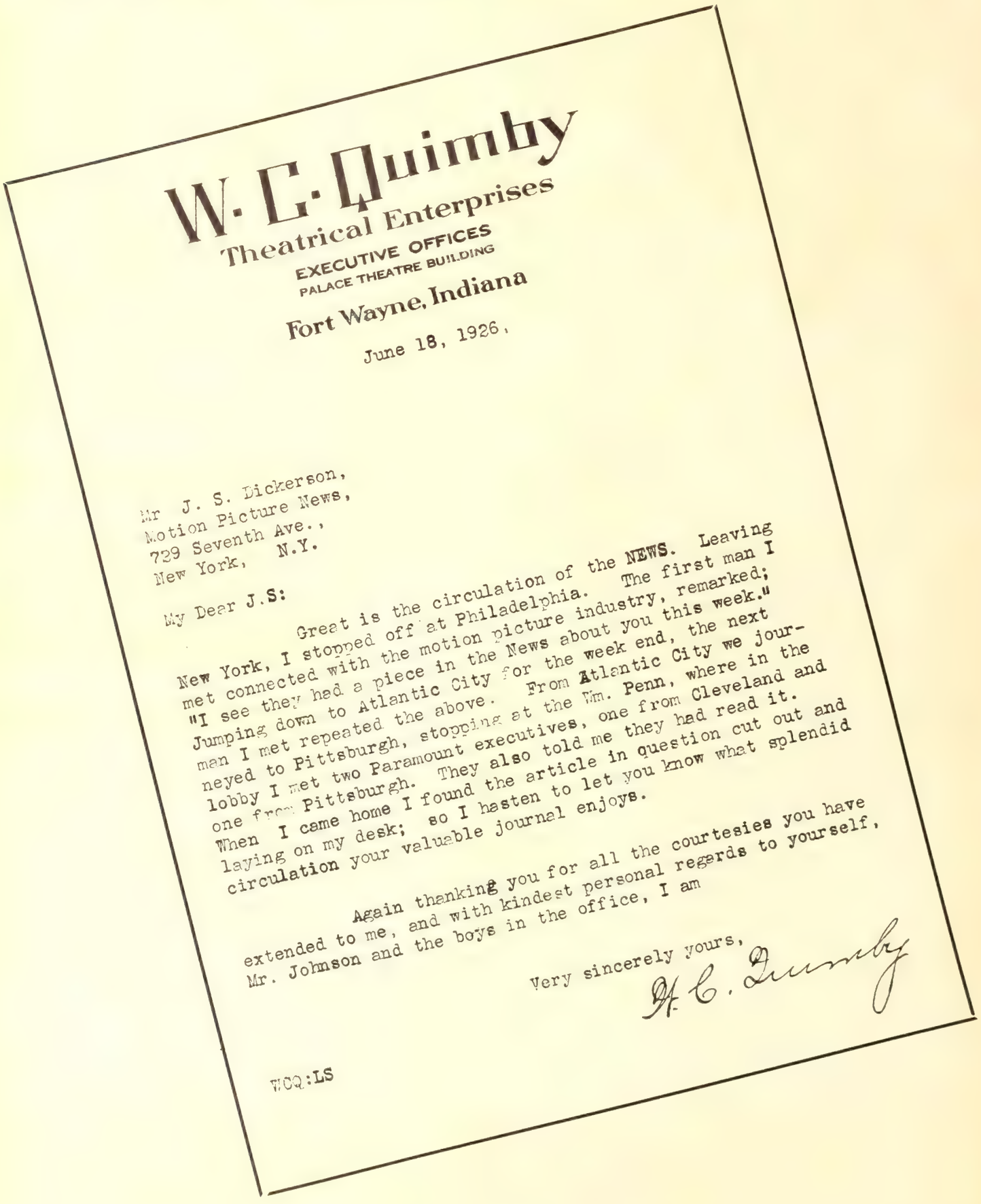
A real cash-getting, box-office-pulling scoop with one of the greatest human interest pictures imaginable

## *GOT TO HAVE KINOGRAMS*

Educational Pictures

"THE SPICE OF THE PROGRAM"

# "Great is the Circulation of The NEWS"



W. C. Quimby
Theatrical Enterprises
EXECUTIVE OFFICES
PALACE THEATRE BUILDING
Fort Wayne, Indiana

June 18, 1926.

Mr J. S. Dickerson,
Motion Picture News,
729 Seventh Ave.,
New York, N.Y.

My Dear J.S:

Great is the circulation of the NEWS. Leaving New York, I stopped off at Philadelphia. The first man I met connected with the motion picture industry, remarked; "I see they had a piece in the News about you this week." Jumping down to Atlantic City for the week end, the next man I met repeated the above. From Atlantic City we journeyed to Pittsburgh, stopping at the Wm. Penn, where in the lobby I met two Paramount executives, one from Cleveland and one from Pittsburgh. They also told me they had read it. When I came home I found the article in question cut out and laying on my desk; so I hasten to let you know what splendid circulation your valuable journal enjoys.

Again thanking you for all the courtesies you have extended to me, and with kindest personal regards to yourself, Mr. Johnson and the boys in the office, I am

Very sincerely yours,

W. C. Quimby

WCQ:LS

# The NEWS Alone Covers the Field


NEW STAR WEEK
August 1st
New sensation!
Ride? Hell-for-leather he rides!
White devil on hoofs—that's Tarzan, his horse!
Thrills? Stunts? Nothing like them before!
Good-looker, too! Personality!
Yes; star that women will love and men will whoop for!
Doing Western Specials for First National!
Go-gettem, big boy; go-gettem!
CHARLES R. ROGERS
presents
Ken Maynard
in
"SENOR DAREDEVIL"
with
Dorothy Devore
Directed by . . . . . AL ROGELL
Story and adaptation by MARION JACKSON
Production management . . HARRY J. BROWN
First National Pictures
First National Western Special!
Launching a new star in Summer is another daring First National Showman stunt! Cash in on it!

# Here's How Exhibitors are getting the coin with First National's Summer Hits

Mae Tinee, outspoken critic of Chicago Tribune, placed

**NORMA TALMADGE**
in "KIKI"
and
**HARRY LANGDON**
in "TRAMP, TRAMP, TRAMP"
among the Six Best Pictures of the Month

Records broken by

**COLLEEN MOORE**

*Read Eddie Ruben's wire from Minneapolis:* "'Ella Cinders' broke all records at Capitol Theatre, St. Paul, both box-office and attendance. Also doing tremendous business at State Theatre, Minneapolis. Audiences wildly enthusiastic. Everyone praising picture. Colleen Moore wonderful in part and does best work of her career. Picture contains every element of human appeal, drama, love, humor, pathos. One of the greatest audience pictures ever screened. Will go over big in any house."

**JOHNNY HINES**
in "The Brown Derby"
Acclaimed the season's fastest comedy at
**STRAND, NEW YORK**
Now hitting top money in first-run houses everywhere

**RICHARD BARTHELMESS**
With Dorothy Mackaill in
"RANSON'S FOLLY"
-Excellent business at Lowe's State, Los Angeles

"THE WILDERNESS WOMAN"
With Alice Pringle, Lowell Sherman, and Chester Conklin
The only show that beat the best at Midwinter Theatre, Kansas City!

Variety Reports:—
**$20,000 WEEK**
For "SWEET DADDIES"
at Warfield Theatre, San Francisco
"Jazz title pulled 'em in," says Variety. "Picture stands up and word of mouth helped."

AN ALFRED SANTELL PRODUCTION
With
GEORGE SIDNEY, CHARLIE MURRAY, VERA GORDON
JACK MULHALL, JOBYNA RALSTON
Directed by
ALFRED SANTELL

**KEN MAYNARD**
in "SENOR DAREDEVIL"
with DOROTHY DEVORE

*A live wire from the West:* "Previewed 'Senor Daredevil' starring Ken Maynard last night. It is the best western I have ever seen. Has suspense and chock-full of thrills and new situations. First National has set a new standard for westerns. Will be great box-office picture. Congratulations.—*Jed Buell, Manager De Luxe Theatre. West Coast—Bernstein Theatre Circuit, Los Angeles.*"

# -and the Banner Group will be the sensation of the Fall.

## Bank on it!!!!

First National Pictures

Motion Picture News

Volume XXXIV NEW YORK CITY, JULY 3, 1926 No. 1

# Will Hays

WILL HAYS will head the producing and distributing industry for ten years more. And we make the prophecy that those ten years will be years of continued construction within and without this industry.

The question is constantly put to me: Just what has Will Hays done?

And this is our reply:

When he came to the field, some such man was greatly needed.

* * *

TO have the manufacturers of a large, new and highly competitive industry join hands in an effort for the common good was a long step forward. It does credit to these men. It was the most important advance ever made in motion pictures.

This group has held together since its inception; now it pledges itself for ten years more. That, surely, means as much as any portent can, ten years more of solidity. That is highly gratifying.

Mr. Hays has cemented this group interest. That, in itself, is a complete accomplishment.

* * *

HIS has also been a powerful influence in keeping pictures to the line of their enormous responsibility as an incomparable force in the social and cultural worlds. Just how large and difficult a work this is no one can well realize from an outside viewpoint. It has been done. No one can say otherwise and no one can minimize the importance of the situation.

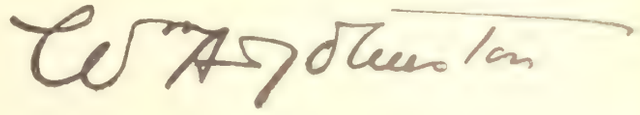
There is a better understanding today of the picture and its industry in the outside world, a greater respect toward it from those who would limit its power and its legitimate progress.

* * *

WITHIN the industry, which from the beginning has had more than its share of civil warfare, there is today a better feeling by far and a better mutual understanding than has ever prevailed. The contractual relations between distributor and exhibitor over a commodity whose unstable price is without parallel in the business world have been placed upon a uniform basis and with stipulations that are constantly being improved.

* * *

IF this isn't progress I don't know what is. It has been, most obviously, a man-sized job, and the thing for all of us to do is to take off our hats to the man who has done it and is courageous enough to tackle it for ten more years.



MOTION PICTURE NEWS

JULY 3 1926 — Vol. XXXIV No. 1

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Branch Offices: 845 S. Wabash Ave., Chicago, Ill. Room 616 Security Bldg., Hollywood, Calif.

# Speaking Editorially

THERE are increasing signs that motion picture censorship in New York State is doomed. News reels have already been exempted by legislative act; and now comes a legal opinion by the Attorney-General, defining motion pictures of boxing matches as news, and ruling that the censorship board has no power over them.

IN this connection, The New York *Herald-Tribune* comes out flat-footed for the repeal of all picture censorship in the following editorial, which goes to the heart of the censorship absurdity:

"Boxing contests are permitted under the New York law. They take place at regular intervals here and in other cities of the State. Any citizen who can afford to buy a ticket may attend them. Yet the State Motion Picture Commission has been inquiring of Attorney-General Ottinger if it did not have the right to forbid their reshowing on the film. Mr. Ottinger informed them that no such right existed.

"The matter is not of especial importance save that it indicates the disposition of the commission to censor everything that it is permitted to censor. It never appears to regard the law in such cases made and provided as either sufficient or enforceable. *There is something in the nature of the censor that makes him want to meddle. Give him the right to say what may be seen and what may not be seen, and he soon will be guided by personal preferences, which may be widely at variance with the ideas of the majority of the people.*

"To enact a statute the vote of two houses of the Legislature and the consent of the Governor is required. But a censorship board, if granted the powers it believes should be vested in it, can continually make little laws and enforce them.

*"It would be better for the people of the State if the Motion Picture Commission were abolished altogether."*

HERE is a sound thought on production from Ralph Block, supervising editor of Famous Players, as published in the *National Board of Review Magazine:*

"The economic development and artistic development of the film must come hand in hand. In time, perhaps, audiences will be divided and separate pictures made for separate audiences. In that day we will see the motion picture at its height. But in the present day the businesslike operation of motion picture studios is leading directly to a more careful conception of what is to appear on the screen. Large studios now rule that no director shall hire an actor or have a setting built or turn a crank until he has a coherent, homogeneous, well devised dramatic blueprint of what he intends to create. The haphazard methods of the past are fading away, and as a result the motion picture itself becomes more unified, more tightly drawn together, set in its proper rhythm and tempo. The need for economy, because of the great and mounting costs involved, means that pictures will less and less include scenes, characters and ideas that are unrelated to the vital, central whole. In effect it means pictures more interesting, more entertaining, as well as more efficiently made."

## Declares Buyers' Guide "Helpful," "Constructive," "Most Attractive"

Mr. William A. Johnston,
Motion Picture News,
729 Seventh Avenue,
New York City.

Dear Mr. Johnston:

For several days I have intended to drop you a line in praise of The Buyers' Guide which you published under date of June 12th. This is certainly a mighty fine piece of work, helpful and constructive and at the same time most attractive from a publishing standpoint. The color sketches are beautiful. Congratulations!

Sincerely yours,
RICHARD A. ROWLAND,
General Manager, First National Pictures, Inc.


| | |
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# AN EDITOR ON BROADWAY

## The Week in Review By William A. Johnston



Eugene H. Roth

WE hear that "Blue Boy," second of Eugene Roth's Romance Series in Technicolor, has been finished and will be ready shortly for showing. Advance reports are that this subject will equal, if not surpass, "The Vision," which has already been hailed by both public and newspapers as a real work of art.

This color series deserves the utmost commendation not only for the worth of the pictures, box-officewise, but also because it is a sincere effort to put something new and beautiful on the screen.

* * *

EUGENE ROTH is one of the very rare examples of an exhibitor who becomes a producer—and successfully so. His handling of large theatres in the past gives him insight into the need for novelty, and the way to create it.

The creators in this industry cannot receive too much encouragement. We are all in their debt.

* * *

THIS is the picture business! The other day a large company decided to make a certain picture. Next they picked a director, and two others for alternate choices. Next day they called up this office for information—as to how and where to reach these directors.

Director A, we told them, was under a long-time contract with another large company. We thought director B was also—with the same company. But to make sure we called up an executive of the company. He didn't know.

Director C, we were pretty sure, was under contract with still another company. To make sure we phoned an executive in that company. He didn't know.

* * *

YES, it's a funny business.

Bob Cochrane tells this one, in connection with the reissue—six years old—of "Outside the Law," which has just scored so remarkable a success at the Colony.

Universal got to thinking about reissues one day and passed the idea along to exhibitors. The exhibitors interviewed on the subject put thumbs down on the idea—would have nothing of it. So Universal determined to try it out in one of their own theatres. Broadway was too much in the trade limelight, should the experiment fail; so they decided on Pittsburgh and a print of "Outside the Law" was sent to the Cameo Theatre there. It went over big; so big that they decided to put it in the Colony Theatre, New York.

They brought over the print to match it with the negative and found what had found such great favor with the Pittsburgh public lacked the whole half of the last reel, which also contained the picture's big punch.

"Now, you critics," said Mr. Cochrane, "please figure that out."

* * *

*Since this industry makes one of the foremost products in the way of popular consumption, the following figures from "Manufacturers Record" are of vital interest:*

*From* 1920 *to* 1925 *the population of the United States increased* 10,299,000.

*This is* 38% *greater than all the population of New England. It is a greater gain than had we absorbed all the population of Canada, or of Australia and New Zealand combined.*

*But the consuming capacity of the country gains faster than the population. So the huge increase of* 10,000,000 *—a new country in itself—means an increase in consuming power probably equal to what* 20,000,000 *of people represented ten years ago.*

*As between* 1916, *then, and* 1926 *our theatres' capacities should normally have increased by one-fifth.*

*In five years the purchasing power of the country, it is computed, has increased by five and a half billion dollars, or more than a billion dollars a year.*

*When this tremendous growth is considered, the menace of over-seating looms less as a reality.*

* * *

IT is always a delight to watch Emil Jannings display his gift of pantomime. Here is one actor who believes thoroughly in living the particular characterization which is assigned him. We often hear from our own home-breds the argument that the reason they could not do justice to their performances was because of some structural weakness in the story or characterization. Yet here comes Jannings who never fails to endow his celluloid creations with the breath of life. The stories may widely miss the mark—but Jannings always strikes the bull's eye.

Now that he is coming to America we will watch closely to see how he reacts to our technique. Will our productions envelop his personality, or will he rise above them to act with a verisimilitude of life?

No screen player today has had a more varied assortment of roles than Jannings. He has so submerged his personality that one sees beyond the environment of the character portrayed—and sees the soul of the man. Thus we peer beyond the surface in "Variety"—and again Jannings enacts a study of a soul in conflict—a study which will ring down the corridor in the film hall of fame. It is a worthy companion role to that of the pitiable old man in "The Last Laugh."

* * *

THE same invisible forces which guide a man's conduct take him in charge and wreck him. Boisterous, playful, cunning, proud, a big mastiff sure of himself and his strength—he plays upon his emotions and becomes so much animated stuffing in the hands of the wily temptress—whose passion is men.

This "Variety" is a triangle story of the theatre or more properly speaking, the music hall. It builds in typical Germanic fashion—and marches inexorably to its destined tragic climax. The director catches the appropriate moods—shaping his conflict here, shading his contrasts there—and the result is his figures move with life.

The brutish cavalier of the carnival renounces his marital vows. A woman, soft and sensuous—with big, limpid eyes comes stalking across his doorstep. The slattern he calls his wife bows down with grief and humiliation. And her man runs away with his new mistress—runs away to reap the age-old insults and taunts of his careless friends who have knowledge of his degradation.

* * *

THERE is true character-building in this picture—shot as it is with varied shadings. The big playboy has become prosperous—and he feels himself secure. He is the catcher in the aerial act. The spectator feels the awful suspense for it is easy to anticipate that some catastrophe will occur. The director surprises us with his climax. It is so easy to miscalculate the rival's leap. But the half-crazed anchor man has a more fitting vengeance in store for him. He will make his fight to his opponent in the knowledge that his superior strength will enable him to conquer. His dark and bloody deed is accomplished [illegible] the law—to pay the supreme penalty.



*With inward tears and trepidation Bert Roach, M-G-M comedian in "A Certain Young Man," salutes the Fourth of July*

# PICTURES AND PEOPLE

## AUTHOR AND STAR DEBATE

AN interesting, and amusing, public debate on the unusual topic, "Should Motion Pictures Be Tolerated?" took place in London recently. The affirmative was upheld by Betty Balfour, leading British screen star, while Gilbert K. Chesterton, the author, essayed the negative side. Objecting to the form of the question, Miss Balfour said that on behalf of film artists she "could not tolerate being tolerated.

"Think what the film offers," she went on. "You can go through the desert or visit the Eskimo; you can learn all about the home life and domestic worries of a wasp without being stung." And with a clever hit at her opponent, Miss Balfour added: "And you can see stories by famous authors at less cost and in less time than it would take to read their books, and with alterations and additions which the authors themselves never thought of."

Mr. Chesterton, also disagreeing with the side he represented, said: "In the circumstances it is impossible to attack the film even if I desired. I do not believe little boys are led on to crime by films. In my own childhood, before the existence of films, my personal depravity was always equal to any demands upon it."

He suggested a more general kind of objection on the grounds that the pictures are an instrument for creating illusion and unreality on an enormous scale. "As Miss Balfour said," the author declared, "we can study the life of a wasp without being stung. That is the point. We imagine we know all about the wasp, but if we have never been stung we do not. In the same unreal fashion people by means of the film can study an army without the danger of its fighting, or a mob without the danger of its rising."

Your philosopher may find this alarming, but what



***Claire Windsor, M-G-M featured player, stopped work on her latest production to do this impersonation of Betsy Ross***



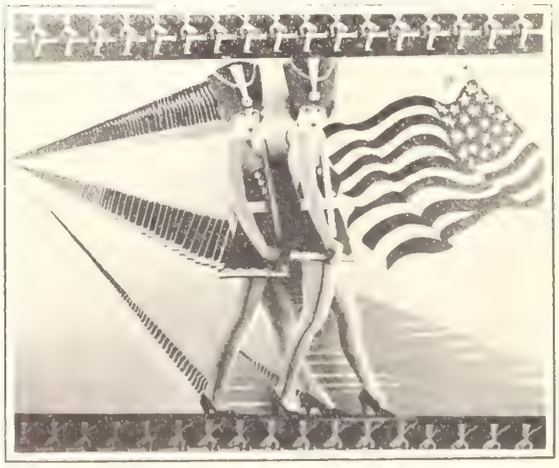
*Edna Marian, who recently became a member of the Christie Comedies organization, makes up for a role in a new comedy*



***F. Richard Jones, vice-president and director-general of Hal Roach comedies released through Pathe***



*Snookums, who appears in the Stern Bros. Universal release "The Newlyweds and Their Baby," as Uncle Sam before his teens*



*Alberta Vaughn and sister Adamae with their painted army are all set to march on Independence Day, which breaks up the production schedule for "Collegiates" (F. B. O.), Alberta's first feature length starring vehicle*



*Marceline Day, featured in "The Gay Deceiver" (M-G-M), faithfully observes "National Fire-Cracker Day" though rather timid about it*

a comfort, what a virtue this quality of the motion picture has been, is, and we daresay, will continue to be in the reckoning of the rest of humanity.

## PERFECT REALISM

THE extraordinary realism with which comedy producers stage their pictures has become a taken-for-granted matter when the scenes are flashed on the screen, but it is quite another thing when the actual filming of the incidents are observed by visitors to the studio. During the recent convention of the M. P. T. O. A. in Los Angeles, a group of exhibitors visiting the Educational Studios in Hollywood happened in just as Johnny Arthur was enacting a scene in the window of a burning building. Smoke and flames spurted from the window and a pressure hose squirted a stream of water on the comedian, who added to the realism of his pantomime shouts of "help, save me." One member of the group of visitors, responding to the emotional excitement which prevailed about the set, rushed for a fire signal box and turned in an alarm—under the circumstances that he thought there actually was a fire—an act stamped by real presence of mind. In about five minutes, the streets in front of the studio were cluttered with fire engines. Luckily there were several motorcycle cops escorting the exhibitors and they explained to the fire captain what had happened.

## CONDON WRITING SCENARIOS

CHARLES R. CONDON, for several years identified with studios as a publicity director and a unit production manager, has deserted those occupations for scenario work, a goal toward which he has been aiming for some time and for which he has prepared himself with a thorough knowledge of production methods. He has just completed the script of Russell J. Birdwell's "The Final Extra," a newspaper story which will go into production for the Renaud Hoffman company with the author directing.

Condon, who thus launches out on a career as a free lance scenarist, was publicity manager for Louis B. Mayer prior to the M-G-M merger, at which time he became publicity director at the big Culver City plant. He left this post to spend a year as a unit production manager at the same studio in order to obtain practical stage experience preparatory to entering scenario work. While in the production end he worked with John M. Stahl, King Vidor, Fred Niblo, Jack Conway, Phil Rosen and other M-G-M directors.

## HELEN KLUMPH TITLING

HELEN KLUMPH, well known as a newspaper and magazine writer in New York for *The Telegraph*, *Picture-Play*, the Los Angeles *Times* and other papers, has been added to the title writing staff of Fox Films on the West Coast. Her first assignment is Belle Bennett's "The Lily," to be followed by "The Return of Peter Grimm."



*Kenneth Harlan, who originally created the role of Fowler in "The Flame of the Yukon" for Triangle, congratulates Arnold Gray on his performance in the new Metropolitan version for P. D. C., while Matthew Betz and Director George Melford look on*




*Lloyd Hamilton has his hands full in this scene from "Here Comes Charlie," an Educational-Lloyd Hamilton comedy. A child in the lap, Lloyd has discovered, is worth two in the arms*

## EUROPEAN DIRECTORS

AN unusual amount of novelty is promised for film fare of the coming season, judging from the number of directors from abroad who have started or will soon start for various American companies.

F. W. Murnau will arrive about July 1st with a print of "Faust" for Metro-Goldwyn-Mayer. He will go to the Coast to film Sudermann's "Trip to Tilsit" for Fox.

Paul Leni has left for Universal City, possibly to do "The Cat and the Canary" as his first American production.

E. A. Dupont is already at work at Universal.

Lothar Mendes is directing "The Duke of Ladies" at Cosmopolitan as a Robert Kane production for First National, while the latter company will later have another German director, Alexander Korda.

Michael Courtice is in Hollywood, where he will do a French farce for Warner Bros., to be followed by "Noah's Ark."

At Famous Players-Lasky, Maurice Stiller, a Swedish director, will pilot Pola Negri in "Hotel Imperial" under the supervision of Eric Pommer, leading German producer formerly at the head of Ufa.

## CHARITY TIE-UPS ABROAD

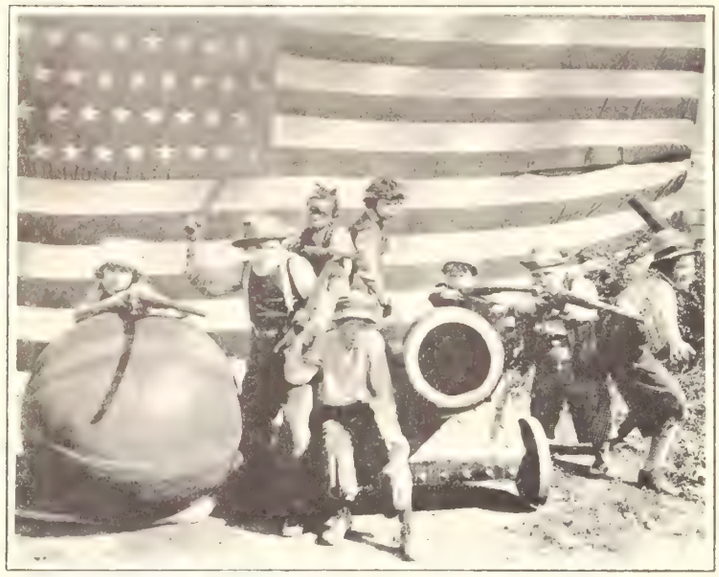
EXPLOITATION men abroad are beginning to realize the solid and permanent value of charity and benefit tie-ups. The Berlin premiere of "Sparrows" was held for the benefit of the orphans of the city, and the mayor turned out for a picture for the first time. The British tour of the Merto-Goldwyn-Mayer Trackless Train is being conducted for the benefit of the reconstruction fund to save Middlesex hospital, London. The Plaza Theatre, Paramount's new London house, has endowed a bed at the Charing Cross hospital, the tablet being unveiled by Dorothy Gish, whose picture, "Nell Gwyn," opened the Plaza.

## A FILM ROMANCE

ALTHOUGH their engagement had been announced no date had been set, and the wedding on June 8 of Robert Z. Leonard, director, and Gertrude Olmsted, screen star, at El Mirasol, near Santa Barbara, came as considerable of a surprise to the film colony. The ceremony was a private one, with Dr. Davies of the First Congregational Church of Santa Barbara officiating. Edna Murphy was maid-of-honor and Willard Cole the best man. The Leonards first met while he was directing her in the ingenue role of "Time the Comedian" at M-G-M.

## JOE O'NEILL DIRECTS F. B. O. NEWS

COLONEL JOSEPH JEFFERSON O'NEILL, formerly one of the star reporters of Park Row, and more recently attached to the staff of Will Hays, has been appointed Publicity Director of F. B. O. Ed McNamee, Director of Sales Promotion, has been supervising the publicity but will devote all his time to the sales work.



*The "Our Gang" kids in an attitude of defense in the great battle of July Fourth. This action photo was snapped on the Hal Roach lot, where the Pathe releases are produced*

## ARMY PICTURE THEATRES

THE second anniversary number of *The Theatre News*, publication of the Kansas City Branch of the U. S. Army Motion Picture Service, was published this month. The publication, which is entirely informal and unofficial, is devoted to the interests of the Army Theatres, which, it might be added, are being conducted on a basis of modern showmanship in exploitation and presentation of pictures. The Army theatre directors or managers in the Kansas City zone have the advantage of a theatre trade paper, specializing in their particular problems of theatre operation, in this well edited and interesting *Theatre News*.

From an article by Thomas H. Martell, director of bookings, published in the current issue of *The Theatre News*, we learn that the War Department Theatres "are no longer an experiment or something subsidiary, but instead are now established as one of the most important units in the regular organization of practically all camps, posts and stations." As proof of their value to the Service, the author cites a case where at a certain eastern camp showings were suspended for a month prior to the departure of troops for summer training camps. The post requested the War Department to continue the showings up to the time of departure of the troops, the communication declaring that "the pictures help to maintain a high morale."



*Ernst Lubitsch, Warner Bros. director, was among those to greet the S. S. Hamburg, the first German naval vessel to arrive on the Pacific Coast in twelve years*

## FACTS FOR PSYCHOLOGISTS

"SOME day," says James R. Grainger, General Sales Manager of Fox Film Corporation, "psychologists are going to discover moving pictures. And when they do they will use 'picture palaces' as lecture rooms and studios as laboratories. When the curtain came down on the war on November 11, 1918, psychologists prophesied that the crowd mind would turn against all that savored of war, and that it would be at least a generation, before war entertainment could make money. Then came Professors Laurence Stallings and Maxwell Anderson with 'What Price Glory?' to upset the theories."

Grainger says that announcements that Fox would make a screen version of "What Price Glory" instead of bringing warnings against the re-awakening of war memories, has initiated a veritable flood of mail to the Fox offices containing advice on how to bring the picture nearer to the brutal facts of war.

"It is my belief that the democratic spirit which rules the world's peoples has fooled the psychologists. 'What Price Glory,' whether its authors so intended or not, is to the common soldier what the memoirs of the great are to the upper crust."



*Sidney Olcott discovered this antiquated folding chair on the set of "The Amateur Gentleman," an Inspiration Picture for First National, and decided that it must have belonged to some prehistoric director, of whom he proceeded to give an imitation*

## CAULIFLOWER PRESERVATION

THE prize ring—or if you insist, "the cauliflower industry"—has supplied the photoplay with many a battle-scarred type to enact the "hard guy" roles, only to find that after a fair actor had been made of a good type, the "type" was lost to them—thanks, or curses, to the art of plastic surgery. Now the picture people are protecting themselves, and the cauliflowers, with clauses in contracts they sign. "Gunboat" Smith has signed an agreement with Paramount to act in pictures, and a clause in the contract specifies that the artist's engagement is based upon his unique and individual appearance, and that the artist "hereby agrees that he will not cause or permit any of his features to be altered by plastic surgery or otherwise." The Gunner, we are told, scanned that particular clause, said "suits me," and signed on the dotted line.

## STRIKE WORKERS HONORED

AT a recent luncheon in London of the Kinematograph Renters' Society in honor of F. A. Enders and F. Hill, the two men who were responsible for the organization which kept the theatres supplied with films during the general strike, some interesting details of this situation were given by S. Rowson, who presided. Ten central "dumps" were created through the United Kingdom, and from London to these and back again 14,500 reels were conveyed, as well as 1,100 parcels, all delivered in good time to the theatres. The freight thus handled amounted to nearly 3,000,000 reel miles, and the average cost was about two cents for each 13 miles per reel.



*Interesting camera studies of Emil Jannings, whose latest screen vehicle, "Variety," is soon to be released in this country by Paramount. At left and right are character poses from "Variety." In the center, a recent portrait*

## JANNINGS DISCUSSES HIS ART

ALTHOUGH Emil Jannings is generally considered by American film audiences to be one of the foremost character actors of the screen it is surprising how little exact knowledge is prevalent in this country about the man himself. The very fans who can give you a fund of data concerning the private life of this screen personality and that if asked about Jannings will supply the information that he is a great actor who appeared in "Passion," "The Last Laugh," "Quo Vadis" and in "Peter the Great," and some may add that he was born in Brooklyn—which he was not, Manhattan being the actor's birthplace—and went to Germany with his parents when he was very young.

The actor's very appearance is obscured in a maze, and amazing, array of characterizations of widely differing physical makeup, while his views on the subject of acting have been as conspicuous by their absence from the columns of newspapers and magazines as those of lesser lights have been prominent through repeated printing of their ideas not only on the histrionic art of the screen, but of the stage, on cooking and on how to decorate a parlor, a bedroom or a bath.

The mystery of what Jannings really looks like and how old he is will be solved for the rank and file of the picturegoers here when "Variety" is generally released in this country by Paramount.

In "Variety" Jannings is revealed as a smooth-shaven man, about 40 years old. He is powerfully built but he has not the face of an actor, resembling rather a captain of industry. In repose his face is stern, almost severe, but when he laughs Jannings is disclosed as a man who, as he says, loves life and the ladies.

Most folks think of Jannings merely as a distinguished screen actor. He is not that at all. For many years he has been one of Germany's leading stage actors.

Asked by an interviewer to name his favorite role, Jannings said:

"I have no favorite. I only ask—am I playing a man? A great many stories have been offered me in which I would be playing a man who was something more or less than human. I will not play a man who is either too good or too bad to live. To be exact, I will not play any fellow who is all good, nor any creature who is all bad. There aren't any such people! I despise heroes. I don't believe in villains. I believe only in men—under varying circumstances.

"But this is true: whatever part I am playing, I live it. Ask my wife! She will tell you that for weeks I have been the damndest dog that ever ruined a home. I am in the mood of my character by night as well as by day. It becomes unpleasant for me, as well as for other people. When I played Henry VIII my wife was afraid I was planning to murder her. When I played Peter, the studio managers thought I had delusions of grandeur.

"When I played the old doorman in "The Last Laugh" my daughter was ashamed to be seen on the street with me, for she said I shuffled along with my head hanging. I had what you call the inferiority complex and I had it bad. When I played Nero I ate so much that I gained 15 pounds. All this is not pose with me; it's business. I can't drop a part at 6 o'clock at night and pick it up at 9 o'clock the next morning. Some actors can. I often wish I could. But I've tried it and I've lost my character, and whole days' work have been N. G.'d while I was trying to find it again. But when I am through then I am just Jannings, a lazy fellow who likes to eat more than is good for him, to drink a little and to laugh a lot—and look at the ladies!"

About America's film future Jannings is an optimist.

"Europe has come into the maturity of film art—big, serious stories, great dramas—too early," he said. "Because film technique is just beginning. As America grows in artistic appreciation the quality of her film material will advance, slowly, just as screen technique grows into something greater than we have ever dreamed of. There, the artist and the mechanic will arrive together—and the result will be magnificent."

## TOM WALLER NOW CONVALESCENT

TOM WALLER, assistant to Joseph Seider, Business Manager of the M. P. T. O. A., has been confined to his home since returning from the Los Angeles convention, following a major operation upon his nose. The trip through the desert on this exhibitor's junket aggravated an old ailment and made an immediate operation necessary. Since leaving Associated Exhibitors, Tom has been broadcasting news of the theatre owners and editing the official bulletin of the organization.



*Gardner James signs five year contract with Inspiration Pictures. Left to right: J. Boyce Smith, general manager of Inspiration, James, and A. A. Kidder, Jr., attorney for the actor*

# Germany Must Have American Films

## Needs Them in Order to Supply Demand of Market—In 1925, Thirty-five Per Cent. Came From America

By Heinrich Fraenkel

Berlin Correspondent, Motion Picture News

HERE are some interesting figures taken from the German trade paper "Lichtbildbuhne," amply proving that in spite of all the talk about antagonism against American films, Germany, practically speaking, cannot do without American pictures in order to satisfy the demands of her market:

Altogether Germany in 1925 consumed 618 full-length features. Two hundred and eighty-six of these have been home productions, while 218 came from America, and 114 from other foreign quarters. This means to say that America supplied 35% of the German market's demands.

Now it seems to be a rather significant fact that the leading German trade paper is seriously analyzing the practical consequences of "Anti-Americanism," viz., the practical possibilities of doing away with American films altogether. The German trade paper states that this would be an utter impossibility in view of sheer necessities of the market, to say nothing of other important arguments. Here's what they say: If, theoretically speaking, the German market would try to forget America altogether, they would have to raise their own production to about 430 films a year and their imports from other European quarters to about 170. In order to accomplish such a considerable increase of home production the industry would have to find new funds to the extent of more than five million dollars. This, however, under present conditions, would be an utter practical impossibility. Which means to say that, even if she wanted, Germany could not do without American productions just now.

It seems to be a very pleasant fact, however, that it's not only this argument of sheer necessity which makes the German trade paper stand up against 100% "Anti-Americanism"; moreover, they emphasize the very natural fact that even if she could, Germany should not do without the pick of the American productions, which generally used to be so favorably acclaimed by the German public.

If, at the present moment, American pictures seem to be in an awkward position in this country it is, according to the trade paper's opinion—and I know for certain that it really voices the opinion of the majority of the trade—principally due to the fact that American productions have lately been too badly edited and exploited for this country. Most of the blame for this, of course, should be attributed to the German renters who have been handling those pictures. Part of the blame is also attributed to the American home offices for having failed to always properly appreciate the "atmosphere" of the market and, having thus repeatedly caused some ill feeling by this tactical blunder of trying to force American methods instead of rather adapting them to the specific atmosphere of the market.

However this may be, one can resume as a very pleasant fact that the German trade—or at least its big majority—certainly bears no ill feeling against the American trade and that it is all ready and set for practically carrying through that "Internationalism" of the trade which (principally in after-dinner speeches) has so often—and quite rightly—been termed to be the very life and soul of this trade of ours.

### Huge Increase in April Exports Over March

AN increase of more than a quarter-million dollars in the value of our motion picture exports in April as compared with March is indicated by figures just issued by the Department of Commerce, Washington, D. C., showing April shipments to have totaled 24,550,549 feet, valued at $960,127, against 18,681,303 feet, valued at $674,483, in March.

Exports by classes in April were: Unexposed film, 3,984,594 feet, valued at $107,903; negatives, 744,329 feet, valued at $220,144; and positives, 19,821,626 feet, valued at $632,080.

In addition to our foreign exports, 226,038 feet of film, valued at $15,841, were shipped to Porto Rico during the month; 755,610 feet, valued at $7,453, to Alaska, and 400,248 feet, valued at $5,740, to Hawaii, a total of 1,381,896 feet, valued at $29,034. Shipments to these territories in March totaled 878,198 feet, valued at $14,020.

# Texas Movie Season Drive Outlined

## Propose Fund For State-wide Advertising; Hays Office Receives Many Letters Praising Press Book; Committees at Work

THE opening of Greater Movie Season in August will be celebrated with a state-wide campaign in Texas in which every exhibitor will take part under the leadership of H. A. Cole, president of the Motion Picture Theater Owners Association of Texas. The exhibitors will model their drive upon much the same plan as that used last year by H. M. Richey, general manager of the Motion Picture Theatre Owners of Michigan, and which will be repeated by him this year.

The exhibitors of Texas will contribute two percent of their receipts of an average August to the campaign and it is proposed to raise a fund of ten thousand dollars for advertising, publicity and exploitation throughout the state.

The Greater Movie Season Contest will be carried in the Dallas *News*, Houston *Chronicle* and the San Antonio *Light*. The Texas theatre owners will give three automobiles for state prizes in addition to the national and local prizes provided by the Motion Picture Producers and Distributors of America.

Movie Season committees are starting work several weeks earlier than last year and it is expected the work will be well done as the plan is understood this year and, due to the success attending last year's campaign, exhibitors are all set for the coming season.

H. C. Farley, of the Montgomery Enterprises, has been named general manager of the Montgomery, Ala., campaign. Salt Lake City exhibitors have chosen Carl Porter, manager of the Victory Theatre, to manage their campaign. The Salt Lake City Telegram will conduct the Greater Movie Season Contest.

Many pledges of cooperation are being sent in to the Hays offices from well known theatre men throughout the country.

A. Milo De Haven, Managing Director of the Central Square Theatre, Cambridge, Mass., writes: "You can count on our cooperation 100%."

Jacob Fabian writes from Newark: "Last year it was my esteemed privilege to be allowed to cooperate with you in my theatres throughout the State of New Jersey. I shall most assuredly again cooperate with you to the fullest extent in this wonderful work."

Walter Reade writes: "As to Greater Movie Season in the State of New Jersey—anything you want me to do in connection with this to assist you, either morally, financially or any other way, I should be more than happy to do."

Irving M. Lesser writes: "I tried out Greater Movie Season in one of my houses last year and it proved so successful, not alone from a financial standpoint, but from an enduring standpoint, in building the prestige for the entire year, that I am putting it into effect in all houses this year."

Alexander Frank, of the Frank Amusement Co., Waterloo, Iowa, writes: "We have ordered considerable accessories for this event for our various theatres. Owing to the fact that we are in a position to make early preparations for Greater Movie Season we expect to reap still greater profits than we did a year ago."

Jules E. Mastbaum writes: "It will be a great pleasure for me to aid in every possible way in your Greater Movie Season Campaign. All my associates in the Stanley Company of America are in hearty accord with me to make the month notable in the annals of the Cinema World and the managers of every Stanley Theatre will cooperate to the fullest extent. We will advertise liberally and will provide programs attractive in every detail.

# Hays Extends Contract for Ten Years; Official Announcement Made



*Will H. Hays, President of the Motion Picture Producers and Distributors of America*

WILL H. HAYS will continue as head of the Motion Picture Producers and Distributors of America, Inc., for ten years more, official announcement having been made this week that his contract has been extended until 1936.

This announcement was made jointly on behalf of the Board of Directors of the Hays organization by William Fox and Carl Laemmle. It said the directors had asked Mr. Hays to extend his term as President of the Association for a period of ten years and that Mr. Hays had consented to do so. Mr. Hays is now in California on his semi-annual visit to the studios.

Mr. Hays entered the industry on March 5, 1922, coming direct from the cabinet of President Harding where he served as Postmaster-General. Many months before the original contract expired, the association renewed it. Last year, for a second time, the contract was extended for three years more, bringing the expiration date to 1928. Thus the contract had two more years to run, prior to its extension this week to 1936.

The membership of the Hays organization includes the following companies:

Bray Productions, Inc., Christie Film Company, Distinctive Pictures Corp., Eastman Kodak Company, Educational Film Exchanges, Inc., Famous Players-Lasky Corp., Film Booking Offices of America, Inc., First National Pictures, Inc., Fox Film Corporation, D. W. Griffith, Inc., William S. Hart Co., Inspiration Pictures, Inc., Buster Keaton Productions, Inc., Kinogram Publishing Corp., Metro-Goldwyn-Mayer Dist. Corp., Principal Pictures Corp., Producers Distributing Corp., Hal E. Roach Studios, Joseph M. Schenck Productions, Inc., Talmadge Producing Corp., Universal Pictures Corp., Vitagraph, Inc., Warner Bros. Pictures, Inc.

# Must Internationalize, Says Laemmle

## This is the Next Great Problem of the Industry, Producer Declares, on Eve of Sailing for Europe

THE next great problem confronting the industry is internationalization of product, according to Carl Laemmle, President of Universal, who sailed this week for a three months' tour of Europe. No longer can the jingo ride rampant across the screen, he believes.

The time has come he declared, to make pictures that will be classed not as "American pictures," "British pictures," or "Any other country's pictures," but as pictures for all races and creeds. He continued:

"The film industry is unusual in that we, in this country especially, have been making pictures for the United States and Canada, but at the same time have been building up our markets all over the world. In other words, we have been giving hundreds of millions of people, of widely diversified nationalities, conditions, beliefs and customs, a product made for one country alone. You can do this with sewing machines or automobiles or farming implements, but you can't do it with certain other products.

"You couldn't take an average American newspaper, for instance, and merely by translating it into another tongue, popularize it in a foreign country.

"To a lesser degree, the same situation is true of motion pictures. It will be brought home forcibly to anyone seeing the average foreign pictures, most of which are undeniably of the country in which they are made. The fact that American-made pictures have more nearly approached the international standard, coupled with our advantages in studio technique and general production progress, is responsible for the great vogue American pictures now have all over the world.

"We are still getting by in the average foreign market because our pictures are better, all around, and because they do not 'rub it in' when it comes to American atmosphere and customs and because we are careful not to insult the intelligence of our foreign audiences with crudely synthetic atmosphere and customs when dealing with foreign subjects or characters.

"But we have not gone far enough. A motion picture, to be universally a 100 per cent. production, must not step on a single toe, either in Europe, Australia, Latin America, Africa or the Orient. If we are making a picture to be shown to Londoners, Parisians, Berliners, or natives of India, China, South Africa or elsewhere, as well as to Americans, we must strike a common chord and we must not include false characterizations or atmosphere.

"Various companies are tackling this problem in different ways. Some are making pictures in Europe or elsewhere in order to get the international atmosphere. Some are concentrating on foreign stories, some on directors and some on actors.

"Universal has given the matter many months of serious study and we have evolved a method which seems to be the ideal solution of the situation.

"We have built up at Universal City, a special staff of experts on international relations. A sort of Diplomatic Corps, in which many countries of the globe are represented by expert writers, screen technicians or actors, each ably qualified to interpret the manners, the customs and the spirit of his countrymen and all combining to assure for Universal Pictures an accuracy of detail and a general world-wide appeal."

## Ban on "Big Parade" in Australia Not Settled; Parliament to Decide

NEW attention has been focussed on the recent anti-American film agitation abroad, and particularly in the British Empire, by the cable dispatches last week regarding the exhibition of "The Big Parade" in Australia. According to the news association cables from Melbourne, the Australian Censor, acting under orders from the Minister of Customs, refused to pass the film because of "excessive and offensive American propaganda."

No American picture has occasioned such diametrically opposite opinions abroad as "The Big Parade." This Australian decision follows closely upon the London agitation for the cancellation of the English premier on the ground that the film portrayed only America's part in the world crisis. Denunciatory articles were printed in many London newspapers following the opening May 21st at the Tivoli Theatre. The picture is still being shown there and, according to reports, is a popular success with excellent box-office receipts. This engagement will continue as long as business warrants.

Arthur Loew, foreign director of Metro-Goldwyn Distributing Corp., said yesterday that his Australian manager cabled that the censor had refused to accept responsibility for the film and, acting under instructions from the Minister of Customs, had detained "The Big Parade" as unfit for exhibition. The question of admitting this picture to the Antipodes will be brought up for discussion before the Australian Parliament now in session and the fate of the picture rests with this body.

The world-wide march of "The Big Parade" will be well under way by September, when the picture will be shown in France and Germany. Some slight indication of the manner in which this picture will be received in those two countries might be obtained from the impressions of the Consuls and Embassy Attaches of both countries. At a screening arranged by the Washington representative of the Hays office this film was recently shown to the Military Attaches of the French Embassy at the Capitol. The picture has been seen by the members of the German Legation in Washington and by the German Consul in New York. All these diplomats expressed their approval of the picture and were of the opinion that "The Big Parade" was suitable for French and German audiences. Last week the French delegates to the Associated Advertising Clubs of the world convention saw the picture at the Astor Theatre and praised this Metro-Goldwyn-Mayer production.

One of "The Big Parade" touring units returned last week from engagements in Toronto and Montreal, where the picture was reviewed on its artistic merits and where no criticism of American propaganda was made. The Montreal *Star* emphasized the fact that the advance notices for this picture did not glorify America's part in the war but told the story of a young American and his romance with a French girl, which was the true theme of the picture.

The tumult raised by the London press was minimized by the Toronto papers. The Toronto *Star* said that it "could find no Yankee claim in this film to winning the war" and that Toronto people "were surprised that it should have offended British Military pride."

## European Films May Flood Canadian Market

Although little has been heard in recent days regarding the threatened boycott of the moving picture theatres of the Province of Quebec by United States producers and distributors because of the unusually strict censorship in Quebec, there are several new angles to the situation.

On June 16, it was announced by the Quebec Government that Dr. Lemieux, agent-general for the Province at London, England, has received offers of nearly 1,000 pictures from British and European producers for presentation in Quebec theatres. It is stated that between 300 and 400 of the pictures, large and small, are British productions and there is also a lengthy list of Italian films.

It is also stated that there is every likelihood that several European film companies will open agencies in Montreal for the development of business in the Quebec Province.

On the other hand, there is now no definite indication that U. S. producers will withhold new films from Quebec Province after August 1, as originally declared last April, because of unsatisfactory censorship. Perhaps one reason for lack of action is found in the fact that Famous Players has more than a dozen large moving picture theatres in the city of Montreal which it owns outright or controls.

## Woodward Theatre Co. Controls Two More Houses

Lester Matt's State and Strand theatres in Flint, Michigan, have been acquired by the Woodward Theatre Company of Detroit, Michigan. The deal was finished this week by Henry S. Koppin, president of the company, who will renovate them in preparation for the Fall season. Both houses, located in the business section of Flint, have a combined seating capacity of approximately two thousand.

With the addition of the newly acquired theatres plus the three he is building in Detroit, Koppin will have a circuit of twenty-one houses in Michigan, having recently added the Rialto and Harmony to his chain.

## Theatre Employees Fined for Admitting Minors

Prosecution of theatre employees and not theatre owners has been made by the Police officials of Montreal for infractions of the law prohibiting the admission of minors to theatres without adult guardians.

Employees of three community picture houses appeared in the Montreal Court on June 18 and were handed stiff fines. Frederick Bastien, employed by the Alexander Theatre, was fined $25 and costs; Paul Brisebois, Passe Temps Theatre, $15 and costs; and Albert Paquette, Rex Theatre, $10 and costs.

## More Than 50,000 Persons "Own the Movies"

According to recent statistics taken from the stock exchanges, more than 50,000 persons (59,157 to be exact) now "own the movies." The number of shares of stock possessed amounts to 11,331,394. The holders are residents of 46 different states and 16 foreign countries.

# "Westerns" Gaining New Prominence

## Decision of First National and M-G-M to Produce Them in Series Stresses Their Importance

THE Western melodrama, which through the years of photoplay history has serenely held its place in popular esteem, immune to the changing tastes and "fashions" in theatrical amusement fare, promises to attain a position of new and greater prominence next season. Recent developments in the production activities of large motion picture organizations indicate that the Western, and particularly the Western star series pictures are to extend even further the scope of their popularity.

Circumstances which are destined to make the Western more prominent next season include the decision of First National and Metro-Goldwyn-Mayer to enter the field with Western series. The action of these companies combines with the announcements of other organizations already well represented with this type of product that more and bigger Western series would be produced for the 1926-27 programs.

Metro-Goldwyn-Mayer this week announced that a series of six Westerns, the first four of which will star Tim McCoy, famous as an Indian authority, soldier and rancher, would be offered next season by that company, thus confirming reports current for some time that M-G-M. would enter this field of production and adding more weight to a movement which has been gathering force for some time.

It is only a short time since First National announced a series starring Ken Maynard, well known to the followers of Western pictures through his appearances in pictures distributed by independent companies. Maynard's first picture has been viewed at the First National headquarters in New York, and the enthusiasm of other officials there has heightened the conviction of Richard A. Rowland, who signed Maynard to a starring contract and announced it as his opinion that the actor would soon become a personality of such popular appeal that his pictures would be in demand as attractions for the big first-run houses and the small town theatres throughout the country.



Ken Maynard is being starred in a series of Westerns released through First National

### *Rowland's Ideas*

Mr. Rowland told a representative of this publication that he did not favor the idea of producing a Western series, merely because of the popularity of this type of play and despite frequent urging from salesmen in the field to add Westerns to the production schedule of First National. His action in signing Maynard, he said, was in accord with the principle that the personality makes the pictures, a production policy in which he firmly believes.

"It is my belief," he said, "that a personality, a star capable of winning the favor and enthusiasm of a great number of people, is responsible for the popular success of the pictures more than the type of play is responsible. When a personality becomes established as a certain type he or she may deviate from the essential character of a Western, a society play, or whatever the character of play may be, and continue to draw heavily at the box office so long as he or she preserves the type of role associated with that personality. Maynard, for example, is a capable actor, makes a fine appearance on the screen, has those personable qualities which make for 'screen personality,' and has the remarkable athletic agility which ideally suits him for heroic roles in action stories. Among the latter type of story the Western, of course, holds a pre-eminent place. Maynard will make Westerns, but we have not planned to present him in Western plays exclusively, though naturally his vehicles will all be of the action type."

A high-pressure publicity campaign will be put behind the Ken Maynard pictures to rush him to the fore as a First National star and capitalize the excellent work which he is said to perform in his first picture and which is promised for his future releases for the company.

### *M-G-M. Plans*

Metro-Goldwyn-Mayer will star Tim McCoy in the first four of the six Westerns to be made next season. The McCoy vehicles will be based on Peter B. Kyne's stories, recently acquired for M-G-M. by Louis B. Mayer, vice-president, in charge of production.

Whether the small town demand for Western plays was a major or minor consideration inducing these two companies to release a series of Western pictures, the fact remains, in the opinion of many film men, that the move will have an important bearing on the sales situation. First National is unquestionably aiming at the big theatre bookings first with the Maynard series, but it is also true that this star's vehicles are of the type which are in demand in the small towns throughout the country and in a large proportion of the towns in the country west of the Mississippi. The addition of a series of the Maynard and the Tim McCoy type undoubtedly will give the First National and the Metro-Goldwyn-Mayer sales forces a wider field of operation than they could have with a program which offered only an occasional Western of the super-feature type and a predominance of dramas and comedies with "society" setting.

Aside from these considerations, but equally important in giving the Western a foremost place among the total offerings for the coming season from all companies, are the elaborate schedules which have been announced by producers who have given the Western pictures an important place in their production activities for some time.

### *Importance of Westerns*

Fox, for example, is preparing to make the Tom Mix and Buck Jones pictures on an even more elaborate scale than in the past. Mix is to appear in seven productions on the Fox schedule for 1926-27. These will include "Dead Man's Gold," from the novel by J. Allan Dunn; "Silk Hat Cowboy," by Gerald Beaumont, and "Western Society," a story by Adela Rogers St. Johns. Buck Jones will be seen in "Dark Rosaleen," from the novel by Max Brand; "The Broncho Twister," and "30 Below Zero," the latter by John Stone, in addition to four others.

Universal has elevated Hoot Gibson to the rank of a Jewel star. He will be seen in seven Jewel productions, all of the Western type and the majority of them based on popular novels by well known authors, in addition to "The Flaming Frontier," which is to be released as a special. The Gibson vehicles will include "The Texas Streak," "The Buckaroo Kid," "Cheyenne Days," "Ace High," "The Prairie King," "A Hero on Horseback," and "The Silent Rider."

(Continued on following page)



Tim McCoy, who will be starred in a series of Westerns by Metro-Goldwyn-Mayer

# Fay Options Emery Circuit of Providence; Deal Would Involve Over 10,000 Seats

THE largest deal in the history of motion picture theatres in Rhode Island is under way in Providence, where a 60-day option for the purchase of the five theatres comprising the Emery Circuit has been secured by Edward M. Fay, owner of Fay's Theatre in Providence.

By the purchase of the Emery houses Fay secures a total of six houses in Providence. Keith-Albee interests have three houses and the Strand and Opera House are the only other motion picture houses of importance. The purchase gives Fay more than 10,000 seats, or more than 60 per cent. of the total seating capacity of the city's downtown theatres. All but one are first-run houses.

The deal is said to involve upwards of $1,000,000. Assistant United States Attorney General Ira Lloyd Letts represented Alton G. Emery in the transaction while former Governor James H. Higgins acted for Fay. It has been known that negotiations had been under way for some time.

In the Emery Circuit which Fay options are the Majestic, seating 2,300; Emery, 1,700; Rialto, 1,600; Modern, 1,600, and Capitol, 1,400. The Majestic and Emery Theatres are owned by the Emery Amusement Company and it is understood that the owners of the Strand hold about $150,000 worth of the Emery Amusement stock, while Mr. Emery holds a considerable majority. The Rialto, Capitol and Modern are owned by the Rialto Theatres Corporation, in which Mr. Emery is believed to own practically all of the stock. At present the Emery and Modern Theatres are closed, undergoing renovation. The Modern has recently been playing stock and the others pictures and vaudeville.

# Selznick Heads Assoc. Exhibs.

## Company Reorganized, Plan Being to Release One a Week in Addition to Twelve Specials

ANNOUNCEMENT was made this week of the installation of Lewis J. Selznick, picture pioneer, as President of Associated Exhibitors, as forecast in last week's issue of MOTION PICTURE NEWS. Mr. Selznick succeeds Oscar Price, who retired from the company.

As pointed out last week, Mr. Selznick acted for a group of interests in which the Phillips-Jones Corporation, collar manufacturers, is prominent. Oscar Price, who has kept the company going through a difficult period of financial reorganization, expressed himself as pleased with the outcome of the negotiations.

The organization will remain intact, Mr. Selznick said. P. A. Powers remains as Chairman of the Board of Directors, and there will be no changes in personnel. It is Mr. Selznick's plan to release one picture a week. He is also arranging for twelve specials in addition, and expects the present arrangements with producers to continue without interruption. Associated will be a distribution concern, with physical distribution handled through Pathe, as heretofore.



Lewis J. Selznick, President of Associated Exhibitors

## Art Finance Corporation Reorganized

WITH the incorporation at Wilmington, Delaware, of the Art Cinema Corporation with $42,500,000 capital, the reorganization and refinancing of the Art Finance Corporation is unveiled. Under the new capitalization there will be 405,000 shares, of which 50,000 will have a par value of $100 a share and will be cumulative preferred stock, while 375,000 shares will be without nominal or par value.

The Art Finance Corporation is the organization by which many United Artists stars finance their productions.

## "Westerns" Prominent On New Production Schedules

(Continued from preceding page)

Universal is also to release 24 of the "Blue Streak Western" pictures. These features will present Art Acord, Fred Humes and Jack Hoxie as stars, each appearing in eight productions.

Pathe's schedule for the new season provides a series of Western pictures starring Harry Carey, and a series with Leo Maloney as the star, in addition to the Hal Roach production, "The Devil Horse," in which Rex, the wild horse, is featured.

F. B. O. is to release a total of twenty Western pictures. Fred Thomson will be starred in five productions, Tom Tyler in eight, and Bob Custer in eight, coming under this classification.

The Western is prominently represented in Paramount's schedule with a group of four pictures, based on stories by Zane Grey. These are: "The Mysterious Rider," "Forlorn River," "Desert Bound" and "Riders of the Dawn." Paramount has also made available for booking, "The Covered Wagon," which was withdrawn for a period of nine months.

Producers Distributing Corporation is producing "The Last Frontier," the Courtney Ryley Cooper story, started in production by Thomas H. Ince and left uncompleted at the time of his death; "Pals in Paradise," and "Jim the Conqueror."

The list does not cover the entire schedule of Westerns to be offered next sason, for other series and individual productions of dramas with a Western locale, have been announced. Fox is to make "The Great K and A Train Robbery," a thriller, by Bradley King and to be directed by Irving Cummings; M-G-M. will screen "The Flaming Forest," from the novel by James Oliver Curwood and "Frisco Sal," an original by Edmund Goulding—all of which come under the classification of "Western"—and there are others. But the citations are sufficient to bear out the contention of many that next season will be a big year for the Western. Indeed, the prospects for it are so big, that it is predicted in many quarters that many additions to the present line-up of pictures by leading producers will favor the Western melodrama.

## Producers Will Act as Hosts to Editorial Convention

The Motion Picture Producers Association are preparing an entertainment program for the annual convention of the National Editorial Association to be held June 30th, at Los Angeles. Tuesday, July 6th has been allotted the producers to entertain the delegates from all parts of the country. A committee, made up of publicity directors and members of the A. M. P. P. will take charge of the festivities.

## Williamsport Hippodrome Co. Incorporated in Pa.

A charter was granted at the State Department in Harrisburg, Pennsylvania, to the Williamsport Hippodrome Company of Williamsport, Lycoming County. Authorized capital stock is $20,000, of which $2,000 has been paid in. Incorporators are Carl W. Herdic, treasurer, Max L. Limdheimer, Milton Forman, and Norman R. Hill, all of Williamsport.

# Sunday Battle in Several States

## Situation in Kansas City, Kans., Becoming Serious With Arrest of More Exhibitors and Rebellion by Ministers

SO "blue" is the outlook in Kansas City, Kans., becoming that church choirs and organists may find themselves under arrest for working on Sundays. The Sunday closing fight promises to be a history-making affair in the city of 150,000 inhabitants before it is ended.

The ministers are even promising to retaliate by using phonographs to play church music on Sundays.

Henry E. Dean, attorney for the exhibitors, has decided to close up virtually everything in the town of 150,000 inhabitants and cause the arrest of ministers who employ church choir singers or organists. The ministers have promised to retaliate by using phonographs to play church music in the churches on Sundays. With the arrest of additional exhibitors, the battle has developed into a cut-throat affair and it is not at all improbable that the next few days may find restaurants allowed to serve food only to those who have no homes in the city, while all drug stores, garages and similar branches of industry would be forced to close their doors. So grave has the situation become that the more broad-minded ministers of the city are rebelling against the tactics of the Ministerial Alliance of Kansas City, Kans.

The ministers' committee leading the fight has as its chairman the Rev. A. W. Lees. Many of the exhibitors against whom warrants have been sworn out have not returned from the M. P. T. O. A. convention in Los Angeles and their hearings have been set at an advanced date.

R. G. Liggett, Gauntier Theatre; Frank Grubel, owner of the Electric and Tenth Street theatres, and T. L. Ricksecker, Rosedale Theatre, had their preliminary hearings this week, pleading not guilty and being released on $200 bonds.

"I believe the Ministerial Alliance committee working on the problem of Sunday closing is 'barking up the wrong tree,'" the Rev. John W. Kensit of the London Heights Methodist-Episcopal Church said. "I cannot understand how a church or group of churches can dictate as to how members of the community may obtain their rest and recreation. It is certain we cannot compel persons to attend church. Sunday theatres have not interfered with my church."

Other ministers, whose churches usually are crowded on Sundays, have expressed similar views. Stage hands and movie operators have adopted a resolution terming the closing law, which is an old one that heretofore has not been enforced in Kansas City, Kans., as "Puritanical and unjust."

In the meantime the theatres continue to remain open on Sundays and arrests follow.

Cresco, Iowa, saw its first Sunday show in history recently. Without going to the expense and trouble of an election, an agreement was reached among city officials by which it was decided to allow the showing of Sunday pictures. Fred Hinds, owner of the Cresco Theatre, agreed to open his house until church services were concluded if the Sunday showings affected church attendance, but a personal check on church the first Sunday night revealed that attendance was more than normal.

The deserted condition of Pawtucket, R. I., on Sunday evenings, because that city was specifically omitted from the Sunday motion picture law passed by the last session of the Legislature, has resulted in agitation for a monster protest meeting. Pawtucket merchants say hundreds of residents go to Providence, only a 15 minute ride distant, for Sunday entertainment. Not only are the six Pawtucket houses dark on Sundays, but merchants report a decided decline in receipts from drug stores, candy stores, refreshment parlors and all other places open on Sundays. An appeal to the Attorney-General for action, charging unfair discrimination in the new law, is being framed.

Ralph Lewis, of the Latona Theatre at Williamsburg, has been an exhibitor for a good many years, but he made his first visit to the film exchanges last week. He reported that the church element in Williamsburg was making war upon him, trying to abolish the Sunday shows. However, Lewis feels that the effort to ban the Sunday shows in Williamsburg will never be successfully attempted, for in the county in which it is located, every town in that county now has Sunday shows. Business men will strongly oppose the effort to close the Williamsburg house.

# Famous Gets Five Theatres in Canada

## Houses Purchased From Border Amusement Company; Report Fox May Build in Illinois; "U" Building House in Florida

FIVE high-class moving picture theatres of Windsor and Walkerville, Ont., have passed into the control of Famous Players Canadian Corp., Toronto, according to formal announcement by Dr. J. O. Reaume of Windsor, president of the Border Theatres Company. By the transaction Famous Players acquired two-thirds control of the leases on the properties which expire December 11, 1927, with the privilege of renewal until 1932, the cash amount paid amounting to $1,000,000, it is asserted.

The theatres which are affected are the Capitol, Palace, Windsor, Walkerville and Empire, located in the contiguous cities of Windsor and Walkerville, opposite Detroit, U. S. A.

The interest acquired was formerly held by Thomas Meretsky, the Ed Glassco estate and Dr. Reaume. It was stated by Dr. Reaume that he was retiring as president of the Border Theatres Company, with the signing of the agreement. The consent of the Capitol Theatre Company, Limited, holding company for the Capitol Theatre, has yet to be obtained, but this is a formality, it is intimated.

It is reported that Fox may be considering either building or annexing theatres in Joliet and Aurora, Ill., as James R. Grainger, Fox general sales manager, who was in Chicago this week, is understood to have been looking around in the aforementioned cities.

It is said that Fox is determined to secure what he deems an adequate representation in these towns where Great States Theatres, the Baliban and Katz subsidiary, is strongly entrenched.

The Orlando, a Universal house being built in Orlando, Fla., will, when finished, be one of the most complete in the South east, it is said. Together with the section in the building allotted to offices, the investment will run into more than half a million dollars, says Universal.

The initial arrangements were undertaken by A. C. Marshall, financier and promoter, and Universal Chain Theatrical Enterprises, Inc., through Dan Michalove, Southeastern representative, has obtained a 99-year lease on the project.

The house will seat 2,500 and will be built so as to be able to accommodate both road shows and vaudeville, if necessary.

Ending of competition through purchase by Finkelstein & Ruben of four theatres from the Eau Claire Theatre Co. does not mean retirement of the latter firm from Chippewa Falls, where it will continue to operate its two houses, the Rex and Logg.

Acquisition of the Eau Claire Theatre brings the total number of houses in the F. and R. chain to 118. This number, it is stated, will be increased to 130. Three houses now are under construction at Aberdeen, Minot and Huron. The firm has 18 houses each in Minneapolis and St. Paul.

Great States Theatres, Inc., have taken over the Lincoln Theatre and the Shaaff Opera House at Paris, which they will operate. They also bought up the interest B. J. Vought had in the Paris Theatre.

## Theatre of Young Texas Town Consumed by Fire

On the afternoon of June, the theatre having been opened only the previous day for business, the Rex at Borger, Texas, an oil town in existence about four months, was burned to the ground resulting in a total loss only partially covered by insurance.

The Rex Theatre is the property of the Griffith Bros., who control thirty [illegible] operating and in connection with the management of Free Market Theatres at [illegible], Oklahoma. It will be rebuilt immediately. The Griffith Bros. have another [illegible] Texas.

# F. P.-L. Case Reopens in N. Y.

## Hearings Start July 8; Theatre Ownership, Block Booking, Issues Considered

THE reopened hearing in the Famous Players-Lasky case will begin at the offices of the Federal Trade Commission in New York, July 8, it has been announced. No special period within which the testimony must be introduced has been fixed, but the hearings will run from day to day until both sides declare themselves satisfied.

The hearings will consider only the issues of the theatre ownership and block booking, and testimony probably will be confined to the latter in view of the film company's desire to cover the question of theatre interests by the stipulation filed some time ago.

An upheaval in the methods pursued in the prosecution of complaints by the legal staff of the Federal Trade Commission is anticipated as a result of growing dissatisfaction on the part of certain members of the commission with the manner in which important cases are handled.

Indications of the dissension which exists in the commission came to the surface at the recent hearing on the question of reopening the Famous Players-Lasky case, when commissioners severely criticized the legal force for its inability to work as a unit, pointing out that counsel for the respondents came to Washington with a complete program and had made suggestions for the handling of the case which the commission saw fit to accept over the protests of its own counsel.

In the Famous Players-Lasky case, counsel for the commission was forced to admit that the attorney who represented the Government during the taking of evidence had succeeded in barring from the record relevant testimony which the respondent sought to introduce, with the result that if the case should be carried to the courts in that condition it would undoubtedly be sent back to the commission for the taking of such testimony.

The inability of the commission's legal staff to agree upon a course of procedure has been the cause of delay and expense to the Government, it was pointed out, while the respondent also has been put to much expense which might have been prevented by more careful planning on the part of the Government counsel.

# N. Carolina M. P. T. O. Convenes

## Present Incumbents Returned to Office; Consider Amalgamation of Sister States

AN important change in the manner of assessing association dues was one of the highlights of the one-day business convention held at Wrightsville Beach on June 16th by the Motion Picture Theatre Owners Association of North Carolina. The second, and last day, was devoted to pleasure owing to the rapidity with which the business sessions were concluded.

Election of officers took place early in the morning of the first day with all of the present staff returned to their positions. This leaves Charles W. Picquet, Pinehurst, N. C., president; J. E. Estridge, Gastonia, N. C., vice-president, and N. L. Royster, of Charlotte, as secretary.

A decision was made to make the winter meet the annual gathering. This meeting will be held in January and will be known as the annual gathering and the summer session, to be held in June, will be designated as the mid-summer meeting.

A new system of assessing association membership dues has been inaugurated to the extent that assessments will be predicated on the population of the city in which the member operates. The state has been divided into ten zones and zone managers appointed for each which will comprise the association's board of directors. The members named are: N. L. Royster, Charlotte, with W. E. Stewart, assistant; E. D. Turner, Asheville; T. G. Leitch, Greensboro; A. F. Sams, Winston-Salem; P. W. Wells, Wilmington; S. S. Stevenson, Raleigh; Don Nichols, Durham; Charles Arrington, Rocky Mount, with Fayetteville yet to be filled.

## Donald Crisp Is Latest Movie Banker

THAT Hollywood occasionally produces a banker or two is evidenced by the fact that Donald Crisp, director for the Cecil B. De Mille organization, has been appointed to the advisory board of the Commercial National Trust and Savings Bank. De Mille is vice-president in charge of the Hollywood office of this banking concern.

Crisp is now engaged upon the filming of Egerton Castle's "Young April," featuring Joseph Schildkraut, Bessie Love and Rudolph Schildkraut.

## Free Shows Again Menacing Peace of Northwest

Now that summer has come to the Northwest, the free show bogey is causing considerable worry again. Despite the efforts of theatre owners and distributors to fight this unfair competition, it still flourishes to some extent. Free shows, sponsored by business men, have been reported at Isanti and Delevan, Minn., as well as at Halloway. Shows at the latter place, however, may be discontinued as a result of cancellation of service.

In North Dakota, free shows have been reported at Rollette, Walcott, Kulm and Wishek. South Dakota reports the free show menace at Raymond, with several other towns threatened by those sponsoring gratuitous entertainments. Nebraska is having plenty of trouble with free shows at Belden, Hartington, Palmyra, Hickman and Bennett. In Wisconsin there is talk of a free show circuit which is to include Haugen and Melrose.

## In and Out of Town

L. S. DIAMOND, manager of the sales statistical department of Pathe, has returned from a tour of the Western Pathe Exchanges where he formulated plans to be put into effect with the new Harry Scott sales reorganization.

PAUL LAZARUS, United Artists' division manager for the South and West, returned to New York this week after a five week's tour. He took in Dallas, San Francisco, Salt Lake City, Denver and Los Angeles.

ABE STERN, vice-president and treasurer of the Stern Film Corporation, makers of two-reel comedies for Universal, sailed for Europe last week. He was accompanied by his wife and will be abroad all summer, visiting his parents in Hesse.

*BUDD ROGERS, vice-president of Lumas Corporation, returned to New York this week after a two month's tour of exchanges culminating with a visit to the Gotham West Coast studio at Universal City.*

BEN BLUMENTHAL, president of Export and Import Film Company, sailed from Paris on the Aquitania, June 26, and is due to arrive in New York on July 2. He is making the trip partly because of his new interests.

## Fred Herrington Nominated for Pa. Legislature

Official returns from the recent primary elections in Pennsylvania show that Fred J. Herrington, veteran photoplay exhibitor of Pittsburgh, who was at one time president of the National Exhibitors' organization, prior to the formation of the Motion Picture Theatre Owners of America, has been nominated as a Labor party candidate for the Pennsylvania Legislature, to be voted on in the November elections. Herrington was nominated in the sixth district of Allegheny county, which county includes Pittsburgh. He also ran in the primaries for the Republican nomination for the same office, but failed of nomination on that ticket.

*M. P. NEWS BUYERS' GUIDE*
*"A Wonder"*

*Mr. William A. Johnston,*
*Motion Picture News,*
*New York City.*

*Dear Mr. Johnston:*

*Compliments! Congratulations! Suitable words fail me. I am unable to express my appreciation for your WONDER EQUIPMENT SECTION. It undoubtedly must have cost a fortune to produce. I shall long preserve it as a memento of Motion Picture News.*

*With best wishes and highest regards,*

*Cordially yours,*
*HARRY K. LUCAS,*
*Charlotte Theatre, Charlotte, N. C.*

## Albany Grants Charters of Incorporation

This week brought the incorporation of the following motion picture companies in Albany, according to charters granted by the Secretary of State to companies seeking to enter the business in New York state: Bischoff Levine Productions, Inc., $10,000, with F. J. Goldberg, Samuel Bischoff, Nat Levine, New York City; Eldor Theatre Corporation, $1,000, Julius Joelson, A. A. Costa, Harris Joelson, New York City; Nevins Amusement Corporation and the Berford Amusement Corporation, capitalization of each not stated, and both having as incorporators: Archie Weltman, Jay M. Eisenberg, Beatrice Zelenko, New York City; The Lawrence Theatre Corporation, capitalization not specified, Louis Mehl, Brooklyn; Frances Hoffman, Adolph Schimel, New York City.

## "Saturday Morning Movies" Object of Crowdy Visit

Dame Rachel Crowdy, of the Social Service Section of the League of Nations—who is visiting this country to attend a number of important conventions—recently called at the office of the Motion Picture Producers and Distributors of America to see one of the children's motion picture programs known as the "Saturday Morning Movies." Her visit indicated the importance, the world over, attaching to specialized pictures for children.

Dame Rachel said that her department of the League will be glad to cooperate in any program which will make available to the children of the world the great contribution latent in motion pictures.

## O'Toole Re-elected President Minneapolis Film Board

J. E. O'Toole, president of the Minneapolis Film Board of Trade, was relected to that post at a special meeting held last week. The term is for six months. Other officers will continue for the remainder of their one-year terms. O'Toole is manager of the P. D. C. office in Minneapolis.

## Would Prohibit Films Displaying Pistol

MOTION picture films in which a revolver or pistol is displayed would be barred from the mails, under the terms of a bill introduced in the House of Representatives last week by Congressman Miller of Washington.

The bill would make it unlawful for any person to deposit in the mails for transportation in interstate or foreign commerce, "any film or other pictorial production depicting a scene representing an act of assault, kidnapping by force, robbery, burglary, banditry, lawlessness or riot wherein a revolver or pistol is discharged or aimed at any person by another." The showing of such would be held prima facie evidence of a violation of the measure, which provides penalties of not more than $1,000 fine or imprisonment at hard labor for not more than one year, or both.

No action will be taken on the measure until next winter, as it was introduced late in the session—Congress preparing to adjourn June 30th.

## Paramount to Film Wells' "War of the Worlds"; De Cserepy to Direct

UPON his arrival at the Famous Players West Coast studios, Jesse L. Lasky announced that arrangements have been made to film H. G. Wells' imaginative and daring story "The War of the Worlds." Arzen de Cserepy, who has devoted considerable time to perfecting special instruments with which to overcome technical difficulties in the filming of the story, is now in America to direct the picturization.

Cserepy is of Hungarian birth, but his production activities have been centered in Berlin, where he has been making pictures in association with Ufa. His training as a mechanical engineer has been of immeasurable aid in helping to perfect cameras which will truly bring to the screen this highly fantastical conception of a visit to Earth by the dwellers of the planet Mars.

The production will be made on an elaborate scale.

# N.Y. Fight Films Uncensorable

### Opinion of Attorney-General Ottinger in Response to Commission's Inquiry

MOTION pictures of boxing matches, such as the Berlenbach-Stribling bout, constitute current events or pictorial news within the definition of the motion picture censorship law in New York State. According to the opinion of Attorney-General Ottinger, such pictures are not subject to censorship. The censorship law should never be applied to any subject of movie portrayal unless the Legislature has expressly directed that such be done. Such was the opinion of Attorney General Ottinger in response to an inquiry from the New York State Motion Picture Commission relative to the recent fight pictures.

"The outcome of contests such as the Berlenbach-Stribling bout is of widespread interest," stated the Attorney-General, in his opinion, "and the results are telegraphed to all parts of the country. Extra editions of newspapers are issued while the regular editions carry the story in a prominent place. The radio gives up to the minute ringside bulletins. Certainly any event that commands such popular attention is 'news,' and so are the pictures of it, whether they are poses of the contestants, with which all the newspapers are filled, or motion pictures of the bout itself.

"The real test of what constitutes current events or pictorial news of the day is whether or not they depict scenes taken from actual happenings.

"Motion pictures are taken of every important boxing contest. The negatives are quickly developed and positives are made suitable for reproduction purposes. These are rushed to theatres for exhibition. The very speed with which this is all accomplished shows their news value, for the great requirement of any news picture is that it be timely, as well as a faithful representation, of some actual happening. I am, therefore, of the opinion that motion pictures of scenes of actual boxing matches are exempt from censorship in New York State, and the New York State Motion Picture Commission has no power to call for censorship of the picture or issue a permit allowing it to be shown."

# Proposed Legislation Shelved

### Consideration of Amendment to Canadian Copyright Act Postponed to Next Year

THE present session of the Canadian Parliament, which has been under way at Ottawa, Ontario, since last January, is fast drawing to its prorogation and intimation has been given by Prime Minister W. L. M. King that the amendments to the Canadian Copyright act, introduced early in the session by L. J. Ladner, member for Vancouver, cannot now be discussed because of the shortness of time. This means that the copyright legislation, which would provide the collecting of a royalty on all copyrighted music played in the theatres of Canada, will not be considered for another year—if at all. A similar bill, introduced by E. R. E. Chevrier of Ottawa, one year ago, also met the same fate. It was shelved in the closing stages of the session and then forgotten.

Exhibitor organizations throughout Canada have fought the legislation [illegible] sides and numerous arguments were placed before the Government and the Opposition members. Those who opposed the measure included the Motion Picture Distributors and Exhibitors of Canada, which is affiliated with the Motion Picture Producers Distributors Association of New York; the Canadian Division of the M. P. T. O.; the Canadian Musical Protective Association, of which various exhibitor [illegible] and the Retail Merchants' Association of Canada, which has a new branch for exhibitors. The Canadian exhibitor bodies were also supported by the Canadian Broadcasters Association, [illegible] of the move to impose royalties on [illegible] used by radio stations.



*Europe during the World War, the Pacific Ocean, where the action of the "Sea Wolf" takes place and the frozen wastes of Alaska are utilized for the filming of P. D. C.'s new program. The scenes above are taken from "Her Man O' War," a De Mille production, "The Sea Wolf," produced by Ralph Ince, and "The Flame of the Yukon," a Metropolitan production*

# John C. Flinn, P. D. C. Executive, Discusses

NOVELTY is the life of the box office and the foundation of program success—Public patronage is nourished by the treatment of novelty and sustained by novelty of treatment—a fact which presents two vital problems in showmanship which must first be faced; not by the exhibitor; but by the motion picture producer and the distributor in the definite selection and unique production of each feature in each season's program.

## 12 *Months' Planning Program*

To arrange such a program requires months of study and hard work. Twelve months were spent on the arrangement of the De Mille-Metropolitan Pictures program for 1926-27 and the diversity of entertainment it presents is evidenced at the very start by the two big specials which will be released this year.

In juxtaposition to "The King of Kings" Cecil B. De Mille's powerful dramatic offering on the 1926-27 program will be the Al Christie feature, "The Nervous Wreck."

In our general program of first-run productions for 1926-27 exclusive of these two big specials, we have thirty-nine subjects of such a diversified character that they will carry the spectator to every interesting locality on earth, and present themes dealing with humanity in practically every phase of human aspiration and enterprise.

Taken in the order of their release, we will issue "The Sea Wolf" in July. This is a Ralph W. Ince production with Mr. Ince personally appearing in the title role.

From this we step to "Sunny Side Up," our first August release in which Vera Reynolds makes her debut as a star, surrounded by a galaxy of Cecil B. De Mille's selected players. This story is a comedy-drama with humor predominating the dramatic action.

Then comes "Meet the Prince," the second August release which is a romantic comedy of the fast action type concerning the relations of poverty-stricken nobility.

Spectacular history takes the spotlight in our third August release; "The Last Frontier"—the long awaited dream of the late Thomas H. Ince. This, as everyone knows, is the great story of the mighty west as written by Courtney Ryley Cooper.

Then, in a leap of three thousand miles at least, we present scenes behind the lines of the Great World War—this time in German territory, where the life and adventures of American prisoners in the hands of the Germans will be seen under the title of "Her Man O' War."

## *Alaska Picturized*

From behind the lines in Germany we will transport the spectator to far away Alaska in "The Flame of the Yukon," our fifth August release. This Monte Katterjohn story—another classic: recognized as a faithful picture of life in that distant land of snow and glaciers and fabulous gold deposit.

Equally wide diversity will be found in the releases running from the Fall of this year to the Spring of 1927. The September releases include "The Clinging Vine" in an atmosphere of American commercial life. It deals with a modern, mannish business girl who finally adopts feminine methods for the sake of love. "The Speeding Venus" is another story of American life in which high-powered automobiles and their mechanical development play a prominent part in rapid-fire melodramatic action. "Gigolo" will carry the spectators to



*Revolution in Russia and the struggles of the American pioneers are the basic themes for two of the productions on the P. D. C. program. On the left is a scene at San Francisco Bay where "The Sea Wolf" was filmed; center, one of the tense moments in "Meet the Prince" and on the right a train of "prairie schooners" seen in "The Last Frontier," a Metropolitan production*



*This group of P. D. C. releases further illustrates the variety in story and locale of the productions for the coming season. Left to right are scenes from—"Gigolo," starring Rod La Rocque, "Risky Business," starring Vera Reynolds, "Young April," a Cecil B. De Mille production, and "Sunny Side Up," another De Mille picture*

# Psychological Magnetism of Program Diversity

France with a view of the famous French cafes as background for the novel action. "Almost a Lady" is a society drama that draws clever parallel lines in picturing the ambitions of the lowly servant and the woman of wealth.

October will see the release of "Risky Business," a story of love in a cottage versus bondage in a palace. "Young April" is a colorful romance staged in a mythical kingdom and surrounded with all of the fanciful splendors and novel situations permitted by stories of this nature. "West of Broadway" is a decided novelty, in the nature of a "western," and a 1927 dresser, in which we see the up-to-date cowboy affecting golf attire by day and formal evening clothes at night.

### *Strong Sea Stories*

The November releases will include. "The Yankee Clipper," a stirring drama of the sea that embraces a race of sailing ships from Boston, Mass., to Hongkong, China. "The Cruise of the Jasper B" is another sea story but of a different variety. This is pure comedy and in direct contrast in every way to the story told in "The Yankee Clipper." "White Gold" is a story set in far off Australia picturing the struggles of a young sheep raiser against the rigors of the elements and the misunderstanding of his cultured young wife. "For Alimony Only" is a particularly interesting cross-section of modern matrimonial conditions. "For Wives Only" is a sophisticated society drama with its locale—picturesque Lake Como in Italy, in which the question of hereditary moral weakness is treated in a semi-humorous vein.

The December releases include "Pals in Paradise," a western story dealing with a new gold discovery. "Corporal Kate" is a story behind the lines, of the Great World War, dealing with the adventures of a Red Cross nurse. "Rubber Tires" is a new type of story dealing with a phase of modern tramp life in which countless thousands of people now roam the country in automobiles of every description.

The first half of 1927 will see the release of eighteen elaborate productions equally as wide in their variety and background.

For instance, "Jewels of Desire," an American underworld story; "Fighting Love," a melodramatic offering in a Moroccan setting. "The Night Bride," a comedy-drama with an American background. "The Rejuvenation of Aunt Mary," a comedy with an international atmosphere.

"Vanity," a story of woman's wiles and love of style. "A Harp in Hock," a novelty with comedy situations. "The Little Adventuress," a story with a double triangle set in England. "The Heart Thief," a story of the romantic intrigues of Hungarian royal life.

### *Farce and Drama*

"No Control," a story of circus life. "His Dog," a drama with a rural setting. "Getting Gertie's Garter," a farce-comedy. "Silk," a story of romance and adventure with the Orient as a background.

"Nobody's Widow," a society drama set in America and England. "The Country Doctor," a human interest story of life in its simplest form. "Man Bait," a dramatic romance of college life. "Jim the Conqueror," a modern "western." "Ladies Must Love," a delightful comedy with a desert island background, and "Turkish Delight," a clever comedy set in the Turkish harems.



*The diversity in the Producers Distributing Corporation's program of releases becomes apparent from a glance at the stills above which are taken from four productions. Left to right, they are: "West of Broadway," starring Priscilla Dean, "The Clinging Vine," a Cecil B. DeMille production, "The Speeding Venus," another Priscilla Dean vehicle, and "Almost a Lady," a Metropolitan production*

## Five on Warner List Still to be Released

OF the forty pictures produced by Warner Bros. for the season of 1925-26, only five remain to be released. Photography has been completed on three of them and the other two are in the final stages of production. The five are "The Passionate Quest," "Hero of the Big Snows," "So This is Paris," "Broken Hearts of Hollywood" and "The Honeymoon Express."

The first is scheduled for release on July 10th to be followed by the second on July 24th. Release dates have not yet been fixed on the others.

## Arkatov, European Director, Signed by Preferred

J. G. Bachmann, producer of Preferred Pictures, has signed Dr. Alexander Arkatov, European director, to make several productions. He will begin his first American picture, "Studies in Wives," in New York next month.

Arkatov was co-director of "The Cabinet of Dr. Caligari," and has made about four hundred films of different character and length in his eighteen years of association with motion pictures. For the last three years he has been directing in Vienna and Berlin at the Ursus Film Gesellschaft, an organization since absorbed by Ufa.

## Marjorie Rambeau Engaged for Corinne Griffith Film

Marjorie Rambeau is to make her screen debut in support of Corinne Griffith in the latter's new starring vehicle for First National, tentatively called "Ashes." Miss Rambeau will play the role of a famous Broadway actress who purchases music from Corinne Griffith, a song plugger, who works behind the music counter of a Broadway department store.

Tom Moore has the leading male role and Richard Wallace is scheduled to direct.

## Betty Bronson Feature Has Change of Title

The title of Marshall Neilan's "It's All Blarney," his first picture starring Betty Bronson, has been changed to "The Wearing of the Green."

## Jack Cohn's Hollywood Stay Indefinite

THE stay of Jack Cohn, treasurer of Columbia Pictures Corporation, will be prolonged indefinitely as he is assisting in the production schedule of his company. He recently went to California to attend the convention of the M. P. T. O. A. and to discuss production details with his brother, Harry Cohn, vice-president.

Columbia's "The Lone Wolf Returns," the last of the Louis Joseph Vance stories of "The Lone Wolf," is now having its finishing touches applied under the direction of Ralph Ince.

## Universal Will Revive "The Trap," Lon Chaney Film

Universal will release "The Trap," one of Lon Chaney's past successes, on July 26th. It will be presented this week at the B. S. Moss Colony in New York, where it is expected to fare as well as the recent "Outside the Law" revival. This decision is the result of try-outs in Pittsburgh and Kansas City in which cities it drew remarkably well.

"The Trap" was written four years ago by Chaney himself, Irving Thalberg, Robert Thornby and Lucien Hubbard. Thornby directed it. The cast includes Irene Rich, Dagmar Godowsky, Spottiswoode Aitken, Allan Hale, Herbert Standing, Frank Campeau and little Stanley Goethals.

## Florence Nightingale Films to Launch First of Series

The recently incorporated Florence Nightingale Production Company is preparing to launch the first of a series of films, "The Lady With the Lamp," to be woven around the life of the immortal Florence Nightingale. The picture will exploit the work of the Red Cross. Melvin D. Hildreth is the author. The cast is now being secured and the entire company will leave next month for Europe where scenes will be filmed.

The men responsible for the organization, and who will have immediate control in the filming of the feature, are Charles Forrester, Frank J. Keyes and George Darrell.

## New Title for "Delicatessen" "It Must Be Love"

The title for Colleen Moore's forthcoming production heretofore known as "Delicatessen" will be replaced by "It Must Be Love." It is believed by Richard A. Rowland, John McCormick and Miss Moore herself that the new title is more in keeping with the nature of the story which has considerable drama as well as comedy.

Included in the supporting cast are Jean Hersholt, Malcolm MacGregor, Arthur Stone, Bodil Rosing, Dorothy Seastrom and Cleve Moore. The picture was directed by Alfred E. Green from an original story by Brook Hanlon and will be ready for release on August 15th.

## Wallace Ham New Publicity Director of Mark Strand

W. Wallace Ham has been appointed by Joseph Plunkett, managing director of the Mark Strand Theatre in New York City, publicity director to succeed Fred E. Hamlin, recently resigned.

Of recent years Ham has been associated with the theatrical and motion picture industry, particularly with Vitagraph, where he was director of publicity and advertising for six years. Ham was also a member of the editorial staff of the New York *Morning Sun*.

## "The Last of Mrs. Cheney" Bought by Paramount

Paramount has purchased the screen rights to "The Last of Mrs. Cheney," the Frederick Lonsdale play in which Ina Claire has been starring for the last year.

## George Walsh Completes "The Kick-off"

"The Kick-off," the first of a series of six pictures which George Walsh is making for Excellent Pictures Corporation, has been completed and except for a bit of editing is in its practical and final shape.

Wesley Ruggles, who produced and directed "The Kick-off," will also take charge of the second of the series, "His Rise to Fame," which goes into work in the near future.

## Conway Tearle Male Lead in "My Official Wife"

Conway Tearle has been engaged by Warner Bros. to play opposite Irene Rich in "My Official Wife." Production will start around July 1st. Paul L. Stein, European director signed by Warner Bros., will direct the story of which he is the author. It is now being scenaried by Graham Baker.

Three additions have been made to the cast of "Across the Pacific." They are Walter McGrail, Herbert Pryor and E. Kennedy. Production is also scheduled to start about July 1st.

## Quotas Exceeded in First National Sales Campaign

The First National branches have run up an average of 105.35% at the end of the second week of the national summer booking drive now being conducted by the company. Twenty-three branches have exceeded their quota and others were close to the mark with an indicated momentum that promises to result in a higher average during the next few weeks.

The leading exchanges in the order named are Montreal, 137.61; Cleveland, 135.64; Washington, 121.14.

## Columbia Adds G. K. Arthur to List of Players

George K. Arthur is the latest addition to the Columbia roster of players. Arthur is a Londoner, was educated at Rugby, and reared to the stage. He came to America playing Shakespearean roles and made his first appearance in the cinema in Paramount's "Hollywood." At one time he organized a company of his own and appeared in "Cause of All the Trouble" and "Rounded Corners," produced by George K. Arthur Productions.

## Goldwyn Signs Colman to New Contract

RONALD COLMAN has been presented with a new contract by Samuel Goldwyn. It guarantees a greatly increased salary and rates him as one of the highest priced actors on the screen. The new agreement replaces the old one voluntarily destroyed by Goldwyn.

Colman's first role under the new agreement will be in "The Winning of Barbara Worth," which United Artists is releasing in the Fall. Production started this week with Vilma Banky in the feminine lead.

# "Met" Stars for Vitaphone

### Warner Controlled Company Contracts to Engage Opera Artists, Orchestra, etc.

BY the terms of a contract just concluded the Vitaphone Corporation, controlled by Warner Bros., has secured the right to engage the services of all artists under control of the Metropolitan Opera Company, including the orchestra, ballet and chorus. Abel Carey Thomas, secretary of the Vitaphone Company, and William Ziegler, assistant to Gatti-Casazza, director-general of the opera company, negotiated the contract.

The Vitaphone is the synchronizing device perfected by the Western Electric Company, the American Telephone and Telegraph Company, the Bell Labratories and Warner Bros., and it is owing to the confidence reposed in this instrument that the contract with the Metropolitan company was made possible.

The Vitaphone officials have already opened negotiations with some of the Metropolitan stars and an announcement of closed contracts will be forthcoming in the near future, say the officials of the company.

Arrangements are now being made to bring some of the artists to the screen in connection with the world's premiere showing of "Don Juan," the Warner Brothers' production with John Barrymore starred, which will open at the Warner Theatre, Broadway, New York, in July.

Through the Vitaphone, the performance of these stars will be available for all houses.

# F. N. Sets Release for Three

### Specials from Norma and Constance Talmadge and Sills in Late Summer

FIRST NATIONAL will release three of its special productions during August, September and October. "Men of Steel," starring Milton Sills, will be released on August 22; Norma Talmadge's latest, "Sun of Montmartre," will go to exhibitors the week of October 31, and "The Duchess of Buffalo," Constance Talmadge's comedy picture, is set for showing September 12.

Prints on "Men of Steel," which was shown at a preview recently, will be in the exchanges not later than July 15. Earl Hudson produced this picture and George Archainbaud directed, with Doris Kenyon, Victor McLagen, George Fawcett, Mae Allison, Frank Currier, and John Kolb in the cast.

Production work is being pushed along at a rapid pace on "Sun of Montmartre," in which Norma Talmadge is starred. Prints on this production will be in the exchanges by the first week in October.

"The Duchess of Buffalo," an original story by Hans Kraely, is now completed and prints will be sent to all exchanges the second week in August. Tullio Carminati, Edward Martindel, Rose Dione, Chester Conklin, Martha Franklin and Jean De Briac appear in the cast supporting Constance Talmadge.

# Pickford Plans Four Pictures

### Statement from New York Representative Counteracts Rumors of Star's Retirement

MARY PICKFORD will make at least four more pictures states an announcement from her New York representative this week, which was made to counteract any existing impression that the star is to retire after making a picture with her husband, Douglas Fairbanks.

"Whether or not Miss Pickford makes a motion picture with her husband, Douglas Fairbanks, she will be busily engaged in picture-making during the next several years," reads the statement.

"Miss Pickford plans a comedy drama entitled 'Cash,' depicting the humorous experiences of a cash girl in a 5 and 10c store; a second will be a New England story by a well-known novelist, and a third story, as yet untitled, is an original written for the screen, which, while primarily a comedy, shows forcibly the influence of environment," the statement from her representative concludes.

Miss Pickford recently completed "Sparrows," for United Artists Corporation, before sailing on a world tour with Fairbanks. They have already visited Italy, Germany and France, and are to visit England and Russia next.

## Biltmore Pictures to Handle Sanford Productions

Joseph C. Reichenbach of Sanford Productions announces that Biltmore Pictures has acquired the rights for greater New York and Northern New Jersey, to a series of six William Bill Mix westerns and six Sanford feature productions with all star casts.

## Frank Lloyd's Initial Film for Paramount Announced

Frank Lloyd's initial attraction for Paramount will be "The Eagle of the Sea," with Ricardo Cortez and Florence Vidor in the featured roles. It will go into production about July 1st with the screen treatment by Peter B. Kyne.


6 Big Pictures
Starring George Walsh
You'll want them all!

Starting with
"THE KICK-OFF"
Produced and Directed by
WESLEY RUGGLES



Excellent
PICTURES CORPORATION
SAMUEL ZIERLER President
NEW · YORK

SIMMONDS
N.Y.

# Studio Briefs

"Twinkletoes," a story by Thomas Burke, will be the next starring vehicle for Colleen Moore. The production will be made in the new First National studios at Burbank. Charles Brabin will direct from an adaptation by Winifred Dunn.

Frederick and Fanny Hatton are now at work titling "The Romance of a Million Dollars," a story of the melodramatic type on the Preferred Pictures schedule for the current season. The completed production will be ready for release on July 15th. Tom Terriss directed the film with Glenn Hunter, Alyce Mills, Gaston Glass, Jane Jennings and Bobby Watson among the players.

Camera work on "Raw Country," by H. C. Weaver Productions, Inc., has been completed and the negative is now being cut and edited under the supervision of Director W. S. Van Dyke and Peter L. Shamray. Featured players in the feature are Ann Cornwall, John Bowers, Russell Simpson, Frank Campeau and Eddie Hearn. It will be released through Associated Exhibitors.

Lola Todd, recently seen in the Chadwick production of "The Count of Luxembourg," has been cast for an important part in "The Bells," an adaptation by James Young of the Erckmann-Chatrian play. Lionel Barrymore is starred. The special lighting effects are the creation of Perry Harris.

Hale Hamilton is playing two roles at the same time for Paramount. He was recently assigned a role in the Herbert Brenon production of "The Great Gatsby," while still playing in support of Thomas Meighan in "Tin Gods" under Allan Dwan's direction.

H. D'Abbie D'Arrast has been signed by Paramount to a long term contract. He has been associated with George Fitzmaurice, Sam Wood and Charles Chaplin and has only recently returned from a trip abroad managing the premieres of the latter's "The Gold Rush," in Paris and London.

## Warners Arranging for "Don Juan" Openings

ARRANGEMENTS are nearing completion for the road show presentations of "Don Juan," the Warner Bros.' special production starring John Barrymore, in four large cities, and a special staff has been organized under C. W. Bunn to handle the various phases of selling, exploitation and publicity. A. P. Waxman will head the department in the home office. Watt L. Parker will supervise.

The world's premiere of "Don Juan" will be held July 22nd, at Warners Theatre in New York City. The other theatres are the Woods in Chicago, Graumann's Egyptian in Hollywood and a house still to be chosen in Boston.

Walter Heirs has been signed to play a supporting role in Douglas MacLean's next feature comedy for Paramount.

Michael Curtiz, Austrian director signed by Warner Bros., has arrived in Hollywood where he will produce a French social comedy as yet untitled. Curtiz is the director of "Moon of Israel."

Hector Turnball, associate Paramount producer, has announced that Charles Farrell, who plays an important role in "Old Ironsides," will play the lead in "Wings."

Carmelita Geraghty and Eric Blore have been added to the cast of "The Great Gatsby," Herbert Brenon's Paramount production of the novel by F. Scott Fitzgerald. This completes the roster of principals, headed by Warner Baxter, Lois Wilson, William Powell, Neil Hamilton, Georgia Hale, George Nash and Felix Krembs.

Josephine Drake has been added to the cast of W. C. Field's Paramount picture, "So's Your Old Man." Alice Joyce and Charles Rogers have the featured roles. Gregory La Cava will direct. Tom Geraghty is now engaged upon the screen adaptation from Julian Street's "Mr. Bisbee's Princess."

Baldy Belmont, character actor, has been added to the cast of "Young April," Donald Crisp's production which features Rudolph Schildkraut, Bessie Love and Joseph Schildkraut. Baldy will be seen as valet to the younger Schildkraut. "Young April" is an adaptation of Egerton Castle's novel of the same name. Jeanie Macpherson and Douglas Doty groomed the piece for the screen.

"Kit Carson," an original story for Fox Films, is at present in the hands of Charles Darnton, former dramatic editor of the New York Evening World. James T. O'Donahue, scenarist of "What Price Glory?" is engaged on the script of "The Holy Terror." Bradley King, who transcribed the stage play, "The Pelican," for the screen has been assigned "Upstream," a story by the English author, Clifford Bax, in which Dolores Del Rio will be featured.

Adolph Menjou's next starring picture for Paramount, "The Ace of Cads," is to be directed by Luther Reed, scenario writer and supervising editor. This will be Reed's first directorial effort and he, Menjou and Pierre Collongs are now conferring on the final details of the script. Production will begin at the Long Island studio of Paramount on July 12th.

A name famous in vaudeville, that of Eddie Wills, is the latest addition to the Fox Films array of comedians. Eddie is appearing in "The Lying Tamer," and essays the part of an English tourist seeking thrills in modern-day Africa.

The scenario for the third of the "Keeping 'Em Guessing" series has been okayed by Max Fleischer, president of Red Seal Pictures, for whom the American Society of Magicians is making the series. It will go into production at once.

## Dolores Del Rio Included in Cast of "Upstream"

Dolores Del Rio will enact the character of "Gilda" in the Fox Films screen version of Clifford Bax's novel, "Upstream," after she finishes her portrayal of "Charmaine" in "What Price Glory?" This is the second of four pictures the Mexican senorita has been assigned by Fox Films.

Other principals in the cast will include Shirley Mason, Walter Pidgeon, Anders Randolph and Ted MacNamara. John Griffith Wray will direct.

## Fay Wray Will Play Feminine Lead in Stroheim Picture

Fay Wray, a member of the Hollywood film colony for less than two years, has already leaped into prominence as the result of her selection by Erich Von Stroheim to portray the role of "Mitzi" in his Paramount production, "The Wedding March." Miss Wray worked first in motion pictures as an extra and later as leading woman in several of Hal Roach's two-reelers.

## Chicago Film Man Robbed by Bandit Party

Frank G. Schaefer, treasurer of the Exhibitors' Association of Chicago, and part owner of the Crystal Theatre on North Avenue, was held up and robbed by a party of three armed bandits, while en route from the theatre to his home, late Thursday night. The hold-ups drove alongside Mr. Schaefer, crowding him to the curb and jumped on the running board of his car with guns in hand. They secured $90 in cash, and an $800 diamond ring which Mr. Schaefer was wearing.

## James Young to Direct Three Chadwick Specials

During the coming year James Young will direct three specials for Chadwick Pictures Corporation. His first production will be "The Bells."

## Rowland Lee to Direct Pola Negri's Next

ROWLAND V. LEE last week signed a contract with Famous Players-Lasky whereby he will direct Pola Negri's next starring vehicle after that star has completed "Hotel Imperial," and, it is likely, will make Emil Jannings' first American film.

The director is already contemplating likely pieces for the stars. In all probability, the Jannings picture will be Lee's original story, "The Highest Note," already purchased by Paramount.

## New F. N. Studios Scene of Business Activity

THE new $2,000,000 forty-eight acre plant of First National at Burbank is now being used for official business. The United Studios, recently purchased by Famous, have been vacated by M. C. Levee, general executive head of the new studio, his office staff, the publicity, auditing, general superintendent, purchasing, electrical and transportation departments.

Simultaneously John McCormick, general West Coast production head, along with the casting, technical direction, props, wardrobe and a branch of the publicity department, moved to the Fine Arts Studio, where general headquarters were established, with Dave Thompson as chief aide.

The still photography department has been stationed temporarily at the Tec Art Studios, on Melrose Avenue. It is best able to function there because of its equi-location from the Fine Arts and Metropolitan studios.

## Romantic Leads Chosen for "Peter Grimm"

Janet Gaynor and Richard Walling, the youthful lovers who appeared in "Pigs," have been cast by Fox Films for the romantic roles in "The Return of Peter Grimm." Miss Gaynor replaces Duane Thompson originally cast for the part. Victor Schertzinger is about to start directing at the Fox West Coast studio.

## "Love Magic" Changed to "You Never Know Women"

Florence Vidor's first starring Paramount picture, "Love Magic," will be released under the title of "You Never Know Woman." This story was written by Ernest Vajda and directed by William Wellman. Clive Brook, Lowell Sherman and El Brendel are in the cast.

## Milne-Hurn Story Purchased by Universal for Denny

Another story for Reginald Denny, "Fast and Furious," an original by Peter Milne and Philip Hurn, has been acquired by Universal. It will go into production following "The Cheerful Fraud" and "The Four Flusher," his next two vehicles.

## Lois Moran Signs Contract With Paramount Contract

Lois Moran, who won fame in "Stella Dallas," has been signed to a long term contract by Paramount. Her first production will be "God Gave Me Twenty Cents," from the magazine story by Dixie Wilson. Herbert Brenon will direct.

## Francis Mangan of Famous Players-Lasky Promoted

Francis A. Mangan, whom Famous Players-Lasky Corporation imported to London to stage presentations at their new Plaza Theatre, has been made technical stage supervisor of their European theatres.

# Sheehan Rushing Fox Product

### Nine Pictures Completed, Five Almost Finished and Seventeen in Preparation

WINFIELD R. SHEEHAN, Fox Films general manager, is concentrating all of his dynamic energy on production at the West Coast studios of the company. Though early in the season Sheehan and his lieutenants expect to deliver every production as per promise and contract.

At the present time nine pictures have been completed, five are nearing completion and two more are well advanced in production. The finished films are "No Man's Gold," to be released August 15, "3 Bad Men," "Womanpower," "30 Below Zero," "The Family Upstairs," "Pigs," "The Lily" and "Married Alive."

Those in various stages of production are "What Price Glory?" "The Pelican," "The Country Beyond," "White Eagle," "The Arizona Wildcat," and "The Devil's Master." "The Return of Peter Grimm" and "Upstream" are about ready to go into production.

Seventeen stories are now in the hands of the scenarists for adaptation. James T. O'Donohue is now in the midst of the adaptation of "The Holy Terror," by Winchell Smith and George Abbott; Lou Tellegen has laid away the make-up box and is collaborating with Robert Lord on "His Wife's Honor," which Tellegen will also direct.

"One Increasing Purpose," the A. S. M. Hutchinson novel, has been assigned to Bradley King, Benjamin Glazer is doing "Royal Scandal," which will be directed by Howard Hawks, and Kenneth B. Clarke is adaptating "The Monkey Talks," a New York stage success.

Clyde Fitch's play, "The City," is in the hands of Eve Unsell, Gertrude Orr is preparing "The Story of Mother Machree," and Keene Thompson is well along on "Going Crooked," the play by Winchell Smith, Aaron Hoffman and William Collier. L. G. Rigby is fashioning the screen story of "Whispering Wires."

Adaptation of the "Great K. and A. Train Robbery" has almost been completed by Director Lewis Seiler and John Stone and Stone is also working on "The Canyon of Light." "On the Wings of the Storm" is being whipped into shape by Dorothy Yost.

"Pearls of Desire," is being supervised by Clover Roscoe, Marion Jackson is on "The Last Trail," Charles Darnton is preparing the script for "Kit Carson," and Wyndham Gittens has "Desert Valley." Other assignments are being made as rapidly as the scenarists finish their scripts.

# MetzgerGeneralSalesManager

### Former Sales Director Given Promotion— Originated Complete Service Contract Plan

UPON the eve of his departure for Europe, on the *Berengaria*, Carl Laemmle appointed Lou Metzger General Sales Manager of Universal in charge of distribution.

For some time Mr. Laemmle has felt that the concentrated direction of the sales effort should be in one authoritative head, but the Universal chief is retaining the machinery of the sales directorate as heretofore composed intact, with the addition of the sales head to direct a united sales effort. Earl Kramer, sales director, will remain in charge of the Eastern Division and Ralph Williams of the Southern. Within a very short time Mr. Metzger will announce an appointment for the Western Division.

It is now two years since Universal instituted the triumvirate form of sales direction, a form which has been copied to some extent by other companies. It had certain advantages and certain disadvantages. Mr. Laemmle has decided that the time has come when the advantages of the single head form of sales direction is best for the Universal. This was Mr. Laemmle's original plan for the sales force and the sales directorate plan was an experiment such as was tried at the studio on several occasions.

Mr. Metzger has come up through the ranks of the Universal exchange system. Sixteen years ago he undertook his first job in a film exchange, that of Gus Metzger, his uncle, in Portland, Oregon, as an inspector. He has successively filled every job in a branch office, working in Kansas City, his birthplace, and New York.

He first attained national prominence through the conception and execution of the Complete Service Contract. Since that time he has been located at the Home Office in New York City. Later he was made Sales Director for the Western Division.

## Marian Mack Selected by Keaton for Next Comedy

Marion Mack was chosen by Buster Keaton from among fifty-six applicants for the leading feminine role in "The General," his first full length feature picture for United Artists release. Miss Mack was formerly a two-reel comedy star.

Several old locomotives have been purchased and converted into "The General," "Texas," "Georgia" and "Comet," and other historic Civil War engines. Actual work on the picture will cover a period of more than six months.

## Einar Hansen Under Contract with First National

First National has signed Einar Hansen, Swedish actor, to a long term contract. He has been working in American films for less than a year. His last performance was opposite Corinne Griffith in that star's forthcoming vehicle, "Into Her Kingdom." He is scheduled to again appear with Miss Griffith in the production to follow "Ashes," the temporary title of the Corinne Griffith feature.

# Reports and Opinions on New



*Photo shows the net returns of C. J. Latta's "tin can matinee" at the Empress Theatre, Shenandoah, Iowa. It was a move to help the "clean up week" campaign in the town and brought the theatre beneficial publicity and added goodwill.*




*Four of the ads used to introduce Ascher Bros.' new Highland Theatre in Chicago. The campaign was opened 15 days in advance of opening with the display shown at the left and each day a subsequent ad showed the candle burning down to the inaugural date, when the announcement of the opening attraction Fox Film Corporation's "The Shamrock Handicap" was made*



*The Boy Scouts of Newark, N. J., gave hearty endorsement to "The Radio Detective," Universal serial, as shown by the photo above taken in front of the Savoy Theatre. The campaign was executed by Manager Levenson.*

## C. LATTA SCORES AGAIN

C. J. LATTA, manager of the Empress Theatre in Shenandoah, Ia., sends us documentary and photographic evidence of a corking stunt he staged recently as a tie-in with the town's annual "clean up week." Latta, whom you will remember was the hero of an A. P. despatch concerning his sensational advertisement telling people to stay away from his show because it wasn't "worth the coin" and advising them to come to the next day's performance because that would be worth double the price of admission, has scored again with his exploitation of a "tin can matinee."

The event, at which youngsters were to pay their admission to a special morning show with tin cans, stirred up a lot of local interest and brought the blessings of the town fathers onto the head of the enterprising manager. He helped the "clean up week" drive immensely. There were prizes for the kids who brought the greatest number of cans, and just to give you an idea of how much the affair meant to clean up purposes we'll pass on the news that the boy who won first prize carted 1,118 tin cans to the Empress Theatre, where, with thousands of others, they were piled up in a heap for the convenience of the wagons which toted them off to the limbo of old cans in Shenandoah.

## A WINTERLESS, WINTER PARADE

BILL STEEGE has quite covered himself with glory at Great Falls, where he is manager of three of the biggest theatres in the city and where the state has learned to recognize him as one of its biggest boosters.

Pathe News camera man was on hand to take pictures of his Winterless, Winter Parade when he had a number of bathing beauties in bathing togs ride through the city in artistic floats to advertise Montana climate.

Great Falls newspapers came out with big front page stories expressive of admiration over the fact that Pathe News service was on hand to film the big pageant and help advertise Montana.

Manager Hughart was invited to be one of the guests at the Great Falls Ad Club dinner, given in honor of Gov. Erickson, and to address the club. He told them of the wonderful function of the Pathe News. He complimented them also on the big spirit of optimism shown in arranging the Winterless, Winter Parade, and congratulated the Ad Club on having a theatre manager as enterprising as Bill Steege.

## THEATRE MERCHANT GET TOGETHER

IT is not always the biggest kind of exploitation stunt that attracts the most attention. Witness the efforts of Manager J. B. Strayline, of the Grand Theatre, Geneseo, N. Y., who got busy with Meccano erector set, which comes under the category of toys, and made a window display for "Flaming Waters," which drew crowds to the window.

As "Flaming Waters" has much to do with oil wells, Manager Strayline constructed a drilling machine such as is used in oil fields, and ran it with a small motor. He set it up in what was supposed to be an oil field, with miniature buildings and trees, and while it was small, and by no means elaborate, it did the work.

## THE AMATEUR CRITICS PERFORM

FIRST National's Exploitation Department devised a stunt for "The Greater Glory" which should prove popular all over the country, when it sold the two leading newspapers of Waterbury, Conn., on the idea of having its readers act as its critics.

Prizes were offered the readers of the Westbury *American* and the *Republican* for the most constructive criticisms sent in after the premiere—the judges being the theatre and the editorial staffs of the two papers.

In addition a double page of co-operative advertising was arranged with the principal merchants of Waterbury who offered discounts to successful contestants who cared to spend some of their prize money with them.

# Developments in Showmanship

## CUT PRICE COUPONS

THE merchant-theatre tie-up whereby cut-rate tickets are issued to storekeepers for a stipulated sum weekly, the coupons to be given free with purchases of a certain amount, is being revived in the Detroit territory by B. F. Silsbee, a Pathe salesman, with considerable success. The idea has been tested during previous summer months and in many instances proved highly satisfactory. Silsbee is working the plan in the interests of serials and short subjects in the smaller towns of his territory.

The plan is to have the exhibitor tie-up with various merchants, but only one dealer for each line of goods, such as one grocer, one butcher, one clothing dealer, etc. These merchants give the exhibitor from $1 to $2 a week and at their store they hand out coupons with the purchases of a certain amount of goods which, when presented at the theatre, entitles the holders to a cut-price ticket.

During the period when the serial or short subjects run, the exhibitor agrees to use the merchants' names in all of his hand-bills, on a slide on the screen, and in other ways. The merchant permits the exhibitor to put black-and-whites and window cards in his store.

In practically every town where the exhibitor made this tie-up with merchants, the merchants gave a weekly sum to the exhibitor that covered all of his general expenses, and the receipts plus what money came in without coupons was net profit. In some of the towns the exhibitors were naturally reluctant about making the tie-up and it was necessary for the salesmen to get the showmen started in lining up the merchants. In one town of 1250 population where the exhibitors' profit has been from $25 to $30 on Tuesday and Wednesday nights, the merchants built his receipts up so that he made a $75 profit on these two nights.

Silsbee says that the exhibitors who have used the plan have told him that they have never made less than $25 net profit and this very often on days that had previously been operated at a loss, or no showing whatever had been held.

## NOTEBOOKS CARRY ADS

LESTER SMITH of the Hippodrome, Warren, Ohio, has found a way to break through the stern rules of the local school board against advertising in the schools. This is the way he did it.

He had a local paper company make up a few hundred notebooks of school regulation size. On the covers were printed announcements of coming attractions and programs together with pictures of Universal stars. The notebooks cost about three cents each.

Then he visited the board of education with the notebooks in hand and said that he would be willing to give away 300 a week, the books to go to each room having the best class records of the week. This suggestion was approved and the Hippodrome now enjoys plenty of publicity in the Warren schools.

## "ELLA CINDERS" IN BUFFALO

SHEA'S Buffalo put over a corking tie-up with the Buffalo *Evening News* on "Ella Cinders," through which the newspaper used signs on its fleet of 40 trucks announcing that the picture was being shown on the screen at the theatre and advising folks to follow Ella's further adventures every day in the *News*. The paper also sent out cards for window display to all its dealers in western New York and inserted smaller announcements in every letter and bill sent out.

The theatre on its part used a trailer calling attention to the showing of the picture on the screen and to the cartoon running in the News. The paper also used special stories and photographs of Colleen Moore in her Ella Cinders role. These photos broke into the picture page of the paper. It was the first time in history that a photo for a theatre was used on this page.

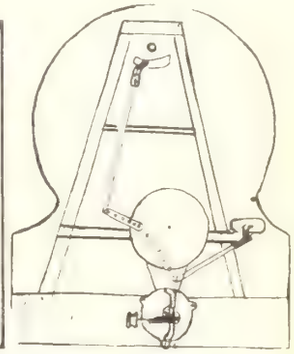
## A NEW TYPE OF CONTEST

THE Avon Theatre in Watertown, is running a contest to determine the most popular local young man possessing theatrical talent. When the contest ends, the winner will be given a course of instruction in a dramatic school to be conducted in that city by Harry Horne, of the Robbins forces.




*Not all the twenty-fours offer such good material for a marquee cutout display as this one on "Seven Days" (Producers Distributing Corporation) and Manager W. R. Allen of the Majestic in Memphis is one who took advantage of the opportunity*



*A framed mechanical display for "The Man on the Box" (Warner Bros.) built by M. P. Wetherell and shown in the lobby of the Empress Theatre in Kamloops, B.C., Canada. At the right is a sketch of the device used to wink one of the eyes of the man, while his head rocked from side to side, the wheels of the cab turned and the horse rocked with a galloping motion. The piece was constructed from a three-sheet. A fan motor supplied the power that animated the display*




*Striking street attractor for the showing of "Irene" (First National) at the Riviera Theatre, Knoxville. The huge cutout stood at the curb line. The Riviera is being managed by Milton H. Kress, one of the graduates of the first class of the Publix Theatre Manager's Training School*

# Short Subjects and Serials



Humorous occurrences in "Hitchin' Up," an Educational two-reeler

## Hamilton St. John Comedies Now in Production

Two two-reel comedies, regarded by Educational as something special, are now in production at the Hollywood studios of Educational. They are Hamilton's and Al St. John's first comedies for the new season.

"Ham's" comedy is being filmed on board the U. S. S. California under the direction of Norman Taurog, with the crew of the battleship co-operating with the comedy unit. Stephen Roberts is directing Al St. John with Aileen Lopez, Otto Fries, Anna Styers and Jack Lloyd supporting.

Johnny Arthur is also at work on his first Educational-Tuxedo comedy for the new season. The story is by Donna Barrell and is being directed by Charles Lamont.

## Comedies in Preparation at Hal Roach Lot

Having finished one comedy under Leo McCarey's direction, Charley Chase is hard at work preparing for his next story. Mabel Normand is about to start her second comedy under her contract with Hal Roach with Jerome Storm directing. Glenn Tryon has just completed his contribution to the list of two-reelers.

Most important of all, however, are the plans which have to do with vacations, for the studio will be closed from July 3rd to August 2nd.

# Lists Movie Season Subjects

### Educational Will Have Two Romance Color Films and One Each from Units

ACCORDING to present plans, Educational will offer for Greater Movie Season what is considered by the company's officials as the greatest amount of short subject material ever offered by the company so early in the new year. Both the Christies and Educational studios got off to an early start this season and, as a result, the initial releases of the majority of the series have been completed.

The first of the Romance natural color series, "The Vision," is at present being shown throughout the country, and now the producers of the series have completed the second of this series, "The Blue Boy."

Out of the ten series of two-reel subjects and the six groups of single reel pictures, almost all will either be listed in the August releases or else will have one or more pictures available for pre-release runs. At least one release will be available from Lloyd Hamilton, Bobby Vernon, Billy Dooley, Mermaid, Juvenile and Christie comedies, and possibly, Tuxedo, Jimmie Adams, and Cameo comedies will be included.

First and second run houses will be showing Life Cartoon comedies. Curiosities—the Movie Side Show and Robert Bruce Scenic Novelties during August; Felix the Cat series and Lyman H. Howes's Hodge Podge releases will also be in the theatres.

# Fox Lists Comedy Releases

### Nine Pictures in Production; Dates Set for First of Animal Series Films

PRODUCTION on Fox comedies is going along at a rapid pace at the West Coast studios of the company under the supervision of George E. Marshall, supervising director of all short subject comedies. Five of the twenty Imperial comedies scheduled for the 1926-27 season are now in production along with each of the "Van Bibber" series, "Heber and Warren" and the new Animal Comedies.

Release dates have been set for three comedies already completed. The first of the Animal Comedies, featuring three-year-old Jerry Madden, titled "Jerry the Giant" will be shown on August 22; also "It's a Pipe," an Imperial.

"The Swimming Instructor," a Van Bibber comedy, will be released on August 29, and on September 6, "The Complete Life," an O. Henry comedy.

The Imperials now in work are "The Lying Tamer," "The Westerner," with Reata Hoyt featured, "Big Business," "The Dizzy Dancers," with Jean Lorraine featured, and "The King of the Kitchen."



Comical circumstances in the Pathecomedy, "Never Too Old," a tale of a sleepwalker

# Resume of Current News Weeklies

FOX NEWS, VOL. 7, NO. 75: New York City—Cardinals gather for Eucharistic session; St. Andrews—For the fifth time U. S. invaders beat Britain's star team of golfers for the prized Walker Cup; Seattle, Wash.—Mrs. B. K. Landes takes office as Mayor and meets City Council; Buffalo, N. Y.—All Buffalo greets Mayor Schwab upon his return from a trip to Europe; Williamsburg, Va.—150th anniversary of the Virginia Bill of Rights is celebrated; Yardley, Pa.—The summer harvest starts on biggest peony farm in the East; Philadelphia—Governors of 13 original states see U. S. emblem designed by thousands of children on Flag Day; Colorado Springs—Trout season opens and angles go to Seven Falls Canon for day of sport; Santa Cruz, Cal.—A game sure to captivate the summer bachelors is beach poker; Seattle, Wash.—Fastest motorboats of the 505 class on West coast race for Queen City Club cup; West Point—Graduating class of U. S. Military Academy gets diplomas from Assistant Secretary of War MacNider.

FOX NEWS CONTINUITY, VOL. 7, No. 76: Hokkaido, Japan—The volcano of Takachi suddenly erupts, causing the death of 900; Washington, D. C.—Louis Borno, President of Haiti, is received by Sec'y Kellogg; New York City—Gov. Smith and Mayor Walker extend an official welcome to Papal Legate and six other Cardinals; Alton, Ill.—Cadets of the Western Military Academy hold the year's final parade and athletic exercises; Lubeck, Germany—This city, founded in 1143 and member of Medieval Hanseatic League, holds 800-year liberty pageant; Los Angeles, Cal.—The fleetest sailing craft of nation start 6th annual race to Honolulu, 2,500 miles off; New York City—Corbett, Jim Jeffries and Sharkey hold reunion, with Berlenback present; Italy—King of Italy reviews Tvrrhenian fleet; Summer millinery for milady's wear; In North Atlantic—Fox News cameraman records coast guard's patrol of the ship lanes.

INTERNATIONAL NEWS NO. 49: West Point, N. Y.—West Point graduates 152 budding generals; Seattle, Wash.—New speed records sought on land and water; Seattle, Wash.—Mrs. Bertha K. Landes begins rule as first woman mayor of Seattle; Newark, N. J.—Wesley Barry, youthful film star, takes a bride; Montreal, Canada—Here's the new president of International Kiwanis; Chicago, Ill.—The National Collegiate meet sees the hurdlers equaling world records; Tokio, Japan—Even the 'ricksha men of Japan have been bitten by the speed bug; Yokohoma, Japan—Japan's first baby show follows American style; Newark, N. J.—Swiftest greyhounds in exciting title meet; Melrose, Mass.—Veteran Stenroos wins ten-mile race classic; New York City—Imposing church parade honors Cardinals here for Eucharistic congress; Philadelphia, Pa.—Thousands view military mass.

INTERNATIONAL NEWS NO. 50: Hokkaida, Japan—Volcano eruption buries Japanese villages; New York City—Woman adopts strange trio of pets; San Pedro, Cal.—Western yachts begin race across Pacific; Warsaw, Poland—Marshal Pilsudski talks over Poland's future with new President, Dr. Moscicki; Rome, Italy—Tagore, famous poet of India, visits Rome to get inspiration; Steilacoom, Wash.—Western girl befriends hungry waifs; Aldershot, England—British re-create days when knights were bold; Philadelphia—Valley Forge war scenes revived in big pageant; Paris, France—Parisian water titlers battle for championship; Fort Meyer, Va.—Army tests gas masks for cavalry horses; Bangkok, Siam—Siam crowns new king amid oriental splendor.

KINOGRAMS NO. 5196: New York—Tremendous reception is given Cardinal Bonzano, Papal Legate to Eucharistic Congress on his arrival; West Point—Uncle Sam gets 152 new officers when Academy graduates cadets after brilliant review by General Pershing; Los Angeles—Former stars of baseball diamond laugh at Father Time as they play exhibition game; Bedloe's Island, N. Y.—Sons of American Revolution drape Statue of Liberty with enormous flag in celebration of Flag Day; Philadelphia—Thirteen Governors see 6,000 children form a living shield at Sesquicentennial stadium; Cody, Wyo.—Thrilling scenes at rodeo when cowboys try to keep their seats on bucking bronchos' backs.

KINOGRAMS NO 5197: Worcester, Mass.—Prince sees a little bit of Sweden in U.S.; Jersey City—Bridge falls on R. R. tracks; Nev York City—Governor and Mayor welcome nine Cardinals; San Pedro—Speedy yachts start U. S.-Honolulu race; In Mid-Atlantic—Trains aboard liner for her channel swim; Woodlake, Cal.—How we traveled in the good old days; Crown Point, Ind.—Has given 40,000 men their "ball and chain"; Valley Forge, Pa.—"Washington's troops" reenact historic scene; Chester, Pa.—Warfare of newer age shown by cadets of Pennsylvania Military College.

KINOGRAMS NO. 5198: London, Eng.—Kitchener Memorial Unveiled by Wales; Cape Gris-Nez, France—Ederle takes first 1926 channel plunge; Mission Beach, Cal.—Town claims record for healthy twins; Louisville, Ky.—German athletes put on great mass drill; Brookline, Mass.—Princess thrilled by exciting steeplechase; Chicago, Ill.—Opening of Eucharistic Congress.

PATHE NEWS NO. 50: Philadelphia, Pa.—Dedicate Sesquicentennial Exposition in birthplace of American Flag; Altoona, Pa.—Dave Lewis wins auto classic by four seconds; Volendam, Holland—Quaint celebration is held in picturesque Land of Windmills; West Point, N. Y.—America's future generals receive diplomas; Palermo, Sicily—Storm-tossed Mediterranean wreaks havoc along coast; Berlin, Germany—Takes a swim but doesn't get a bit wet; Niagara Falls, N. Y.—Powerful searchlights tint America's wonder falls; New Orleans, La.—Wins $1,000 prize with essay on radio; Belmont Park, N. Y.—Crusader wins 58th running of rich Belmont Stakes; New York City—Archdiocese honors Papal Legate to Eucharistic Congress; French Lick, Ind.—Soap Factory Gang has gala day blowing golf bubbles; Cornelia, Ga.—Honor Georgia's big red apples; Montreal, Canada—Mrs. John H. Moss, is entertained by Montreal Rotarians; Cleveland, Ohio—Boundry line vanishes as Canadians receive American welcome; Philadelphia, Pa.—City's guardians hold great field mass; Schenectady, N. Y.—Sons of Union College gather to renew ties of student days; Hartford, Conn.—Pay tribute to former National League Presidents.

PATHE NEWS, NO. 51: Valley Forge, Pa.—Brilliant pageant enacts stirring drama of Valley Forge; Naples, Italy—Italy's sovereign visits nation's battle fleet; New York City—To girdle globe in 27 days; Taza, Morocco—Abd-el-Krim awaits fate at hands of conquerors; Lake Charles, La.—Hitting the water at mile a minute; Hokkaido, Japan—Eruption, earthquake and flood devastate north Japan; New York City—Papal Legate and Cardinals leave for Eucharistic Congress; St. Louis, Mo.—Dedicate great Lutheran Institution; Chester, Pa.—Confer honorary degrees at 64th Commencement of Pennsylvania Military College; Meriden, Conn.—"Kid" Kaplan trains to defend title; Wilmington, N. C.—Formally open new Wrightsville Beach causeway; Pawhusga, Okla. — Society of Oklahoma Indians holds great convention; Bellevue, Pa.—Motorcycle speedsters vie in hill-climbing contest; Gray, Pa.—15 killed, 50 hurt in train wreck; Jersey City—Bridge collapses when hit by freight train.

PATHE NEWS NO. 52: Cape Gris-Nez, France—U. S. mermaids begin training to swim English Channel; Warsaw, Poland—Pilsudski becomes permanent Minister of War with powers of dictator; Rye, N. Y.—Scientists sail for Greenland; Spittlegate, England—Planes sweep sky, in thrilling exhibition; Chicago, Ill.—International Eucharistic Congress convenes; St. Louis, Mo.—Great Grotto celebration assembles 50,000 Veiled Prophets; Lake Carnegie, N. J.—Washington oarsmen defeat Princeton crews; Minneapolis, Minn.—University of Minnesota graduates 1250 seniors; Philadelphia, Pa.—Pay tribute to "financier of the Revolution"; Indianapolis, Ind.—Here are some volunteer firemen who have pretty wet time; Des Moines, Iowa—Demons unfurl Western League championship pennant; Memphis, Tenn.—Spicer wins Dixie golf title; New Haven, Conn.—Lay cornerstone of new Masonic Temple; Washington, D. C.—Oldest Solon of them all; Newark, N. J.—School children's pageant enacts early American history; Philadelphia, Pa.—Launch Greater Movie Season.

## Fred Greene, Jr., Managing "Carrie" Series

Complete management of the production of the "Carrie of the Chorus" series of two-reel comedies which Max Fleischer is making at the Red Seal studio, 134th Street and Park Avenue, has been given to Fred V. Greene, Jr., while Fleischer is responsible for these stories and the supervision of production. Dave Fleischer is directing with Bradley Barker assisting him.

The title role is in the hands of Peggy Shaw, and Flora Finch, James Tarbell, Ruth Florence, Joseph Burke and Hazel Godfrey have leading roles.

The series will be ready for early Fall release and will consist of thirteen subjects. Work on the fourth began last Wednesday, the third having been completed the day previous.


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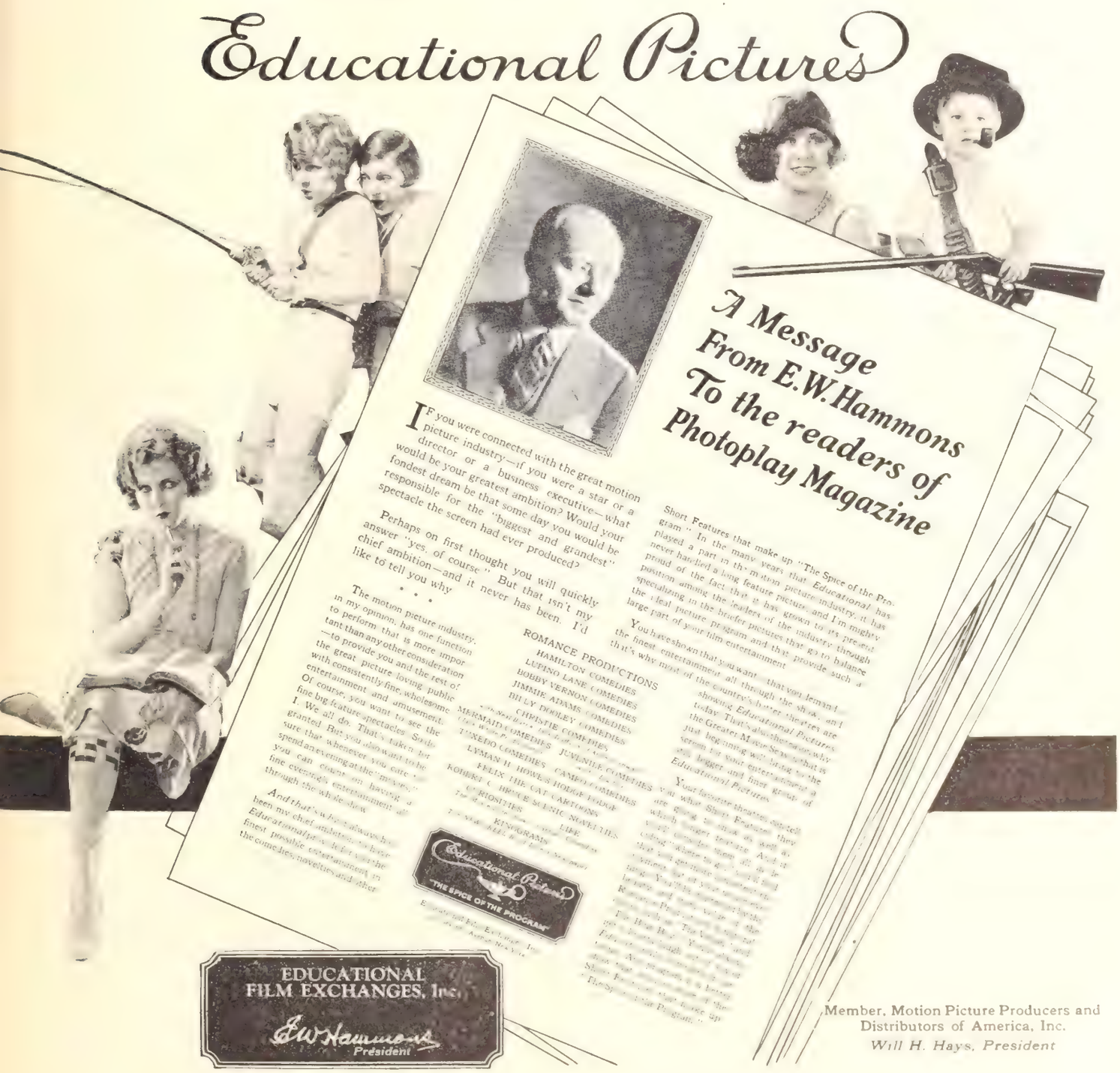
Educational Pictures

"THE SPICE OF THE PROGRAM"

# tising will back up the Greatest in Greater Movie Season

**THE advertisement reproduced below will start this unprecedented Short Features advertising campaign for your benefit, appearing in Photoplay, Motion Picture Magazine and Motion Picture Classic, out early in August. More than six million picture-goers will read these advertisements that will attract them to the theatres that show and exploit**

## Educational Pictures




Member, Motion Picture Producers and Distributors of America, Inc.
*Will H. Hays, President*

# Opinions on Current Productions

## "Hitchin' Up"
### (Educational-Christie—Two Reels)
*(Reviewed by Edw. G. Johnston)*

STOUT, smiling, good-natured Walter Hiers is cast in a familiar and satisfying role in this two-reel Christie comedy—the role of a simple but sincere swain—who, in love-making, is ever beset by trouble of a nature serious enough to discourage a less determined Romeo.

Hier's entire supporting cast does capable work, that of Jack Duffy's as old Grandpa being entirely worthy of that gentlemen's past efforts; also, does Eddie Baker add a realistic touch as a prospective brother-in-law who is not at all pleased with his sister's choice of a mate.

Arriving at his sweetheart's home with flowers, candy and the necessary ring, our hero decides to press his case, but one after the other the mentioned article disappear. He gets by these embarrassing circumstances only to become separated from the marriage license through a change of rooms; and is further annoyed when attempting to propose by the several different servants appearing on the scene. Some good comedy material is introduced during the disappearance of a jewel case. Complications are eventually ironed out.

THE CAST

Walter Hiers, Duane Thompson, Wess Gore, Eddie Baker and Jack Duffy. Director, Walter Graham.

*Summary*—Typical Hier's comedy which will easily satisfy his followers.

## "The Swimming Instructor"
### (Fox—Two Reels)
*(Reviewed by Joseph Shea)*

BY this time the Van Bibber series of comedies should be so well known that merely to announce a Van Bibber on any theatre program should guarantee increased patronage. This latest fun reel adapted from the Richard Harding Davis stories will be the first release of this series for next season. One important point about the comic situation in the Van Bibber stories is that they seldom pass beyond the range of probability. Screamingly funny gags are built around everyday life situations and the supporting cast is composed of the most human characters to be found in any comedy cast. Van Bibber, Bertie, the Colonel and his daughter are guests at a fashionable summer resort. Van is practically a total loss because the swimming instructor is the idol of all the feminine guests. Numerous troublesome situations arise between this instructor and Van, who gets the beach idol's job after he accidentally falls into the pool and rescues a drowning woman. Van gets into more trouble when he is entered in the water race. Luck and several good gags enable him to win the race and become the official idol of the resort.

THE CAST

Earle Foxe, Florence Gilbert, Lynn Cowan, Frank Beal, Bardson Bard, Hazel Howell and Jack Donovan. Director, Al Austin.

*Summary*—An acquatic laugh-fest worthy the feature billing in any program.

## "Fresh Faces"
### (Educational—Two Reels)
*(Reviewed by Raymond Ganly)*

WALTER HIERS is the hero in this comedy from the Educational studios which can be readily classified among those not so good. Walter is the judge in a beauty contest conducted by the town newspaper and he must needs call on all his tact and diplomacy to soothe the ruptured feeling existing between the three principals who are tied for first place. There are humor-besprinkled circumstances and much helter skelter back and forth, with the beauty crown on one head one minute and on another the next. Walter's methods of helping his choice and sweetie contract the enmity of the staunch supporters of the other two contestants and they threaten to maul him; and he, being a timid soul, evades their glances and their persons as ably as his rotund frame will allow. The girl of his heart is eventually declared the winner as a result of a recounting of the votes. The cast puts this one over in a satisfactory manner. Harry Beaudine directed.

THE CAST

Walter Hiers, Duane Thompson, Yola D'Avril, Eddie Baker, Natalie Joyce, Bill Blaisdell.

*Summary*—Though but a farce of average merit it possesses a certain amount of hilarity and wisecracking—enough to satisfy patrons of the smaller houses.

## "It's a Pipe"
### (Fox-Imperial—Two Reels)
*(Reviewed by Joseph Shea)*

SEVERAL trite situations and time-worn gags in the titles lessen the effectiveness of what started out to be a first-rate comedy story. The old burlesque device of a man dressed in woman's clothes and vamping a sophisticated traveler and later appearing in the women's dressing room, where total strangers plead to show "their vaccination marks," is such obvious hokum that it has little appeal for an intelligent audience.

The heroine, her father and suitor, who are en route to Ireland, discover Abie, who has fallen in love with the girl, stowed away on the boat. In order to escape detection Abie dons feminine attire, mingles with the passengers and women guests in the ladies' salon. During these pleasantries the boat is sunk in a storm and all hands washed ashore on a desert island. Abie talks the cannibal chief into a partnership and has himself appointed Mayor. He marries the girl he followed on the boat. Throughout all these episodes Kitty's father in vain tries to smoke his old clay pipe, to which his daughter objects. He now has a native follow him with a tray of pipes. This original idea for the comedy seems to have been lost sight of during the long voyage.

THE CAST

Georgie Harris, Barbara Luddy, Patrick Kelly, Bardson Bard, Anthony Merlo, Harry Woods. Director, Ben Stoloff.

*Summary*—This material not up to Imperial standard. Fairly good comedy for the average house.

## "There She Goes"
### (Universal-Stern—Two Reels)
*(Reviewed by Joseph Shea)*

THIS is slam-bang comedy of the old-school and will be fairly entertaining for those who prefer their comedy taken on the run. It consists of a series of chases between the ever-present comedy police force and a girl dancer, the victim of mistaken identity. The dancer's picture is accidentally published as that of Chicago Sal, a notorious gunwoman. Every theatrical manager to whom she applies for a job recognizes the bandit's picture and calls the police. Wanda Wiley finally escapes from the police and finds the real Chicago Sal. Nothing new in humorous situations is developed in this three-cornered pursuit. Finally Wanda captures the two-gun female, thereby winning front-page notice and receiving a theatrical contract as the first step towards stardom.

THE CAST

Wanda Wiley is featured. Directed by Jess Robins.

*Summary*—Just a fair comedy suited for the smaller houses.

## Screen Snapshots No. 14
### (Columbia Pict.—One Reel)

NUMBER fourteen of this popular series of intimate scenes in the lives of our picture players shows Conrad Nagel in an off-stage bit of comedy; Anna Q. Nilsson and Colleen Moore arriving in New York; Marion Davies being made an Indian Princess; Anna Cornwall in a fishing scene; Richard Barthelmess; Dorothy Mackaill and Director Sidney Olcott studying the script of a new picture and Charlie and Mrs. Chase in an exclusive golf comedy scene. Many of filmdom's brightest lights are shown arriving at a picture premiere on the Coast.

This reel is made of the stuff fans like.—HAROLD FLAVIN.

## "Hold 'er Sheriff"
### (Educational-Cameo—One Reel)

ANOTHER Cliff Bowes single reeler, and this time Bowes has support from Clem Bradley, Estelle Bradley and Jack Lloyd. This one gets away a little slow but a few incidents leading up to, and during a picnic, make it a fair effort on the part of director Stephen Roberts, although the titles are a little weak in spots. Bowes plays the role of one of two brothers; both having matrimonial designs on the same girl. They arrange a picnic party made up of several relatives and friends and remarkable things happen on the way to the chosen site. —EDW. G. JOHNSTON.

## Pathe Review No. 27
### (Pathe—One Reel)

THREE highly diverting subjects presented in this review make this reel an unusually interesting one having appeal for the majority of picture audiences. "The Juvenile Gym" shows the results of training Young America in physical culture schools. This is followed by "Oil Drops," one of the "Magic Eye" series of microscopic studies by L. H. Tolhurst. This sequence shows the way oil is formed many thousands of feet below the earth's surface. The third subject is "Constantinople" and this shows scenes of the headquarters of the Sultans in Pathecolor. JOSEPH SHEA.



# The Flame of the Yukon

*Just a Fair One*

**(Reviewed by Laurence Reid)**

OLD films like old friends wear well. Here is "The Flame of the Yukon" bobbing up again after all these years to remind the oldtimers that it was a humdinger of a picture a decade ago. Of course a new generation has come along that, naturally, is not familiar with it. Time has mellowed the ancient plot which has been given a modern production—and somehow it doesn't seem to contain the punch of the original when Dorothy Dalton played the Alaskan Amazon.

Probably, because it stirs up old memories so that we know what to expect from every scene may be the reason it fails to register much of a kick. This should not be taken that it lacks merit. Those unacquainted with the story should find a satisfactory release of melodrama. They will not see many punch scenes—and perhaps they will notice some obvious direction, noticeable in the free-for-all fight and the manner in which the mob acts in unison. The acting is competent enough even though it lacks spirit. Arnold Gray, a newcomer, who doesn't look unlike Wally Reid, shows promise. He'll get along in the celluloid world. Seena Owen acts sincerely.

*The Cast: Seena Owen, Arnold Gray, Matthew Betz, Jack McDonald, Vadin Uraneff, Winifred Greenwood. Director, George Melford.*

**Theme: Melodrama of Yukon with dance-hall girl scorning the proprietor when she falls in love with young prospector.**

**PRODUCTION HIGHLIGHTS: The acting by Arnold Gray. The fight in the saloon. The detail and atmosphere. The redemption of the heroine.**

**EXPLOITATION ANGLES: Here you have one of the best box-office titles that ever adorned a picture. Go after it and play it up. Bill as up-to-date version of film which won a deal of praise in the old Triangle days.**

**DRAWING POWER: Suitable for average houses everywhere. Steady patrons should find it entertaining.**

*Produced by Metropolitan. Distributed by Producers Distributing Corp.*
*Length, 5,800 feet. Released August, 1926.*



*Dramatic incidents from "Variety," a Ufa production distributed by Paramount*



*Highlights from Bebe Daniels' latest Paramount feature, "The Palm Beach Girl"*

# The Marriage Clause

*Dramatic and Moving Story of the Theatre*

**(Reviewed by Laurence Reid)**

WE don't recall ever having seen a more moving and dramatic picture of the life behind the footlights than Lois Weber's production, "The Marriage Clause." There is no mistake about her making a most successful come-back as a director. Since her retirement she has broadened in her art. She can surely look with pride upon this very human picture—for it is destined to earn the highest praise everywhere.

This is the first theatre story which has been plotted around a stage director's ability to make a star. And the marriage clause which figures as the "prop" of the drama brings out an exceptional deep note of pathos. In other words the girl climbs to the heights. She feels secure in her art because the director is ever at her elbow to encourage her. But the fatal clause is placed in the contract by the jealous manager so as to keep her heart whole and fancy free.

It is a fine picture—one filled with deep feeling, and it provides Billie Dove with her biggest emotional role.

*The Cast: Francis X. Bushman, Billie Dove, Warner Oland, Grace Darmond, Henri La Garde, Caroline Snowden, Oscar Smith, Andre Cheren, Robert Dudley, Charles Meakin. Director, Lois Weber.*

**THEME: Romantic drama revolving around actress forced to accept contract which stipulates she must not marry. Falls in love with stage director and clause in contract keeps them apart. Both suffer until clause is eliminated.**

**PRODUCTION HIGHLIGHTS: The rehearsal scene. The opening night. The beauty and acting of Billie Dove. The many human moments. The sympathetic performances. The close-ups and atmosphere. The climax.**

**EXPLOITATION ANGLES: Play up big as finest picture of the theatre ever made. Play up the beauty and talent of Billie Dove—and go after the crowds with heavy exploitation. It is worth it.**

**DRAWING POWER: Suitable for finest houses and all types of audiences.**

*Produced and distributed by Universal*
*Length, eight reels. Released September, 1926*

# The Palm Beach Girl

*Not Much Story, But It Is Lively Enough*

(Reviewed by Laurence Reid)

EVERYTHING happens in this picture that could possibly happen, since it is built upon a racing finish. You know that the director must keep the action popping to carry it to that point where the girl from the Corn Belt speeds her boy friend's motor boat past the wire a winner.

The action is based upon the lively plan of keeping it in perpetual motion. Yet despite its speed it somehow manages to lag in its pace—simply because there is nothing to fall back upon but a series of gags—some of which are timely and provocative of laughter.

Bebe Daniels and Lawrence Gray have their hands full in obeying the laws of gravity. They tear over the earth and water and slide about and turn somersaults to the tune of rapid slapstick. There isn't any delicate touch here. It comes right out in the open and shoots off its gagged fire crackers. Miss Daniels and her leading man manage to make it interesting. They invest it with sincerity. But after you've seen it you will recall that the idea is nothing to make a great fuss over.

*The Cast: Bebe Daniels, Lawrence Gray, Josephine Drake, Marguerite Clayton, John Patrick, Armand Cortez, Roy Byron, Maude Turner Gordon. Director, Erle Kenton.*

**THEME.** Farce-comedy of fair visitor to Florida who gets into one scrape after another. Wins heart of youth and brings him out of financial difficulties through her luck in winning a race in his boat.

**PRODUCTION HIGHLIGHTS.** Bebe's arrival on train. Her introduction. Scene in episode of hero hiding the girl. The motor boat incident.

**EXPLOITATION ANGLES.** Title suggests a pleasant hour in theatre. Use it to tease the crowds. Bill as typical Daniels picture. Play up Lawrence Gray. Mention it as speedy and spicy comedy full of laughs and thrills.

**DRAWING POWER.** Star and title should attract them. Suitable for first-run theatres and other types of houses.

*Produced and Distributed by Paramount. Length, six reels. Released June,* 1926.



*Dramatic highlights from "The Marriage Clause," a Universal Jewel production*



***Forceful moments from the Producers Distributing Corporation release, "The Flame of the Yukon"***

# Variety

*Dramatic and Absorbing—Vividly Acted*

**(Reviewed by Laurence Reid)**

IT'S a long time between pictures for Emil Jannings. That he stands supreme as a pantomimist is again demonstrated in this simple dramatic triangle—which is enacted against the background of the Wintergarten in Berlin. The art he flashed in "The Last Laugh" continues supreme in his characterization of the aerialist. Again, he enables us to look into the very soul of the big, gruff playboy of the theatre—who, regardless of the anguish he causes his wife when he leaves her and the child, is made a victim of his own passion.

The director has not missed a single detail in fashioning this story as an impressive study of realism. The simple, enthusiastic moods of these people of the theatre—the various conflicts of passion and deception, the graphic building of the plot which roars to a tragic climax—these emotions and situations hold you in a tight embrace.

Jannings makes his whole body expressive. You peer into his very life and extend him sympathy. It is all so simple and direct—is the acting and the treatment of the plot. This simplicity enabled the director to bear down upon the pure creation of his characters and their moods. Lya de Putti also gets the utmost feeling and shading from her role of the temptress.

*The Cast: Emil Jannings, Lya de Putti, Warwick Ward. Director, E. A. DuPont.*

**THEME.** Eternal triangle drama of family man connected with carnival who forgets his marital vows to run away with another woman. Eventually he discovers her faithlessness and murders the interloper.

**PRODUCTION HIGHLIGHTS.** Jannings' marvelous portrayal. The fine acting by Lya de Putti. The carnival and theatre atmosphere.

**EXPLOITATION ANGLES.** Play up as vivid and absorbing story of the triangle as it concerns theatrical life in Berlin. Emphasize that Jannings is the star and that he gives another remarkable performance.

**DRAWING POWER.** Should attract in all first-run cities. Patrons will want to see Jannings again.

*Produced by Ufa. Distributed by Paramount. Length, eight reels. Released June,* 1926.

# THE CHECK-UP

## *Weekly Edition of Exhibitors' Box Office Reports*

Productions listed are new pictures on which reports were not available previously.

KEY—The first column following the name of the feature represents the number of managers that have reported the picture as "Poor." The second column gives the number who considered it "Fair"; the third the number who considered it "Good"; and the fourth column, those who considered it "Big."

The fifth column is a percentage giving the average rating on that feature, obtained by the following method: A report of "Poor" is rated at 20%; one of "Fair," 40%; "Good," 70%; and "Big," 100%. The percentage rating of all of these reports on one picture are then added together and divided by the number of reports, giving the average percentage—a figure which represents the consensus of opinion on that picture. In this way exceptional cases, reports which might be taken alone, and such individual differences of opinion are averaged up.

For ratings on current and older releases see MOTION PICTURE NEWS—first issue of each month.

| Title of Picture | Reporting Poor | Reporting Fair | Reporting Good | Reporting Big | % Value | Length |
|---|---|---|---|---|---|---|
| **FAMOUS PLAYERS** | | | | | | |
| Blind Goddess, The | — | — | 6 | 1 | 74 | 7,249 Ft |
| Crown of Lies, The | — | 2 | 4 | — | 60 | 5,020 Ft |
| Desert Gold | — | 1 | 6 | — | 66 | 6,900 Ft. |
| For Heaven's Sake | — | 1 | 18 | 7 | 77 | 5,356 Ft. |
| Let's Get Married | — | — | 7 | 1 | 74 | 6,800 Ft. |
| Runaway, The | — | 4 | 1 | — | 46 | 6,271 Ft. |
| Sea Horses | — | 10 | 13 | — | 57 | 6,671 Ft. |
| Social Celebrity, A | — | 2 | 6 | 1 | 67 | 6,025 Ft |
| That's My Baby | — | 1 | 6 | 1 | 70 | 6,805 Ft. |
| Untamed Lady | 1 | 7 | 13 | 4 | 64 | 6,132 Ft. |
| **FILM BOOKING OFFICES** | | | | | | |
| Born to Battle | — | — | 8 | — | 70 | 5,100 Ft. |
| Kiki | — | 3 | 3 | 2 | 66 | 8,299 Ft. |
| **FIRST NATIONAL** | | | | | | |
| Mlle. Modiste | — | — | 11 | 1 | 73 | 6,230 Ft. |
| Tramp, Tramp, Tramp | — | — | 3 | 2 | 82 | 5,380 Ft. |
| **FOX** | | | | | | |
| Fighting Buckaroo, The | — | 2 | 4 | | 60 | 5,096 Ft. |
| Sandy | — | 6 | 8 | 1 | 60 | 7,850 Ft. |
| Siberia | — | 2 | 3 | — | 52 | 6,950 Ft. |
| Tony Runs Wild | — | 1 | 4 | 1 | 70 | 5,477 Ft. |
| Yellow Fingers | — | 2 | 4 | — | 60 | 5,594 Ft. |
| **METRO-GOLDWYN-MAYER** | | | | | | |
| Barrier, The | — | 1 | 11 | 1 | 70 | 6,480 Ft. |
| Beverly of Graustark | — | — | 14 | 1 | 72 | 6,977 Ft. |
| Brown of Harvard | — | — | 6 | 4 | 82 | 7,000 Ft. |
| Exquisite Sinner | — | 5 | 3 | | 51 | 5,844 Ft. |
| Mike | — | 6 | 16 | 6 | 70 | 6,755 Ft. |
| Monte Carlo | 1 | 2 | 4 | — | 54 | 6,512 Ft. |
| **PROD. DIST. CORP.** | | | | | | |
| Paris at Midnight | — | — | 5 | — | 70 | 6,995 Ft. |
| Red Dice | — | — | 8 | — | 70 | 6 Reels |
| **UNITED ARTISTS** | | | | | | |
| Bat, The | — | 1 | 3 | 2 | 75 | 8,219 Ft. |
| Partners Again | — | 3 | 4 | — | 57 | 5,562 Ft. |
| **UNIVERSAL** | | | | | | |
| Blue Blazes | — | | 13 | | 70 | 4,659 Ft. |
| Chip of the Flying U | — | 1 | 6 | 1 | 70 | 6,506 Ft. |
| Six Shooting Romance | — | — | 8 | — | 70 | 4,837 Ft. |
| Skinner's Dress Suit | — | 5 | 5 | 1 | 59 | 7,025 Ft. |
| Still Alarm, The | — | 3 | 4 | 1 | 68 | 7,406 Ft. |
| **WARNER BROS.** | | | | | | |
| Bride of the Storm | — | 2 | 7 | — | 68 | 5,800 Ft. |
| Oh, What a Nurse | 1 | 1 | 2 | 2 | 67 | 6,987 Ft. |

**FILL IN THIS BLANK AND MAIL TO—**

*Motion Picture News, Inc.,*
*729 7th Ave., New York City*

*Date,*.....

*In accordance with your request we are reporting herewith the results from a box office angle, with the following pictures, same to be used in compilation of your "The Check Up." It is expressly understood that under no circumstances will you publish same over my signature.*

| TITLE OF PICTURE | DISTRIBUTED BY | WEATHER CONDITION | REPORT Big, Good, Fair, Poor |
|---|---|---|---|
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| | | | |

Class of patronage ..... Theatre .....

Population of Town..... City ..... State .....

# Regional News from Correspondents

## Butte

IN recognition of Butte's importance as a film sales and distributing center the Metro-Goldwyn-Mayer Distribution Corporation will open an exchange in Butte in the New Keefe Building. The offices will be ready for occupancy in a few weeks and already the big fire-proof vaults are being installed.

Liberty Theatre, in Butte, was the scene of a small blaze at 8 o'clock last Sunday night caused by the ignition of several hundred feet of film in the operator's booth. The cause of the fire was not solved, but firemen were rushed to the theatre. By the rapid use of chemicals the operator, who remained at his post, soon had the fire out. Little damage was done to the building or the booth and the theatre crowd remained seated.

The Liberty Theatre of Helena has at last been closed to remain closed indefinitely. Dr. Bethel has met with reverses and the theatre has had to change hands many times in the last few months.

W. M. Hughart, local manager of Pathe exchange, is touring the state for the new Pathe product. His trip has taken him to Eastern Montana.

Manager W. J. Heineman of Universal, is in Kalispell at this time.

C. R. Wade is making a flying trip to Miles City in the interests of Producers Distributing Corp.

R. D. Boomer of the Fox exchange is covering Montana at this time.

Percy Hurst, salesman manager for Columbia product, who has jurisdiction over Washington, Oregon and Montana, arrived in Butte from Seattle to confer with Manager Shaffer.

The American Theatre in Butte is closed for the summer months.

## Chicago

A. J. UPHOFF has leased the entire building at Onarga, one-half of which is occupied by the Palace Theatre, which he operates. Mr. Uphoff plans to remodel the building and enlarge the theatre.

M. M. Godshaw is now a member of Universal's sales staff and will travel the Mississippi River towns for Manager Wm. W. Brumberg.

The Home Theatre Company has reopened the Palace Theatre at Danville with a two-a-day show policy, featuring big reissues and big features of recent date. A large orchestra has been installed and the admission prices fixed at twenty, thirty and fifty cents. H. E. Alger, of Alger & Ramsey, is now booking the Home Theatre at Rantoul, which Manager Coddington operates, as well as the Blackstone Theatre at Rantoul, which he has been booking for some time past. Chanute Field has discontinued showing pictures, at least for the present.

Exhibitors, representatives of the Chicago and trade press, and others were guests of Reginald Denny and the Universal Film Company, at an informal luncheon at the Congress Hotel, on Tuesday afternoon. The crowd enjoyed meeting the popular star who was in Chicago for a few hours only.

D. E. Rice of the Jackson Park Theatre, has just returned from Hollywood, where he spent some time with his daughter, Marion Rice, who won several beauty and personality prizes in Chicago, and who was recently chosen as Miss California.

Reports that the Exhibitors Association of Chicago and the Musicians' Union had signed a new wage agreement, granting the musicians an increase, are premature, according to officers of the Association. A meeting of the directors of the Association is scheduled for this week, at which this and other matters will be taken up.

Jack Miller, business manager of the Exhibitors Association of Chicago; Frank G. Schaefer of the Crystal Theatre, and Louis P. Newhafer, general manager of Ascher Brothers, are planning a fishing trip to Lake Geneva, where Mr. Miller has a beautiful summer home.

The entire sales staff of Associated Exhibitors, headed by Manager Lon Thompson, and including the Chicago salesmen, are working country territory this week.

Gus Solomon, western district manager of Red Seal, was in Chicago Thursday, conferring with Harry Bernstein, in reference to distribution plans and opening of more offices in the central west.

Abe Feder of the Metro and Capitol Theatres, and his bride, the former Irene M. Lessman, have just returned from a honeymoon in Michigan, and have taken up their residence at a north side hotel.

Manager Lewis of the Fox and Strand Theatres, Aurora, was a Chicago Film Row visitor last week.

Miss Pearl Hopp, daughter of Joseph Hopp, died at the family home in Chicago last week, after a long and serious illness. Mr. Hopp was compelled to give up his trip to the convention of the Motion Picture Theatre Owners of America, which was recently held at Los Angeles, in order to remain with his daughter in her final illness.

Louis Marks, special representative of Universal's Complete Service Department, was in Chicago this week, making his headquarters at the local exchange.

The Orpheum Theatre at Waukegan is scheduled to open soon, running on Saturdays and Sundays, under a policy of vaudeville and feature pictures. This house, which is under the Great States Theatres, Inc., banner, will be booked by the Western Vaudeville Association.

The many friends of David Sutherland, of the Alma Theatre, are pleased to know that he is rapidly recovering from the illness which confined him to his home for the past week.

George Gollos of the Ad-Sign Corporation, has just returned from a trip through the southern part of the state.

Henry Imming has sold the theatre operated by him at Newton, Ill., to Price and Dahlrymple of Oblong, the sale to become effective in July.

Reports of theatres which are closing for the summer are beginning to come in, among those received during the last few days being that the Okaw Theatre at Finley will be dark during July and August, and that the house at Chesterfield will also close. Another Southern Illinois theatre which is expected to go out of business is the Regent, the theatre building having been sold and the fixtures stored.

Jim Best of the Francis Theatre, 2407 W. Roosevelt Road, has taken over the New Home Theatre at 4815 Armitage Avenue, which was formerly operated by Abe Selansky.

W. D. Burford, the hard-working assistant general manager of Great States Theatres, Inc., is resting up after his winter's grind and is motoring to the Minnesota lake region for a three weeks' vacation.

Organist Flandorf, of Miller and Simanskv's Lido Theatre, Maywood, was picked from a number of organists to assist in the playing of the huge Kilgen organ, installed at Soldiers Field during the ceremonies incidental to the Eucharistic Congress.

Maurice A. Choynski and wife, who have just returned from a three weeks' trip to California, are planning to sail from New York on July 1st, for the Holy Land, Egypt, Naples and other points of interest on the Continent. Mr. Choynski states that many of the seaports which they will visit, are familiar to him as he visited them many years ago when he was a seafaring man.

## Denver

THERE was an almost robbery at the Rialto Theatre on Curtis Street, near the Publix home in Denver, this week. Patrick Staab, the watchman, was polishing brass at the early hours of the morning when two yeggmen stepped up to him, thrust a revolver in his ribs and threatened to kill him if he made any noise. They forced him to admit them to the theatre, where they tied him, locking his arms and legs over a broomstick. They then locked him in a tool closet from which they pulled down all the draperies in the manager's office and wrapped them around the safe in order to muffle the sound of the explosion. They were preparing to shoot the safe when a passing patrolman tried the door and they evidently became frightened and escaped through the rear window into the alley. A short time later some one telephoned Police Headquarters stating that there was a man locked in the tool closet at the theatre and stated that he was afraid he would die if he was left there much longer. Police were hurried to the theatre, where they found the watchman still alive but almost suffocated from lack of air and suffering intensely from his cramped position. Nothing was taken but the robbers have not yet been apprehended.

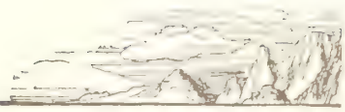
All the Denver theatres were beautifully decorated this week for the Convention of the International Rotary Clubs. There were many novel effects, among them being a huge Rotary Insignia decorated with colored lights, which revolved from the lobby of the Rialto Theatre.

Fred Bezold, of the Lotus Theatre, Sheridan, Wyoming, and George Gorich, of the Mission Theatre, Clayton, N. Mex., both Rotarians, were in Denver attending the convention.

Duke W. Dunbar, Secretary of the Denver Film Board of Trade, and Secretary of the Arbitration Board, left this week for a ten days' vacation, visiting relatives in the east.



# Salt Lake City



IN the recent annual May drive held by Educational, the local office, under the management of Clyde H. Messinger, won the third prize of $200.

J. A. Epperson is back to his managerial desk at the local Pathe office from the Southern Utah section, and leaves within a few days for about a week's trip to Cache Valley, in Northern Utah.

C. J. Hamel, Pathe sales representative, is in from a week's trip into Idaho and Bob Epperson and George Jensen will be in the latter part of the week for a sales conference with Manager Epperson.

L. Chester Wingham, local manager for Metro-Goldwyn-Mayer, is now making Billings and Butte, Mont.

C. O. McDermond, newly appointed salesman for Metro, is in Idaho with Parr.

W. H. Morrison, owner of the Opera House at Myton, Utah, is in this city, conferring with local branch managers.

D. M. Fields, of the Star Theatre at Lyman, Wyo., is also an exhibitor visitor here.

E. M. Loy, Famous Players sales representative from Idaho and Wyoming, and C. G. Epperson, Southern Utah salesman, are now in the local office.

Branch Manager H. Bradley Fish, of the local Fox exchange, is sojourning in Idaho. C. John Predari, newly appointed salesman for Fox here, is also covering the Idaho branch. J. L. Tidwell just came in from his territory in Southern Utah and has left again for that section.

George Mayne, owner of the Preferred Pictures exchange of this city, is leaving within a few days for the Boise country in Idaho.

Jimmie Beale is covering his Idaho territory while Tony Hartford is in Nevada out of this office.

John Ruger and Frank Knotts, owners of the American and Orpheum theatres at Park City, Utah, have returned from the M. P. T. O. A. convention in Los Angeles. While there they had the plans drawn for a new Egyptian Theatre which they are to build in Park City.

The Kenema Theatre of this city has had a new water cooling ventilating system installed, according to Louis Strike, one of the owners of this house.

W. T. Withers, F. B. O. salesman, is working Montana and will meet Davis in Butte. Joe K. Soloman just left for a trip of several weeks' duration to Wyoming and Idaho.

W. H. Rankin, manager of the Warner Brothers exchange of this city, left for a two weeks' trip into Idaho. G. C. Jones is in his Southern Utah territory. Ed. C. Mix is touring Idaho and M. F. Keller is making the Montana section with the new Warner Brothers' product.

Walter S. Rand, sales manager of the local United Artists exchange, is now in Montana. Milton Cohn, who recently came in from a successful trip in Idaho, has left again for the territory.

James R. Keitz, manager here for Columbia exchanges, is working the territory on his way to Denver where he will spend his vacation.

The Capitol Theatre at Salt Lake House is enjoying increased patronage weekly under the policies inaugurated by the new managers, George L. Coward and C. V. Pollard.

Tom Peery, booker and buyer for the Egyptian Theatre of Ogden, Utah, were seen on the Rialto this week checking up on the productions for which they have contracted for their Ogden, Utah, houses.

H. O. Holstead, operating the Cozy Theatre at Duchesne, Utah, is visiting the local film mart this week, as is S. H. Rich of the Rich Theatre, Montpelier, Idaho.

Exceptionally good business has been enjoyed by the Utah Theatre Supply Company during the past two weeks. Two Powers 6-B Machines, with reflector arcs and rectifiers built especially for use with the reflector arc machine, were sold this week to Ike Swenson, owner of the Angelus Theatre at Spanish Fork, Utah.



# Des Moines



A NUMBER of Iowa theatres are closing earlier than usual this year but the number of theatres closing for the summer months will not be as great according to the computations of L. G. Allison and Al Yarowsky of the booking staff of Universal. Theatres which have closed for the summer months are listed as follows: The Princess Theatre at Brighton, the Majestic at Cantril, the Public School motion picture at Denmark, the Princess at Dexter, the Opera House at Belmond, the Opera House at Conrad, the Pastime at Bagley, the Opera House at Eddyville, the Star Theatre at Farnhamville, the Regent at Buffalo Center, the Lyric at Elmore, Minn.; the World at Lakota, the Menlo at Menlo, the Melcher at Melcher, the Palace at Murray, the Olympic at Cedar Rapids, the Legion at Plainfield, the Opera House at Prairie City, the Community at Popejoy, the Thornton at Thornton, the Cozy at Wellsburg and the Opera House at Weldon. These are smaller theatres which are closing at this time. A larger number of exhibitors than previously are equipping their theatres with cooling systems and are continuing their shows for the summer months.

Glenn Fick, who makes his debut in the film business, is joining Producers Distributors, and takes the territory formerly covered by Sam Sosna, who is no longer in Des Moines. J. C. Collins, who is also owner of the Rex Theatre at Perry, has also been made a member of the Producers sales staff.

Leo Weidertz, formerly with Associated Exhibitors, has retired from the film business. He is at Burlington where the family headquarters are at this date. His place at Associated Exhibitors was taken by Ivan Dutton. Mr. Weidertz has given up his golf game, owing to the fact that there are no links at Burlington.

Manny Gottlieb, manager of the Universal exchange, is in New York on business.

Charles Planz of the Western Theatre Supply Company made a trip to Blairstown to install a Powers machine for T. H. Wheel, exhibitor at Blairstown. He also installed two machines at Gruny Center at the Garden Theatre. Mr. Eels is the owner of the Garden.

Harry Lloyd, who is the Block B Man for Pathe, was married on a Tuesday. His bride was formerly Miss Olive Jugg of Detroit.

L. L. Wells, who was formerly with the Parrott Films Company, is now on the sales staff of Metro-Goldwyn-Mayer.

Those who are on vacations are Belle Miller, bookers' stenographer for Pathe, who is in New York for two weeks; F. C. Anderson, cashier for Pathe, who is at the northern lakes, and Edna Jones, inspector at Pathe, who will be vacationing next week.

E. O. Ellsworth of Metro Goldwyn was in Iowa Falls on business. Vera Furman, stenographer of Universal, has just returned and next week Ruby Morgan of the same staff will be off for rest and recreation.

V. O. Lambert of the Opera House at Monticello was another exhibitor to make his first visit to the film exchanges. Other exhibitors in were C. H. Wert of the Community Theatre at Farrar, Mrs. W. H. Gilbert of Stuart, John Waller of Osceola, J. H. Michaels of Leon and Bill Eddy of Indianola.

P. A. Schlumberg, owner of the Opera House at Dennison, has been in the hospital with a bum foot.

The Liberty Theatre at Lowden has closed for a short time. The Opera House at Alvord has been permanently closed.

The promotion of Ted Mendenhall, formerly head salesman of the Famous Players exchange in Des Moines, to the manager's desk at Omaha is hailed with appreciation by his Des Moines friends for Mr. Mendenhall was very popular in this territory. For the past year or so Mendenhall has been manager of the Sioux Falls branch, which, under his management, won third in the national contest of Famous Players.




**What do you ask in a serial star?**
***Fame*? He's already world-famous!**
***Popularity*? His started when he was a fighting marine. It's been growing ever since!**

**GENE TUNNEY**

***in a coming* Pathéserial**

# New York and New Jersey

SINCE the Stanley-Fabian-Bratter & Pollack merger of several weeks past, many rumors have persistently claimed the consolidation of Jos. Stern's powerful New Jersey circuit with the aforementioned theatre holdings; and only this week comes another report that the deal has gone through.

Asked on Tuesday of this week, if a statement from him concerning the transaction was in order, Mr. Stern said: "I am going ahead with my building program and at the end of the week I will announce plans for the construction of one of the largest theatres in the country—and considerably larger than any present theatre in the State of New Jersey.

"I am at present assembling several parcels of property in a most desirable down-town section of one of the largest and most important of the New Jersey cities, and if no hitch occurs, will take title the latter part of the week."

All of which, may or may not prove that a deal between the above-mentioned circuits is on or off.

Comes word this week that Fred Mertens has disposed of his Jersey City theatre properties to Morris Kutinsky; namely, the Apollo, Majestic and Fulton Theatres. Besides this evidence of Mr. Kutinsky's circuit expansion activities, he has a matter of three houses under construction in the same city, and this recent deal will bring the string up to ten in all.

There's another theatre deal—reported some little time ago as having gone through—that would seem to need a bit of straightening out; this having to do with the Yost-Beck-Siegle merger which, according to several reports, had been closed.

Seven theatres under the Beck lease—the Chaloner, Royal, Amphion, Superior, 34th St., Regent and Chelsea—all in New York City, were said to have been taken over by the Henry Siegle-Phillip-Jones interests.

It would seem that the report of this transaction was somewhat premature; inasmuch that it is now definitely stated that the houses mentioned as merged are still under control of A. S. Beck, and will likely remain so for an indefinite period. It is said that the present abandonment of the deal was due to opposition on the part of the former owner, Mr. Yost.

Theatres at present reported in the Henry Siegle group are as follows: The Ogden, Washington Heights, New York City; The Berkshire, 60th Street and 8th Avenue, Brooklyn; The Ritz, 54th and 7 Avenue, Brooklyn; The Ritz and Janice, Flushing, L. I.; The Franklin, Astoria, L. I.; The Rialto, Ridgefield Park, N. J., and a new 2,000 seat house under construction at Parkside, N. J.

In addition to these houses mentioned, this concern is also said to have made a deal whereby the New United Theatre, Myrtle Avenue, Brooklyn, will be taken over in the near future; and that they are also building a theatre at South Norwalk, Conn., and another in the East New York section of Brooklyn.

The Apollo Theatre, 747 East 180th Street, New York City, scheduled to open June 23, may not open at all according to recent report. It is said that some difficulties have arisen over the lease.

Quite a number of New York and New Jersey's well-known exhibitors paid the curb a visit last week. Among those seen in earnest conference were: Joseph Stern, Harry Hecht, Peter Adams, Messrs. Mayer and Schneider and the Brandt Brothers.

It is said that S. Rossassi, one of our prominent local exhibitors, left early Tuesday morning of this week for a tour of the different Jersey communities in search of prospective theatre sites and properties.

Pelham Lynton, of the New York Pathe exchange has again postponed his European trip this vacation time and can be found cutting the grass and trimming the trees at his Long Island home.

Max Fellerman, also of the Pathe sales force in this city, is vacationing with Mrs. Fellerman at Niagara Falls.

Fox's handsome, new Savoy Theatre, Bedford Avenue, Brooklyn, is expected to be ready for its opening during August. When this house gets going, there will be a merry battle between the Loew and Fox forces for the supremacy of Brooklyn's Bedford section.

Loew's Alhambra Theatre, Knickerbocker Avenue and Halsey Street, Brooklyn, has closed for the summer months and L. Fishkin, Manager, has been transferred to the Premier at East New York. The Premier was recently taken over from Rachmil and Rinsler.

The Motion Picture Athletic League, which will promote athletics of various kinds among the employees of the producing and distributing companies, was formally organized Monday night, with the following concerns as members: First National, Fox Films, Pathe Exchange, Producers' Distributing Corp., Famous Players, Hiralagraph Motion Picture Corp., Metro-Goldwyn-Mayer, Universal and Warner Brothers. Henry A. Linet, news editor of the *Daily Review*, was appointed as a committee of one to unite the trade papers for a tenth unit.

The following executives will comprise an advisory board: Mr. Tauszig, vice-president Fox Films; Mr. Boothby, comptroller, First National; L. S. Diamond, manager of the Sales Statistical department, Pathe; Joe Burger, purchasing agent, Producers' Distributing Corp., Mr. Zukor, Famous Players; Dave Loew, Metro-Goldwyn and Mr. Goldstein, treasurer, Universal; Sam Warner, Warner Brothers.

Officers were chosen as follows: W. S. McIlvain, Famous Players, president; Paul Cohen, Metro-Goldwyn-Mayer, vice-president; George Ronan, Pathe, secretary; Wm. P. Mullen, First National, treasurer; Jack Level, Pathe, publicity.

The first branch of sport to be organized will be tennis, with Martin J. McAndrews of Pathe in charge. Phil Abrahams of Warner Brothers will look after the destinies of the Baseball League; A. E. Freedman, manager of the Fox Laboratories, will be in charge of track; Wm. P. Mullen, of First National is chairman of the bowling; Paul Cohen, of Metro-Goldwyn, chairman of basketball; Gus Gardner, of Universal, chairman of billiards and pool; Joe Kelly, First National, handball.

The following are official representatives of their concerns:

Famous Players, W. S. McIlvain; Metro-Goldwyn, Paul Cohen; Wm. P. Mullen, First National; Universal, Thomas Meehan; Warner Bros., Phil Abrahams; Fox Films, Joe Reck; Producers' Distributing Corp., J. M. Fuchs; Hirlagraph, H. P. Mountan; Pathe, George Ronan.

This is the first time an effort has been made on this scale to promote athletics in the film industry and it is believed the organization will be one of the most powerful athletic bodies representing any business. The Baseball League is already recognized as the leading diamond unit of any industry in New York.

# Baltimore

E. C. JEFFRESS, publicity and advertising man, has become associated with the Century and Parkway theatres, Baltimore, Md., for the Loew interests. Mr. Jeffress has had wide experience. He handled the opening of Shea's Buffalo Theatre and prior to that was associated with Missouri in St. Louis and with the Publix Theatres.

Columbia Pictures are being sold in Maryland territory by Thomas McDermott, who has succeeded Joseph Schneider.

Mell Edwards is now acting as Maryland and Virginia representative for Warner Brothers.

Work has been completed on the up

pendicitis recently, Mrs. Fallas Broche, wife of the manager of the Metropolitan Theatre, Washington, D. C., is now convalescing.

Nat Glasser, head of the technical department of the Stanley-Crandell Company, Washington, D. C., who is well known among the film men of Baltimore, is now busily disposing of the equipment and furnishings of the old Academy of Music, Baltimore, which will be razed to make way for a big new motion picture playhouse. Mr. Glasser also manages the York Theatre, Washington, D. C.

Work upon the new theatre for Lonaconing, Md., being built on the site of the old San Toy is progressing nicely. H. Clay Evans, part owner of the San Toy, destroyed by fire in 1923, is back of the project.

The Eagle Theatre, Bristol, Va., has been closed for the summer by C. A. Goebel, but other theatres, controlled by the Goebel interests, the Isis, Columbia and Cameo, are running as usual.

George A. Roberts, for many years connected with the Hathaway Theatres, New York State, has assumed his duties as manager of the Lyric Theatre, Richmond, Va.

Officers of the Century-Parkway Theatre Corporation now operating those playhouses in Baltimore, Md., are Eben J. D. Cross, president and Charles Ruzicka, secretary. Herschel Stuart is managing director of the playhouses.

The Opera House, Phillipi, W. Va., was destroyed by fire recently.

An extensive overhauling will be given the Horn Theatre, 2018 West Pratt Street, during the time it is closed, from June 28 to July 10.

Plans have been completed for a new theatre for Wheeling, W. Va., to cost about $1,500,000, according to George Shafer, of that city, who now manages the Court and Victoria theatres.

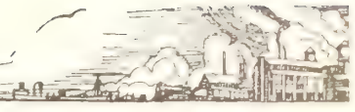
The roof over the stage of the New Collins Theatre, Covington, Va., was torn off and deposited in pieces on the roofs of nearby houses and in the streets, Saturday, June 12, when a heavy storm, accompanied by a miniature tornado, took part. Damage was estimated at about $2,500.

Renovations will be made on the Maryland Theatre, Cumberland, Md., which has been closed for several weeks by Mellinger Brothers.

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DEVELOPING AND PRINTING MOTION PICTURE FILM



# Albany



HEADS of producing companies in New York City and leading officials are to be invited to the second annual outing of the Albany Film Board of Trade, which is to be held next month. Every effort is to be made by Jack Krause and his associates to secure an attendance of at least 500 persons, and exhibitors will be invited from Central, Southern and Northern New York. Owing to the fact that Jack Dempsey will probably be in training at White Sulphur Springs at the time of the outing, it is expected that there will be more than the usual interest in the coming affair. Every film exchange in the city will be closed on the day of the outing and judging from the demand for tickets, there will be a most representative gathering.

Bert Gibbons, local salesman for Producers Distributing Corp., spent last week on a trip through Northern New York. Ted Haves is covering the Southern tier.

E. J. Hayes, local manager for Pathe, has turned over to Governor Alfred E. Smith the film taken of the recent wedding of Governor Smith's daughter.

Jack and Charles Deitcher, of Troy, owners of the Astor Theatre in that city, have filed a petition in United States Court of Bankruptcy, stating their liabilities at $21,000, and their assets as nothing. The house has been closed for some time, although it was scheduled to reopen on August 28 with Austin Interrante, of Brooklyn, at the head.

Exhibitors in town during the week included Betty Feuer, of Schenectady; Louis Buettner, of Cohoes; Charles Sesonske, of Johnstown; Pete Dana, of Gloversville, and Julius Byck, of Tannersville.

R. E. Bishop, manager of the Producers Distributing Corp. exchange, who has been driving a Ford, blossomed forth this past week with a brand new Cadillac that is the envy of his many friends on Film Row.

Bob Mochrie, former manager of the Producers Distributing Corp. exchange here, and now of Pittsburgh, is back once again in the smoky city after several weeks spent in a Los Angeles hospital. Mr. Mochrie informed his friends here of the fact by telephone last week.

William Benton, of Saratoga Springs, was in town during the week arranging for pre-release showings of feature pictures during August at his house in Saratoga Springs.

Mary E. Rooney has left Producers Dist. Corp. exchange, and will be married on June 26 in Glens Falls. She will reside in Pittsburgh.

For the first time in many months Ed Trembly, manager of the American in Troy, finds time hanging heavily on his hands one night a week. Mr. Trembly has been working seven nights a week for a couple of years, but arrangements have recently been made so that he can have a night off each week. He spent the first one wandering from theatre to theatre.

Ben Stern, of the Lincoln, in Troy, has equipped his ushers for the summer season in uniforms of cinnamon-brown.

The Universal exchange has moved into the new Exchange Building on the outskirts of the city.

William E. Benton, who has been running the Rialto in Glens Falls, has now acquired the Empire Theatre in the same city, which has been operated during the past two years by C. H. Buckley, of Albany. The Empire went over to the Benton control last Saturday night. It is expected that John Garry will be retained as manager of the Empire.

Uly S. Hill, of the Mark Strand theatres in Troy and Albany, was in New York City last week on a booking trip.

Joe Miller, of Buffalo, who looks after Renown's interests in New York State, paid one of his periodical visits to Albany last week.

Mr. and Mrs. Tony Veiller will leave the latter part of this week on a motor trip to Norfolk, Va.

The fact that projectionist Gibbs, at a theatre in Henderson, N. Y., kept his head the other night, prevented a panic when there was a fire that destroyed several rolls of film, and probably damaged the machine. Mr. Gibbs resorted to chemicals and extinguished the blaze while the people filed out of the theatre.

Pete Dana, of Gloversville, is on a two weeks' motor trip through the New England States.

The Strand Theatre in Ogdensburg, announced the past week that vaudeville would be discontinued for the remainder of the summer. Considerable work is to be done on the theatre during the next few weeks and the work of raising the roof is scheduled to get under way the fore part of July.

Harry Hellman, owner of the Royal in Albany, has been entertaining his well known son-in-law, during the past week. The son-in-law, Jack Little, is one of the top-liners on the vaudeville stage.

Jake Rosenthal found that his employees had arranged a little surprise for him during his recent absence. Without saying a word to him, they had repapered his private office and improved it in many respects.



# Florida



VACATION time is here and all of the showfolks are making arrangements for their annual rest. Charles A. Sappal, manager of the Central Theatre, and Frank H. Young, manager of the Maceo Theatre, Tampa, accompanied by their wives, left this week for a trip that will practically cover the entire country and will last two months. They will visit New York, Niagara Falls, through the National Parks in the Rockies, the Pacific Coast and home via the Southern route.

O. G. Finley, manager of the Grand, Tampa, also left this week. He will spend most of his time in Indiana, but proposes to give Chicago the once over while up that way.

A. Pearlman has sold his interest in the Airdome Theatre, Sarasota, to Mr. Clifford, who is interested in the Italian Theatre in Tampa with Victor Fernandez. Mr. Clifford is a producer of tab shows and has been very successful with that style of shows in the Italian Theatre and now proposes to get a string of houses. It is stated that he will also take over the Royal in West Tampa.

A. Juran, manager of the Casinos in both Ybor City and West Tampa, has added tab shows to his picture programs in the Ybor City house. The innovation seems to hit the fancy of his patrons and business is fine.

N. V. Darley, manager of the Rivoli in Ybor City has been in Atlanta the past few days.

Cecil A. Ross, former owner of the Princess at Mount Dora, has built two houses in Apopka, the "new" theatre, for the white folks and the Washington for the colored.

Had a little fire scare in Tampa. The big storage house of the Jackson Grain Co. caught on fire and when the 17 cars of hay stored there, together with the tar roof, got to going it made some smoke, which blew over the Victory, a block away and was sucked down into the auditorium by the monster typhoon fans on the roof. The audience got a thrill and started for the exits. Thanks to the quick work of Manager Wiest and House Supt. Rogers, the startled people were quieted and there was no panic.

The Glades at Moore Haven had a fire. Before opening the house one evening a film was being screened, which caught on fire and damaged the equipment to such an extent that they had to close. Manager Klutts made a flying trip bought new equipment, had it shipped by express and had the house in operation in a week's time. Klutts is also building a new house there, which will be modern from the ground up. He says that he will have the new house ready by fall.

J. H. McLaughlin, manager of the Franklin, Tampa, is keeping his patrons interested with novelties. He had a Mouth Organ contest the other evening that was a knockout. Mac can always dig up some stunt to keep the people laughing.

The Blue Law appeal, which the St. Petersburg managers took to the Supreme Court, will not be heard before fall, it was announced this week.




**What do you ask in a serial star ?**
***Athletic Ability ?*** **Ask the thirty men he's knocked out !**
***Good Looks ?*** **He's the best looking man who ever stepped into a ring !**
***Drawing Power ?*** **Say, you tell 'em !**

**GENE TUNNEY**
***in a coming*** **Pathéserial**

# Minneapolis

W. [illegible] at Webster, S. D., and A. N. Carver, proprietor of the Star Theatre at Lamberton, Minn., were visitors at the Minneapolis office of Producers' Distributing Corporation last week.

H. J. Bailey, manager of the Pathe exchange in Minneapolis, has returned from a business trip through the northwest.

H. J. Chapman, manager of the Universal Films Corporation office at Sioux Falls, S. D., was in Minneapolis last week.

A. Anderson, owner of the State Theatre at Detroit, Minn., and T. G. Lang, owner of the State Theatre at Ivanhoe, Minn., dropped into the Minneapolis office of F. B. O. last week.

Vacations have started at the Minneapolis Fox exchange. Frank Hallowell, salesman working in the North Dakota territory, has gone to Washington, Kansas, for two weeks to attend a family reunion. Hazel Champlin, inspector, and W. L. Lydick, booker, are other June vacationers from the Fox office.

Harry Goldburg is to manage the Minneapolis branch of the Universal Chain Theatres Corporation. Recent visits of Universal officials have led to the belief that Universal intends a thorough invasion of the Minneapolis theatre field.

A [illegible] "war" appears to be looming in Madison, Wis., with the leasing of a site for the million dollar Capitol Theatre which will be built by the Saxe interests. Fischer's Paramount theatres chain already has three theatres in Madison, and some lively competition is expected.

Luther Putnam, Minneapolis Paramount exploiteer, has been called to New York to do special exploitation work. The new position is understood to be a reward for some extremely good work in the way of exploitation done in the Minneapolis territory.

C. F. Rose, manager of the Omaha Famous Players-Lasky Theatre, has once more joined the Minneapolis sales force. He is succeeded in Omaha by Ted Mendenhall, formerly manager of the Sioux Falls branch.

L. R. Campion, owner of the Capitol Theatre at Chatfield, Minn., and O. K. Thollehaug, owner of the Auditorium Theatre at Sisseton, S. D., were prominent among the exhibitors who breezed along Film Row in Minneapolis last week.

Two additions have been made to the sales staff of Producers' Distributing Corporation. Jack Raper, former Fox salesman, and M. E. "Monty" Montgomery, formerly with Warner Brothers, are both working for P. D. C.

J. E. O'Toole, manager of the Minneapolis branch of P. D. C., and Cecil Maberry, district manager with headquarters in Chicago, recently made a trip together through key centers in the northwest.

The Princess Theatre at Oconto, Wis., has been given a thorough remodelling.

James Gallagher has sold the Princess Theatre at Janesville, Minn., to Mrs. Irene Cahill.

Frank Gumm, of the firm of Bentz & Gumm, which owns the Grand Theatre at Grand Rapids, Minn., has left with his wife for a visit on the Pacific coast.

The Wisconsin Movie Co., is showing pictures weekly at Knox, N. D.

L. L. Cote has purchased the Liberty Theatre at Hinckley, Minn.

The Cozy Theatre at Grey Eagle, Minn., has been leased by A. O. Luebke.

The Ross Theatre at Stanley, N. D., has been reopened. Gertrude M. Stone will manage it.

The Fort Armstrong Theatre at Davenport, Iowa, is being renovated and remodelled.

Miss Mayme Rigg has been named secretary of the Iowa Exhibitor Association.

Picture fans of Waverly, Iowa, attended the opening of the new Palace Theatre last week.

A building at Riverside, Iowa, is being remodelled as a theatre. Ted Miller will be the proprietor.

The Kay Theatre at Marcus, Iowa, has been purchased by Edward Thiel.

The Princess Theatre at Mapleton, Iowa, has been leased by William Bowker, an exhibitor of Onawa. Alfred McBurney will manager the theatre.

The Midway Theatre at Diagonal, Iowa, has been reopened as the Rose. T. G. Houck and R. V. Hockabout will manage it.

Charles P. Bratt is showing pictures at Newman Grove, Iowa.

E. J. Rekow has sold the Rex Theatre at Winthrop, Minn., to Dr. E. J. Pirsch. H. A. Pirsch, Dr. Pirsch's brother, will be manager.

Homan & Hoxmeter have taken over the management of the Legion Theatre at Alton, Iowa. It has been operated by the Alton post of the American Legion for two years.

# Philadelphia

OSCAR NEUFELD, of the De Luxe Exchange of Philadelphia, was the only Philadelphia entrant in the Film Daily Golf Tournament held recently on New York links. Mr. Neufeld was successful in winning one of the four some prizes offered in the contest.

Dave Segal, who was for many years connected with the Royal Exchange and who later entered the Penn Productions, Inc., with Mike Levinson, has sold out his interest to Mr. Levinson and will probably affiliate with Tony Lucchese in the Liberty Exchange.

Simon Lebros, of the National Poster Exchange, has gone to Watkins Glen for a several weeks' vacation made necessary by ill health. During his absence the exchange will be in charge of his brother, Oscar Lebros.

Carl Suelke, of the Paramount sales force, is receiving expressions of sympathy from the Philadelphia film fraternity on account of the recent death of his mother, who had been ill for some time.

Sam Frank, of the Eagle Theatre, Hammonton, N. J., is having plans drawns by Magaziner, Eberhard & Harris, architects, 603 Chestnut St., Philadelphia, for a new theatre to be built on Bellevue Ave., Hammonton, N. J. The theatre will seat about 900.

Ben Amsterdam and Louis Korson, of Masterpiece Film Exchange, familiarly known as "Uncle Ben" and "Pop" Korson, are receiving the congratulations of the local film fraternity on the celebration of their fifteenth anniversary. In addition to operating the Masterpiece Exchange, Mr. Amsterdam and Mr. Korson also have a five-year franchise for Tiffany Pictures Exchange and distribute the Red Seal product.

Motion picture theatres in Philadelphia suffered a decided slump in business during the Shriners' Convention held here and now events at the Sesqui-Centennial grounds are attracting many people from the motion picture theatres.

Work has been started on alterations and additions to A. Stiefel & Sons' Elite Theatre at 2716 West Girard Ave., Philadelphia.

Lewis Bache, assistant manager of Producers' Distributing Corporations' Philadelphia branch, who was at one time connected with the First National Exchange in Canada, has resigned to enter the electrical appliance business.

Fred Walters, formerly exploiteer in Universal's Des Moines exchange, has been appointed to serve in a similar capacity in the Philadelphia office of the Universal Film Exchange, succeeding Al Fineman.

J. J. McDermott, a member of the local sales force of Independent Film Corporation, has been transferred to the Washington office in a similar capacity.

Harry Kahan, who in the past was associated with several Vine Street exchanges and is now managing the Hollywood Theatre, Pottsville, Pa., had a narrow escape from being burned when his automobile burst into flames as he was driving along the road.

John Zanft, general manager of theatres for the Fox Film Corporation, was a recent visitor on Vine Street.

What is said to be the only vacant seat indicator in the Eastern section of the country has just been installed in Wilmer & Vincent's State Theatre, Harrisburg, Pa.

The Opera House at Ambler, Pa., owned by Dr. R. V. Mattison and operated by Si Henry, has been closed for the summer. It will be remodeled and the seating capacity increased to 500.

George Bennethum's Hippodrome Theatre, Pottstown, Pa., will be closed July 3rd. During the summer improvements and renovations to cost upwards of $25,000 will be made and a new organ console will be installed.

# St. Louis

JOHN D. LANDERS, 82 years old, one of the wealthiest men in Southwest Missouri and the owner of the Landers Opheum Theatre Building, Springfield, Mo., died suddenly in that city on June 18. Heart disease caused his death. Landers was a pioneer in the development of the lumber industry in the Missouri Ozarks, starting his career as a lumberjack.

Patrons of a theatre at Galesburg, Ill., became frightened on the night of June 16 when, during a severe electrical and rain storm, water flooded into the theatre. Pressure from the water outside had forced open one of the doors. Some patrons started for the doors, but employes of the theatre, realizing the seriousness of the situation, switched on the lights and quiet was restored. The heavy rainfall had overtaxed sewers, causing the water to rise to four feet deep in some places.

The entire sales staff of the local F. B. O. office left for Cincinnati on Sunday, June 20, to attend a district sales conference.

Wallie Aiken has resigned from the local F. B. O. sales organization, his place being filled by Dad Slocum, late of the Producers Distributing sales staff. During the past week Aiken had a narrow escape from a serious injury when he became tangled up with the business end of a busy bee while piloting his automobile along the hard road near Greenville, Ill. In attempting to avoid the bee Wallie momentarily lost control of the steering wheel.

# New England

MISS ROSE ANNA McNULTY, until her resignation, June 1, assistant manager of Producers Distributing Corporation exchange, Boston, and one of the most widely known young women in motion picture circles in New England, on Thursday morning became the bride of William Bigley, owner-manager of the Olympia Theatre, Hampton Beach, N. H.

The ceremony was performed at Hampton Beach by Rt. Rev. Mgr. Buckley of Manchester, N. H., at a nuptial mass attended by hundreds of friends, including a big delegation of distributors and exhibitors from all of the New England States. John Bigley, brother of the groom, was best man; Miss Marie Wallace, of Boston, was maid of honor and the bridesmaids were Misses Evelyn Raftery, Catherine Mahany, Catherine McNulty, sister of the bride, and Catherine Ahern of Producers, all of Boston.

The happy couple will spend the summer at Hampton Beach, N. H., and will make their home in Jacksonville, Fla., where Mr. Bigley is already interested in business.

Shea's Theatre at Valley Falls, R. I., owned by Joseph F. Shea and for some time past under lease to J. J. Brody, has been taken over by Mr. Shea, who is now operating the house. Straight pictures are the policy.

John Wilson of the Providence Kiwanis Club and prominent in the motion picture field, secured motion pictures of the Kiwanis convention at Montreal and these are to be shown to New England audiences next week.

The Casino Theatre at Rocky Point, R. I., has been remodeled and redecorated and has opened for the summer season.

The Emery Theatre at Providence, R. I., has closed for the summer. During the summer extensive improvements are to be made. It is planned to reopen the house some time in August with motion pictures and vaudeville.

Cranfield & Clarke Exchange of New England, Inc., recently incorporated at Boston, have opened an exchange at 41 Church Street, opposite the Pathe exchange. Harry G. Segal, president of the corporation, is its active manager. While the Boston exchange is a corporation in itself, it is affiliated with the other Cranfield & Clarke exchanges.

Plans are also under way for opening a Cranfield & Clarke exchange in New Haven, which will be a branch of the Boston exchange.

Manager Segal has already organized his sales force and they are now completely covering the New England field, starting this week. Included in the force are D. Dailey, L. Stern, S. Rubin and J. Downing.

Samuel Haas, city salesman for Producers Distributing Corporation, Boston, has resigned.

[illegible] Associated Exhibitors, is covering [illegible]

Division Manager [illegible] Dorchester Theatre, Cambridge, Mass., now under construction, plans to open the house about October 1. The [illegible] will be one of the largest in suburban Boston and is located opposite to the main buildings and campus of Harvard University and at the transfer point where the trolley lines from all outlying sections west of Boston transfer passengers to the rapid transit lines.

For some years various companies have sought to secure a location for a motion picture theatre in Harvard square but until Mr. Sumner and his associates bought the present site, none were available.

# Kansas City

THIS week was "safe-cracking week" in Kansas City and territory. Robbers rolled the safe of the Gladstone Theatre, a suburban house of Kansas City, to the orchestra pit, hammered off the door and obtained $304, while two safes were hammered open at the United Film Ad Service, but the "haul" was small, $1 being obtained from one safe and $37 in stamps from the other. At Sedalia, Mo., robbers in the Sedalia Theatre were frightened away after they had knocked the combination off the safe, taking nothing.

The Varsity Theatre, Lawrence, Kas., will be closed next week and work will start at once on $125,000 remodeling plans. The Beaufort Theatre, a suburban house of Kansas City, has been purchased by Earl E. Jamison, manager of Exhibitors' Film Delivery Service.



B. F. Lyon, Canadian general manager Warner Bros.

Among the out-of-town exhibitors in the Kansas City territory this week were: Arthur T. Perkins, Schnell Theatre, Harrisonville, Mo.; Frank J. Celoud, Dickinson Enterprise, Lawrence, Kas.; "Dad" Wagner, Eureka, Kas.; Ben Hill, City Hall Theatre, Belton, Mo.; E. E. Sprague, Lyric, Goodland, Kas.; Kenneth Howard, Dickinson Enterprise, Lawrence, Kas.; S. E. Wilhoit, Jefferson, Springfield, Mo.

He can't remain away from old haunts very long at a time. Therefore Milton Feld, formerly managing director of Frank L. Newman theatres in Kansas City, but now assistant to Sam Katz in organization duties of Publix Theatres, was in Kansas City this week, mixing business with old friendships.

C. E. "Doc" Cook, business manager of the M. P. T. O. A. Kansas-Missouri, is in St. Joseph this week looking after details of a slide advertising contract between exhibitors of that city and merchants.

This was "vacation week" along movie row, forcing those who remained at the post to work just a few hours longer. Miss Etha Cramer, United Artists cashier, was among those on the "carefree" list, as was Miss H. Barnett of the Fox branch, and Earl E. Jamison of the Exhibitors' Film Delivery Service.

Fred Horn, formerly with P. D. C. in Buffalo, has been added to the sales staff of Fox in Kansas City, replacing Paul de Cuta, who resigned, in the Pittsburg, Kas., and Joplin, Mo., territory.

Joseph Bloustine, Paramount, who has been checking percentage engagements in the Kansas City territory, is in Kansas City this week checking at the Warwick Theatre.

M. Gottlieb, formerly with Universal in Kansas City, [illegible] "U" branch manager in Des Moines, was a Kansas City visitor.

The new duties as office manager have been taken over by R. R Thompson of the Metro-Goldwyn-Mayer branch. Art Levy, Associated Exhibitors branch manager, took a recent business trip through the Southern Missouri territory.

Paul de Cuta has joined the sales staff of Arctic Nu-Air Corporation.

TRAILERS SELL SEATS
NATIONAL SCREEN SERVICE
THE
ONLY
TRAILER SERVICE
WITH
ACTUAL
SCENES
FROM THE NEGATIVE
Chicago, Ill. 845 So. Wabash Ave
New York City 126 West 46th St.
Los Angeles, Cal. 1021 So. Vermont Ave

# CLASSIFIED AD SECTION

RATES: 10 cents a word for each insertion, in advance except Employment Wanted, on which rate is 5 cents

## Wanted

ORGANIST, fourteen years' experience, splendid education and library, married, reliable. Organist, 810 E. Huron St., Ann Arbor, Mich.

OPERATOR and electrician with ten years' experience wants steady job. Married. Operator, Box 282, Mason City, Iowa.

WANTED—Manager, capable, in publicity and exploitations. Must have good personality and know the business. For particulars address Box 770, Motion Picture News, New York City.

MANAGER desires position. Excellent booker. Also good pianist and organist. Box 720, Motion Picture News, New York City.

ORGANIST—Reliable, experienced in concert and feature playing. Choicest references. Minimum $65. Fall opening preferred as should give present manager two months' notice, but not essential. Address Box 740, Motion Picture News, New York City.

PIANIST desires engagement to play alone in picture theatre within commuting distance from New York City. Box 680, Motion Picture News, New York City.

WANTED—Position as assistant camera man. Graduate of New York Institute of Photography. Address Box 315, Motion Picture News, New York City.

WANTED — Position by manager who is also poster artist, lobby man and exploitation expert. Capable of handling first class house where results are required. Can furnish best of references. Will go anywhere. Address Manager, Motion Picture News, New York City.

EXCEPTIONAL OPENING for Engineer familiar with Theatre Lighting. Must be capable of laying out Control for modern lighting effects. Both Engineering and Sales activities are involved. Position to be filled immediately. Give age, training, experience and salary expected Address Box 760, Motion Picture News, New York City.

WANTED immediately in Buffalo, a man with general experience in laboratory work. Applicants should state full details as to experience, giving names of former employers, and present occupation if not now employed in laboratory work. Also state salary expected. Address "Laboratory Man," care of Motion Picture News.

MANAGER now at liberty. Has five years' experience with a Broadway picture house. Live wire and progressive. Box 730, Motion Picture News, New York City.

## For Sale

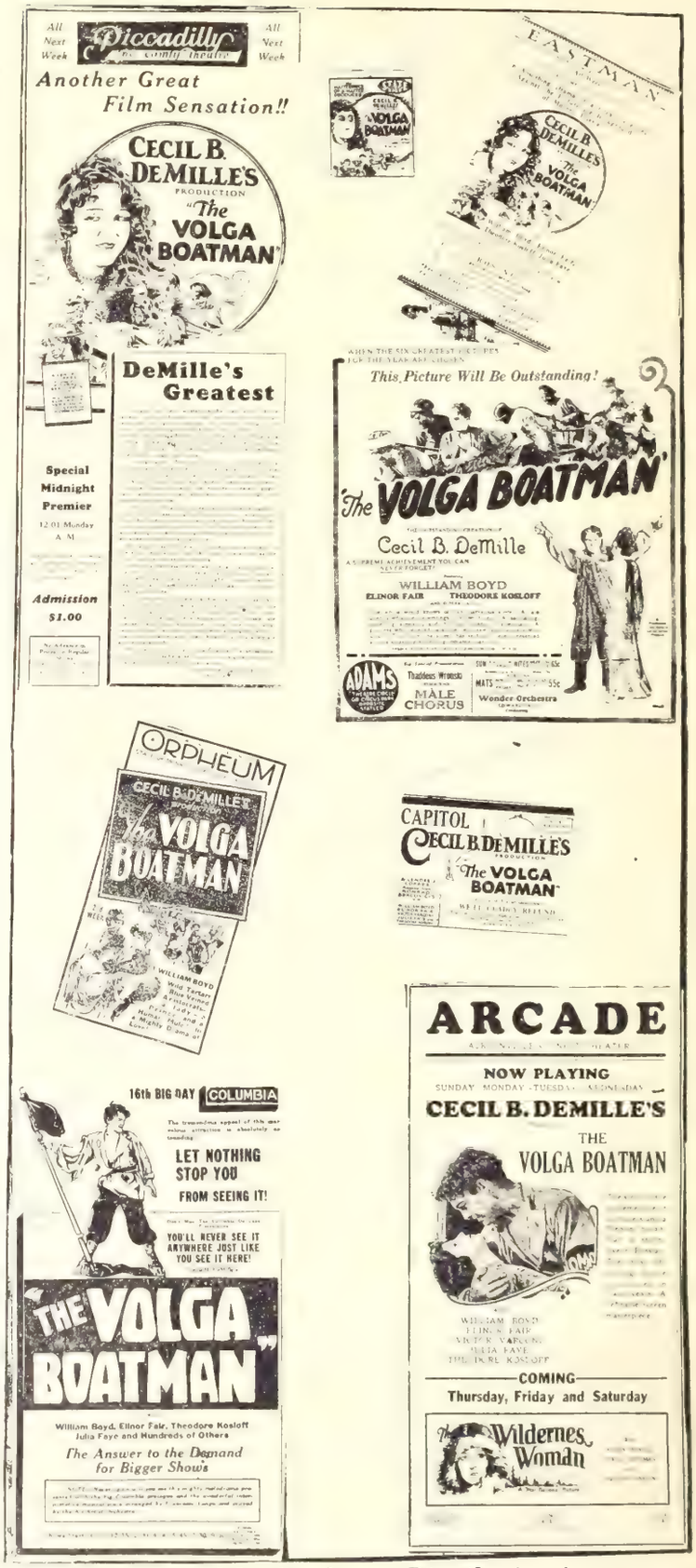
By a well financed small sales organization, a quality product to sell to theatres. Prepared to advertise and sell aggressively. Centrally located office New York City. Box 790, Motion Picture News, New York City.

SPLENDID OPPORTUNITY for Builder-Exhibitor in city of Glen Cove, Long Island. No first-class house within 15 miles. Drawing capacity over 30,000. Ideal location on main street available. Address M. Steisel, 17 Glen Street, Glen Cove, L. I.

THEATRE LEASE for sale in Ohio; very cheap. 600 seats. Small down payment. Box 750, Motion Picture News, New York City.

HENNEGAN
LITHOGRAPHED
PROGRAM COVERS

THE HENNEGAN CO.




*Stock cuts issued by Producers Distributing in connection with the release by that company of "The Volga Boatman" have figured prominently in the newspaper displays for the picture at various theatres over the country. The layouts reproduced above show many clever adaptations of the press book suggestions. The ads reproduced were used by the Arcade, Jacksonville; Piccadilly, Birmingham; Columbia, Seattle; Adams, Detroit; Eastman, Rochester; Orpheum, Chicago; Capitol, Fort Worth, and State, Oakland, Cal.*

THEATRE MANAGEMENT
EQUIPMENT CONSTRUCTION OPERATION

# Advertising That Sells The Cool Idea

## *Newspaper and Lobby Displays Theatres Are Using to Induce Hot Weather Attendance*

THE development of efficient cooling systems and the installation of them in many theatres within the past three years has brought about one decided change in the summer advertising campaigns of motion picture houses. Now the theatres equipped with refrigeration plants sell facts in their newspaper and lobby displays during the hot weather period.

Large expenditures by theatres which have installed cooling plants alone are sufficient to warrant a vigorous advertising effort to sell them to the public. But above that is the fact that the refrigerated theatre on this feature alone is enabled, other things being equal, to draw as much patronage in the hot weather as at any other time of the year—and so of late there has been a lot of institutional advertising concentrating on cooled atmosphere.

The advertising itself is of a high grade, both in newspaper campaigns and lobby displays. The catch-line "Cooled by Refrigeration" is featured in permanent banners and lobby frames at the Publix theatres equipped with cooling plants, and displays ads in which all the space is devoted to the refrigeration feature are being carried in newspapers. Each Publix theatre equipped with a system will show the thermometer, recording the atmospheric condition inside the house, on boards mounted outside on the street line.

But where "facts" cannot be offered—in theatres that is which have no means of manufacturing their own weather conditions with refrigeration or other types of cooling—there is still a place and a very important place for the "cool idea" in the regular advertising of the house. The theatre name cut is the most popular advertising device of the theatre men for carrying this "cool suggestion." Lettering decorated with "frosting" and catch lines suggesting coolness are now being used by a very large percentage of the theatres.

As the reproductions of ads here show, this year's theatre advertising follows the "safe and sane" lines adopted several years ago by theatre men to sell the cool idea. Improvements are to be noted, but these are refinements of familiar ideas rather than new advertising principles.

The following list of catch lines used by theatres with cooling plants, about covers the range of ideas found in the advertising in the principal cities throughout the country:

"Atlanta's Refrigerating Station" (Howard, Atlanta); "Entertainment on Ice" (Loew's Temple, Birmingham); "Where Dallas Keeps Cool" (Palace, Dallas); "Cool as a Mountain Top—The Ice Plant Does It" (Rialto, Des Moines); "It's Al-

(Continued on next page)




"Facts" about the cooling system of the Rivoli in New York, equipped with a refrigerating plant installed by the Carrier Engineering Company, of Newark, N. J., are convincingly represented out front by the display of a thermometer registering the inside temperature of the theatre

## Equipment

## "News"

By P. M. ABBOTT

"THE Royal Theatre front is being re-arranged and improved. A new and continuous-operation machine is also being installed which will eliminate the stops between reels."—The Exponent, Oak Harbor, Ohio.

Splendid evidence of the importance of proper screen presentation in the eyes of the public—a local newspaper going so far as to make a news item of the installation of two new projectors. Not so much because there is news in the actual installation as to spread the tidings to the town folks that they can now anticipate sitting through a whole evening's performance without once being jarred to commonplace realities by white screens and irritating delays.

This item isn't an isolated instance. We have on our desk several clippings pertaining to installations of seats, organs, lighting equipment, and other improvements that make for better theatres. But items commenting on "continuous projection," as it is usually termed, predominate. In our opinion, theatres having a single projector, and that often cranked by hand, still number in the thousands. They are located, almost without exception, in small towns or cheap city neighborhoods.

The keen appreciation the public now has of modernized theatres will cause these thousands of out-of-date houses—the last of a passing era—to remodel or go out of business.

And many of the owners of these theatres, when they find themselves losing money and seeking a solution for their loss, will fail to correctly analyze the reason. They never have believed that good equipment played a part in making profits and they never will.

# Catch-lines That Suggest the Cool Idea

(Continued from preceding page)

ways Cool" (Eastman, Rochester); "Come and Keep Cool at America's Coolest Theatre" (Capitol, Chicago); "Coolest Spot in Town; Never Over 70" (Mainstreet, Kansas City); "We Now Manufacture Our Own Weather" (Loew's Temple, Birmingham); "Largest Theatre Cooling Plant in the World" (Capitol, New York City).

The Publix houses use the line "Refrigerated" before the theatre name, in all newspaper ads.

Lines which are applicable in cases where there is no cooling plant but where every effort is made to keep the house comfortable and add the cool suggestion by lighting, light cool draperies, seat covers, etc., which are being extensively used include the following:

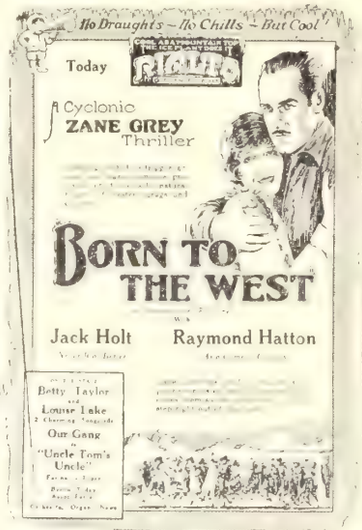
Delightfully Cool and Comfy. Cool as a Shady Dell. Always Cool and Comfortable. The Cool Spot. Keep Cool at the Strand. Cool as a Cucumber. Strand—Where It's Cool. Cool as the Sea Breeze.




A series of five cooling system ads prepared by the Publix Theatre advertising department in cooperation with Hanff-Metzger, Inc., for use by all Publix houses equipped with refrigeration plants




Clever ad for the Palace, Dallas, working in the three birthday candles with the frosted letters of the theatre name



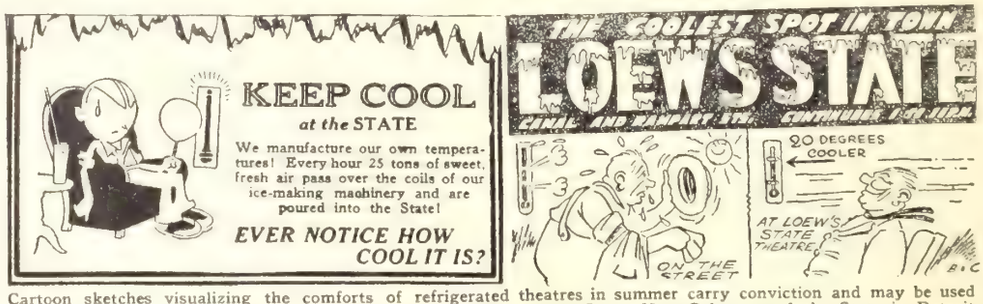

Making use of the border to sell the cool idea. Ad used by the Rialto, Des Moines




Pantages in Minneapolis "cooled" the title of the picture with frosting rather than the theatre name in this ad for "The Isle of Retribution" (F. B. O.)




Institutional advertising is used by the Rialto and Capitol in Des Moines to sell the cooling plant with which those houses are equipped

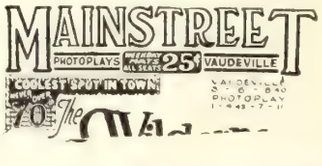



Cartoon sketches visualizing the comforts of refrigerated theatres in summer carry conviction and may be used to brighten the display, as shown by the samples above of Loew's State, New Orleans, and the State in Detroit









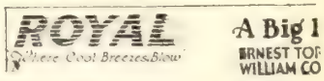


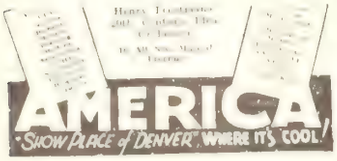








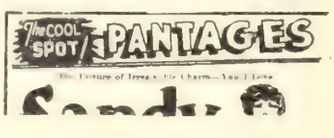









A collection of theatre name slugs which sell the "cool idea" by means of decoration and catch lines



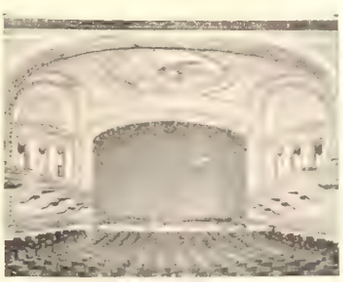

*Buildings are Stationary — Seating is Replaceable*

## *Why Rebuild Your Theatre — Reseat It*

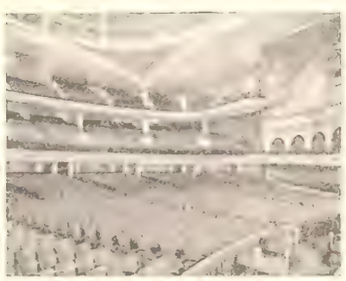
How much of an increase has there been in the value of your present location since you first leased or built the theatre? Can you afford to abandon your original investment and stand the loss on the increased valuation — that always follows the natural growth in any community or city? Is the attendance outgrowing the seating capacity? Do you feel the need of additional seating? Here is a possible suggested solution. Seating Engineering has made remarkable headway in the past few years. The American Seating Company's engineers have been able in many instances to increase the seating capacity in theatres from 50 to 250 seats without sacrifice of safety or comfort of the audience. There are ways to effect economies in aisles and other spaces that accomplish space savings—this increased seating may save your investment in a new building and produce sufficient *additional income to pay the entire cost of reseating.*

# American Seating Company

| NEW YORK | CHICAGO | BOSTON | PHILADELPHIA |
|---|---|---|---|
| 113 W. 40th St. | 10 E. Jackson Blvd. | 77-D Canal St. | 1211-L Chestnut St. |



*Columbia Theatre*
*Baton Rouge, Louisiana*



*Keith's New York Hippodrome*
*New York, N. Y.*



*Pasadena, Calif.*

## Gallinagh Publicity Chief for F. & R. Theatres

Edwin Gallinagh has been named manager of advertising and publicity for all Minneapolis theatres of the Northwest Theatres Circuit, Inc. (F. & R.). He succeeds Frank Woollen, who has gone to Denver to take charge of the advertising of the Publix theatres in that city.

Gallinagh has been with the firm for five years, serving as publicity man for the Palace Theatre in St. Paul, the Palace and Garrick theatres in Minneapolis, and finally writing publicity and handling pictures for the entire Minneapolis group.

## Chaliapin Record Presented With "Volga Boatman"

As a presentation feature with "The Volga Boatman," the Colonial Theatre at Richmond, Va., offered a phonographic reproduction of Fedor Chaliapin's rendition of the song of that title during portions of the film and as a prelude to the screening as well. The feature was offered by manager Fritz Putnam of the Colonial in cooperation with the local dealer, who supplied an Ortho-Phonic Hyperion for the performance. The phonograph was concealed in the wings. The prelude to the picture featured the organist, Billy Barnes, who played an organ accompaniment to the song record.

## Arthur Organizes Musical Revue at Orpheum

Various artists who had been appearing in special presentations in Famous Players theatres in Eastern Canada under the direction of Jack Arthur have organized a musical revue of their own which is meeting with fine success at the Orpheum Theatre, Montreal. The production is called "The Little Revue That Starts At Ten Past Nine." One of the stars is Frankie Stein of Toronto, who was brought out and featured by Arthur at the Toronto Hippodrome and Regent theatres in various prologues and specialties.

## Amateur Minstrels Are Big Attraction at Royal

J. S. Smart, manager of the Royal Theatre, Port Hope, Ontario, for many years, stepped into the local limelight as a producer when he organized and presented "The Paramount Minstrels," in which local amateurs appeared, as an added attraction for the pictures. The offering drew big crowds.

## The MANAGER'S OFFICE

JAMES J. MOORE has been chosen as manager of the Portland Theatre at Portland, Me. He was formerly at the Olympia Theatre in Lynn, Mass.

GEORGE B. GORDON, former manager at the Portland Theatre at Portland, Me., has been appointed manager of the Loew Theatre in Providence, R. I.

H. CRELL [illegible] to manage the new Columbia Theatre, at Providence, R. I.

MANAGER CORBETT, who for many years was in charge of Andrew Katzas' Woodlawn Theatre, Chicago, has been appointed manager of Mr. Katzas' North Center Theatre, in place of J. L. McCurdy.




**The booth in front of the Vivian Theatre, Daytona, where entrants for the Charleston Contest were registered. The booth, presided over by a local high school girl, proved an important item in publicizing the contest**

# Is "Charleston" Still Alive?

### Manager of Vivian Theatre, Daytona, Says "Yes" and Tells the Reason Why

*By HARRY SOMERVILLE*

AFTER months of extraordinary popularity and widespread use of the Charleston Contest in picture theatres, it is only natural that theatre managers should now ask the question, "Is the Charleston still alive?" To our own satisfaction, and profit, here at the Vivian theatre in Daytona, we answered the question with an emphatic "yes" only recently. Like many other enterprises in showmanship, the Charleston Contest as a theatre attraction today is good, bad or indifferent according to the amount of work you put into it.

The work on the contest in Daytona was started two weeks before opening day. The main feature of this advance work was the installation of a flower-covered booth in the lobby in which the local high school beauty sat at a desk, taking the names of applicants for the contest. Being one of the most popular girls in town this young woman was constantly the centre of attraction and had little difficulty to induce her numerous friends to enter the contest. The booth had appropriate signs to call attention to the cash rewards and the conditions of the contest.

During these two weeks the contest was advertised on the screen, in the newspapers and on the billboards. A kite was flown over the main street of the city with a banner announcing the coming event.

The contest, which was under the direction of Miss Olive Hill, lasted a week. The original plan was to have the children's contest at the matinees and the seniors at night. Due to alterations going on in the theatre, matinees had to be abandoned; so the children's contests were held at 7:30 and the seniors' contests at 9:30 at night.

Each night prizes were awarded—first prize being $5.00, second prize being $3.00 and third prize $1.00. On Saturday the daily winners met for the finals in both the junior and senior sections the prizes being $25.00 for first prize winners, 10 admission tickets for second prize and 6 admission tickets for third prize.

The contest went over with a bang, in spite of excessively warm weather and in spite of the fact that a Charleston contest had already been held some weeks previous by the leading dancing establishment in town. The main factors of success in putting such an event over lie in getting the utmost cooperation from the newspapers in the matter of publicity, having some satisfactory way of obtaining and registering your contestants, and in employing to their full limit all the current and usual means of advertising your attraction.

## Allen Offers "Night at the North Pole"

The stage program at the Allen Theatre, Cleveland, last week featured "A Night at the North Pole," a rather elaborately mounted act with Elsie and Paulsen, who dance on ice skates, Kendall Capps, dancer, and the Clarion Trumpeteers. Leo Beers and Rubinoff and orchestra completed the stage numbers presented with "Say it Again," the Richard Dix starring vehicle.

## Split-Week Programs for Summer at Capitol

The Capitol Theatre in Des Moines is running on a split-week policy for the summer season. The program for last week started with "Too Much Money," which played the first four days. For the last three days the feature was "High Steppers."

### Hix Brothers Stage Feature At State

The Hix Brothers, banjoists, were the stage attraction last week at the State Theatre, Minneapolis. They appeared on the bill which offered "Wet Paint" as the main feature.

### Split Week Programs at Fenway

The Fenway Theatre, Boston, a Paramount house, has started a split program with change of bills Sundays and Thursdays.

# *For Greater Movie Season*

For that matter, for every season, insist on pictures that are printed on Eastman Positive Film—the film that carries the quality of the negative through to the screen.

It takes but a moment to check up—look in the film margin for the black-lettered identification, "Eastman" and "Kodak".

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

# Baseball Scores L. & T. Sunday Feature

## Stunt Popular With Patrons of Harding Theatre in Chicago

ANNOUNCEMENT of baseball scores from the stage is a Sunday feature at the Harding Theatre in Chicago which the management of the house believes responsible for considerable added patronage. The stunt is being advertised in all billing put out by the Harding and the results so far are regarded as most satisfactory by the management.

Interest in the results of the big league games is believed to be a factor in keeping many at home Sunday afternoons to receive the information on scores via the radio. These stay at homes from the ball park, according to the theory of the picture showmen, are family men who cannot afford the expense of taking the wife and kiddies to the game or whose sense of duty will not permit them to desert the family for the game on a Sunday afternoon. The announcement of the scores at the theatre, it is argued, serves as an inducement to have the head of the house attend the show with his family, thus permitting him to take in an entertainment and at the same time keep in touch with the progress of the ball games. At any rate, the score announcements at the Harding are proving an important factor in building up the Sunday matinees.

## Last Week's Presentations at Omaha Theatres

Mucy Bruch, violinist, appeared on the stage of the Strand, Omaha, last week as the leading feature of the bill surrounding "Sweet Daddies," the screen attraction. Miss Bruch featured Paganini's "The Bird Song," among a group of the classical selections she offered.

At the Rialto, Taylor and Lake, "The Harmony Girls," appeared in connection with "Born of the West." The girls offered a cycle of popular songs and harmony singing.

## Rasch Ballet Appears With Charlotte at Stanley

Charlotte, "queen of the ice," performed her intricate twirls and spins with an Albertina Rasch skating ballet as support on the stage of the Stanley, Philadelphia, last week. The stage program which surrounded the photoplay "Old Loves and New" also offered Marguerita Padula and Company in "Ivory Novelties," a combination of vocal and instrumental music.

## Capitol Artists Presented at Loew's State, Boston

By arrangement with Major Edward Bowes, Willie Robyn and Celia Turrill, were among the stage features presented last week at Loew's State, Boston. The program offered "Bee" Palmer, with Al Siegel at the piano, Sammy Lewis, dancer, and Spitalny and his band. "Lovey Mary" was the main screen attraction.




USHERETTES IN PROLOGUE

**Prologue for Metro-Goldwyn-Mayer's "Mike" at the Loew's Grand Theatre, Atlanta, Ga., is shown above. The girl ushers of the house were starred in the presentation**

## Presentation With "Lovey Mary" at Capitol

Several soloists and an interesting group of divertissements supplemented the production of "Lovey Mary" at the Capitol Theatre this week. Hilda Goodwin, coloratura soprano, made her debut on the stage of the theatre with the "Bell Song," from "Lakme." Gladys Rice sings Liszt's "Liebestraum," to which is added a pantomime by Mlle. Desha and John Triesault.

A colorful group of divertissements is furnished by the Ballet Corps. The first of these is a "Spanish Dance" by Ruth Southgate and Mignon Dallet; the second "Polka Flirtation" danced by Alice Wynne, Pavla Reiser and Jane Larkin. The third is a "Tarantella" with Georgia Jesseph and John Casanova dancing the principal roles assisted by the entire ensemble. The Capitol Grand Orchestra contributes the "William Tell" overture.

## Spitalny Touring Houses On Loew Presentation Circuit

Philip Spitalny will return to Cleveland on July 4th and will play a two weeks' engagement at the Allen Theatre. Spitalny was musical director of the Allen for four years and left this spring to take charge of the pit at Loew's State theatre in Boston. He is making a 10-weeks' tour of the Loew houses through the country and will go west as far as St. Louis.

## Edward's "Gingham Revue" Plays Boston "Met"

Gus Edward's "The Gingham Review" was the leading stage number last week at the Metropolitan Theatre in Boston. The bill, which was headed by "The Rainmaker," included James Wolfe, bass-baritone, and Martusevitch, "master of the concertina." Movie screen tests on the stage were an added attraction, repeated at this house as the result of the exceptional popularity of the idea when it was introduced with the Paramount Junior stars several weeks ago.

## Syncopating Harpist Stage Star at Des Moines

Chicco with his syncopating harp was starred on the stage portion of the bill presented at the Des Moines Theatre, Des Moines, in conjunction with the photoplay "Paris." The film program included Pathe News and a new Mack Sennett comedy "Your Husband's Past."

### Touring Great States Theatres

Leo Terry, organist at Rubens-Rialto Theatre in Joliet, is now on a tour of the Great States Theatres' houses, playing a week at each theatre.

### Wide Publicity for Screen Tests

The free screen tests to be given at the Newman Theatre, Kansas City, the week of July 10, is receiving liberal space in Kansas City newspapers and Bruce Fowler, manager of the theatre, is "cashing in" on an increase in attendance.

### Embassy, Baltimore, Closes

Len Berman, of Columbia Pictures, Philadelphia, has closed his Embassy Theatre in Baltimore, Md., and will reopen it on Labor Day, when it will be devoted to extended runs of super special pictures at advanced prices.

### Des Moines Capitol Presentation

Cogert and Motto, "the human jazz band," were the stage feature offered at the Capitol, Des Moines, in conjunction with "Born to the West."

COSTUMES FOR HIRE PRODUCTIONS EXPLOITATIONS PRESENTATIONS BROOKS 1437 Broadway Tel. 5580 Pen.

## Showmanship Keynote of Seating Display

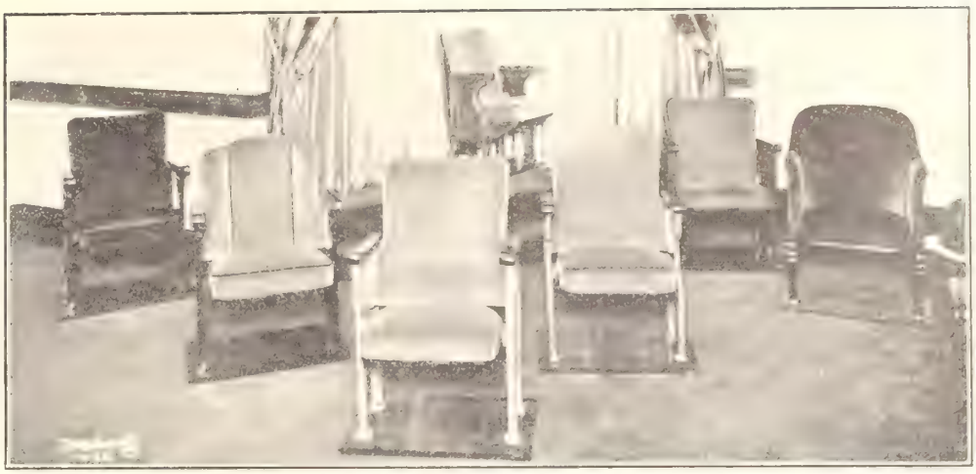
Showmanship is the keynote of a display in New York that is attracting wide attention and comment among theatre men. It is that of the Heywood-Wakefield Company, on the second floor of its building at 516 West 34th Street.

This concern, one of the largest of its kind in existence, feels that the interest of the theatre man is best gained with the same methods of procedure that distinguish the true showman from a mere proprietor of an opera house. Just how far it has succeeded in attracting attention was well demonstrated in a recent incident.

A prominent exhibitor was a visitor to the showroom shortly after its opening. At the first sight of the display he turned to his companion and exclaimed: "If you think that these people are not showmen, just look about you!"

At one side of the large display room has been erected a miniature stage. It is hung with gold pansy cloth, framed with overdrapes of red plush velour, trimmed with gold braid, and tied back with tasseled gold cords. The walls of the room are finished with gold and red stipple on a neutral background.

The purpose behind this unique display, according to Frank Bowen, New York theatre chair representative for Heywood-Wakefield Company, is to create an atmosphere that will enable the visiting theatre man to visualize any chair in a theatrical setting.



Prominent New York City exhibitors were high in their praise of Heywood-Wakefield's chair exhibit in that company's Metropolitan office. Theatre "atmosphere" was the keynote that met with such enthusiastic response. At one side of the large display room has been erected a miniature stage. It is hung with gold pansy cloth, framed with overdrapes of red plush velour, trimmed with gold braid and tied back with tasseled gold cords. The walls of the room are finished with gold and red stipple on a neutral background

## Will Ask Bids on House at Albuquerque

Bids will be taken in three weeks for construction of a $150,000 theatre in Albuquerque, N. M., according to Boller Bros., who are completing plans for the structure. Pueblo Indian style of architecture is used on the structure which will be owned by O. Bechechi, Albuquerque.

Steel frame and steel joist construction is specified. Walls will be of reinforced concrete with stucco exterior, art-stone, terra cotta exterior trim. A seating capacity of 1,400 is planned.




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## Inquiries and Comments

### *A Magnetic Change-Over Device*

TWO months ago we received from Messrs. Ellis and Chalfant, who hail from Richland, Missouri, the following letter:

"Dear Sir:—Some time ago, we communicated with you in regard to a device for electrically operating the opening and closing of dowsers on motion picture projectors and you stated that before you could give us your opinion as to its probable value it would be necessary to submit a plan and description of the device.

"Enclosed you will find a rough sketch of the device and, of course, there are a number of improvements that can be made; however, we think you will grasp the idea involved.

"We have this device in operation at the Gem Theatre, Richland, Missouri, and the management approves it as being O. K. in every respect.

"Your opinion will be highly appreciated."

### *Simple and Effective*

By way of description, the device in question consists of a simple double solenoid control of the dowser on each projector. One solenoid of each couplet is used for unmasking the condenser lens, the other for masking.

A push-button control on each projector actuates all four coils (two for each projector) and when the condenser lens of one projector is open, the other is closed and vice versa. The apparatus is quite simple and yet effective, since it is positive in action.

An ordinary 6 volt storage battery is used to energize the solenoids, which, in a way, is satisfactory since the intermittent service and small drain on the battery would necessitate but infrequent attention to the battery.

### *Marketability*

Concerning the marketability of this device, or any other device, for that matter, we can say nothing at all, since the market value of any object is determined largely by the demand for it. So in answering this question we must ask another—"is there a real demand for such a device?"

Quite frequently, of course, it is possible to anticipate such a demand or it is even possible to work up a demand for an article possessing unusual merits. To do this, of course, the article in question must fill a need or possess such merit as would inspire others to purchase it.

The principal merit of your device, as we see it, is that it gives a quick, positive change-over (barring mechanical and electrical failures, the chances for which are fairly small.)

There is some question, however, as to whether such a change-over is desired by all theatres. We know of some where a dissolving type of change-over is more desired since the change from scene to scene is not so abrupt and gives the patrons a few moments to accommodate their sensitiveness to the transition from the last scene of the spent reel to the first scene of the new. A double iris diaphragm is one common method for obtaining this result and a simultaneous lowering and raising of the light intensity in the respective projectors is another.

Your method, of course, is the simplest and the most direct, and furthermore, is undoubtedly the one which the majority of projectionists are accustomed to making. We are merely mentioning the other to call your attention to the fact that there are a number of other ways of accomplishing the same result.

### *Too Simple*

The most important point, however, and one which, strange to say, acts most powerfully against it, is that the device is really too simple in design.

Let us suppose, for the sake of argument, that upon application you did receive an air-tight patent, giving you complete protection for a number of years.

What would prevent every other projectionist in the country from making up his own device? Surely that would be a simple thing to do, since any projectionist having a little knowledge of the fundamentals of electricity and magnetism could, in a few hours' time, make the device himself.

Of course, your patent would protect you to the extent of giving you the privilege to either make such infringers desist or else pay you for the device, but, in order to do that you would have to prove beyond all reasonable doubt in each case that the projectionist, or rather, the theatre was actually infringing.

It should be obvious that the cost of doing this would far exceed the price of the device and it would be necessary to do this in each individual case.

A patent, to be of value, must be reasonably easy to enforce, not so much in point of law, but rather in point of, shall we say, practice. In other words, if every Tom, Dick and Harry, with the assistance of a hammer, pliers and screw driver, can make such a device for himself, wherein lies the effectiveness of the patent? It is utterly impossible to sell each one, and yet such a course would be necessary.

Naturally, there is always a certain percentage of the population who are either too lazy or who lack the initiative to do anything for themselves, so that such persons would constitute a fair field for prospective purchasers.

In your opinion, would it be worth while to cater to this uncertain percentage?

### *No Wet Blanket*

Far be it from us to act as a wet blanket wherewith to smother your enthusiasm, since we are merely pointing out lines of reasoning for you to follow. If you wish to test the accuracy of our methods of reasoning, you can do so with the expenditure of but several dollars and a little time. The results should prove illuminating for you in one way or another.

Simply do this—make up one or two sets of your device, complete, ready to install and then visit some nearby theatres to make a practical demonstration with the intention of selling them the device.

If they like it and are willing to buy, try others, constantly expanding your scope of activities and if your device really possesses merit, before you know it you will have established a fair-sized trade. If, on the other hand, you meet with constant failure, this, while not proving that the device is worthless, can at least be taken to mean that the proposition will not be all roses and that profits might be rather hard to find.

And this item of profits, after all, is the thing which interests all of us, since a losing business is not a very attractive proposition.

### *Protect Yourself*

We are assuming that you have already applied for a patent on this device. If you have, well and good. If not, however, it will be a simple matter to protect yourself for the time being by writing up a clear description of the device, how it works, what it is, what it does, what it is supposed to accomplish, what advantages or improvements it possesses, accompanied by some simple sketches of the complete device and then have this description witnessed by *two* persons in the presence of a Notary Public, or better still, a lawyer.

A liberal fee for such service would be five dollars (for a lawyer) since there is practically no work involved. This will then establish the date of your conception of the idea which is highly important and will permit you to improve the device and give you some time to maul it over before applying for a patent.

A patent should cost you about $150. It is hardly ever less and quite frequently more. If you should be so unfortunate as to fall into the clutches of a shyster, the chances are in favor of it costing you considerably more, since a common trick of these babies, in the event of failure to obtain a patent after a (too prolonged search, is to persuade the aspirant to apply for foreign patents in every other country under the sun.

### Will Pattern This One After Greek Theatre

A NEW idea in Chicago theatrical architecture will be inaugurated in the new Sheridan Theatre being erected for Ascher Brothers on Sheridan Road just north of Irving Park Boulevard. Architect J. E. O. Pridmore has taken his design for the auditorium from the old Greek theatres popular two thousand years ago on the shores of the Mediterranean. It is understood the house will seat over three thousand persons. It will have a handsome marble lobby 60 feet long, 22 feet deep and 60 feet high, opening into the foyer which will have a width of 24 feet and a length of 108 feet. The auditorium proper will be 108 feet wide and 104 feet in depth with a height of 80 feet.

## Contemplates New Theatre for Fresno, Calif.

Plans are now under consideration for development of property at the southeast corner of D and Fresno Streets, Fresno, Cal., involving a minimum investment of approximately $60,000, with improvements consisting either of a motion picture theatre or a combination community hall and boxing arena, it was announced today by James P. Ryan.

The theatre plan under consideration contemplates a building thoroughly modern in every way, with a seating capacity of 2,000 or more.

## Universal's Moberly House Almost Finished

Universal Chain Theatre Corporation's new and important Mississippi Valley link at Moberly, Mo., is fast nearing completion and is expected to be ready for its opening within sixty days, according to a recent report. The house seats 1,200 and Universal has placed an order with F. H. Bowen, Eastern representative of the Heywood-Wakefield Co., for installation of a like number of opera chairs.

# State College, Pa., Justly Proud of Maurice Baum's Cathaum

NOTWITHSTANDING a downpour of rain, a packed house greeted Maurice Baum when he opened the new Cathaum Theatre at State College, Pa., a few weeks ago; and this new playhouse is the culmination of years of effort on the part of Mr. Baum to give the community of State College, the college and students a theatre of which they may be justly proud.

As a matter of fact, the plot of ground where the Cathaum now stands was purchased in 1920 for the purpose of erecting a modern theatre; but owing to sudden and prolonged illness of the architect, actual building operations were withheld and different plans were drawn for the present structure.

A brief description of the Cathaum will enable one to appreciate the type of playhouse Mr. Baum has provided for State College.

The seating capacity is approximately 1,100, but provision has been made, if found necessary or advisable, to add 450 seats without enlarging the walls of the present structure; and also, to enlarge the stage to a size which will permit the staging of legitimate road attractions. It is [illegible] that the change could be made with less than a week's suspension of [illegible].

Every fixture in the theatre, every piece of apparatus, has been chosen with the utmost care and with no thought of substituting where price was concerned in a single instance. The seats furnished by the American Seating Company are of the finest obtainable and exceptionally roomy and comfortable; the furniture for the rest rooms was supplied by Heywood-Wakefield, and is in thorough keeping with the excellent taste displayed throughout the house. The American Heating Company furnished the heating and ventilating equipment.

On account of the Cathaum being a stadium type theatre, every seat in the house is a good one; in no case is there any obstruction from any part of the auditorium.

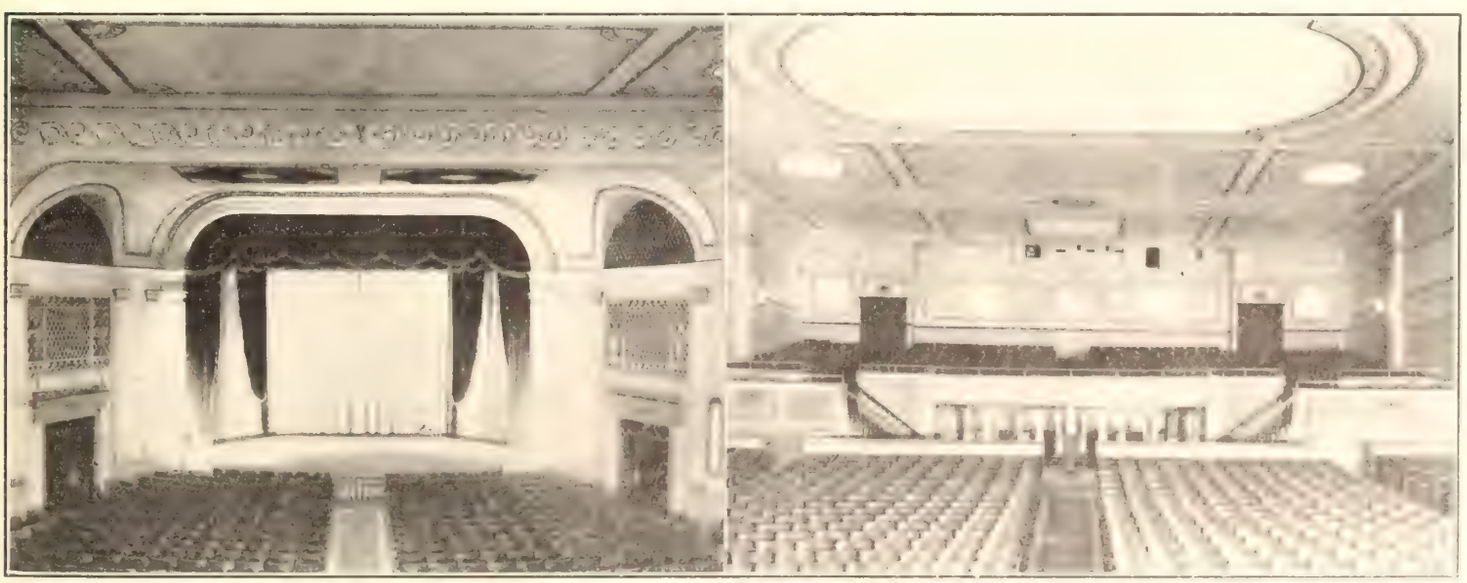
For those who may be curious to know the origin of the theatre's name, it may be stated that it is an abbreviation of Mrs. Baum's name—Catherine Baum—and is a tribute by Maurice Baum to the large and helpful part which she has played in his career.

# Washington Press Building Theatre Designed by Rapp & Rapp

IN addition to containing the permanent home of The National Press Club and seven hundred office rooms for newspaper correspondents and news associations, the National Press Building, a thirteen-story structure, under construction at Washington, D. C., will house a 3,500-seat theatre, said to be the most beautiful in the capital city and one of the largest south of New York City.

The theatre, which has been leased to The Fox Theatres Corporation for thirty-five years, has been designed by C. W. and George Rapp, Chicago architects, who have planned many of the larger theatres erected in this country in recent years. The architects have designed the project with the idea of making it one of the city's most magnificent structures, a tribute to the press and the people of Washington. Eberbrook Gill, specialist in theatrical architecture, has been assigned to Washington by the Rapp firm to carry out their plans.

The theatre will be equipped with large lobbies, promenades, lounging rooms, smoking rooms for both men and women, also many other features for the comfort of its patrons. The ticket lobby, the petite lobbies and grand lobby will be in old world marbles, warm in tones and color vennings with decorations in accord, making it home like and beautiful.



Views of the stage and auditorium of Maurice Baum's recently opened Cathaum Theatre, State College, Pa. The Cathaum has been designed to give an unobstructed view of the screen and stage from every corner of the house. Packed houses have greeted Mr. Baum's latest theatrical venture.



Mel Hertz, famous organist of the West Coast at the console of a Robert Morton instrument, and in the act of rendering a popular number for the Los Angeles conventionees. Irma Potter the "Radio Girl" is assisting Mr. Hertz with the rendition

# Organ Company Proves Capable Host During Los Angeles Convention

THE eight hundred and sixty delegates who attended the M. P. T. O. A. convention in Los Angeles, left here for their homes carrying with them a pretty good idea of the Robert Morton Organ Company product, and memories of being heartily entertained by the company's representatives.

While practically every exhibitor is familiar with the line of organs manufactured by the Morton company, the officials decided the few who weren't would have an opportunity to hear one of their new models in action. To this end they installed in the lobby of the Ambassador Hotel one of their regular theatre organs. The installation was made adjoining the Fiesta Room where the business meetings of the convention were held. This selection of space brought the organ to the immediate attention of all the delegates.

Mel Hertz, famous organist of the West Coast, was especially engaged for the convention days. In addition to the entertainment he offered through his renditions at the console, he also proved of great value in demonstrating features of the organ to interested exhibitors.

According to J. A. G. Schiller, Vice-President and General Manager of the organization, their exhibit was a complete success. The official declared that they secured a considerable amount of business and opened the way to a large number of prospects for future orders.

Announcement was made from the platform by retiring president Woodhull of the M. P. T. O. A., that on Thursday morning the Robert Morton Organ Company was giving a breakfast to the visiting delegates and that everybody was invited. Following breakfast, the president continued, buses and autos will be waiting to drive you on a sight-seeing tour.

Although a complete check of the number of exhibitors and their friends was not made, it is stated that over 500 were there as their early morning guests.

Immediately after breakfast 25 buses and 50 touring cars sped the visitors over San Fernando Valley on a general sight-seeing tour. The route taken included stops at several studios and a visit through the Robert Morton Organ Company factory at Van Nuys. Here the delegates saw the big organs under construction. The autos arrived back at the hotel in time for lunch and the opening of the day's business session.

Knowing that most exhibitors smoke, the organ manufacturers presented each visitor with a handsome ash tray. To top this off, a leather briefcase was given each conventionee as a memento of the occasion.

Refreshments, big comfortable chairs to rest in, and the hand of "welcome" from the Morton representatives lured the exhibitors to their headquarters in large numbers. Their meeting place consisted of a suite of three rooms and was filled with visitors at all hours.

Members of the Robert Morton Organ Company who attended the convention are as follows: J. A. G. Schiller, Vice-President and General Manager, R. P. Mathews, Vice-President, New York; O. J. Trevillian, Assistant General Manager; Sol Rose, Sales Manager, Chicago Eastern Division, and H. P. Platt, District Sales Manager.

## Plan New Playhouse at Crystal Lake, Ill.

About thirty citizens of Crystal Lake, Ill., attended a recent meeting of the Community Club and discussed plans for erecting and operating a motion picture theatre.

The plan was outlined by W. E. Carson, who explained that Polka Brothers, of Maywood, Ill., who operate a chain of movie houses, are ready to lease a theatre in Crystal Lake for a period of twenty years provided a suitable building can be erected for them.

It was stated that Polka Brothers would take a lease on a building with a seating capacity of 750, at a rental of $500 a month for the first five years, $600 a month for the next five years and $700 a month for the next ten years.

According to report the firm agreed to install an organ to cost from $10,000 to $15,000, machines, and the like, which would be held as security for the lease.

The possibility of forming a stock company to erect a new theatre building and employ a manager to operate the theatre was also discussed.

## Reynolds Announces New Toronto Theatre

N. G. Reynolds, builder, 103 Bay Street, Toronto, Can., announces that he will erect at once a new brick, concrete and steel moving picture and vaudeville house, on a site secured by him for some $50,000 and situated 20 feet west of the southwest corner of Runnymede road and Bloor street. The building will cost about $250,000 and will have a frontage of 109 feet by a depth of 170 feet and will be modern in every way. Half of the building will be in the city and the other half in Swansea. The stage will be 27 by 50 feet and the house will have a seating capacity of 1,800. The architectural plans have been prepared.

### Australia Theatre Under Way

Plans are now under way for the erection of a new motion picture theatre at St. Kilda, Melbourne, Australia, according to Assistant Trade Commissioner Julian Foster, Melbourne. This building, the cost of which, it is estimated, will run into thousands of pounds, will be even more pretentious than the one destroyed recently by fire.

### John A. Kent Casts Lot With Ward Cine

JOHN A. KENT, formerly Vice-president of Rex-Hedwig Laboratories, Inc., announces that from several flattering offers he has chosen to cast in his lot with Bert Ward of the Ward Cine Laboratories, Inc. Mr. Kent said his decision was determined by Mr. Ward's well known itegrity and his established reputation as an expert authority on laboratory technique.

"The methodical routine upon which Mr. Ward's laboratory operates, its immaculateness throughout and his high standards of quality and service are inspiration, and I am proud to represent such an efficiently fine organization" said Mr. Kent.

## Start Work on House at Haverstraw, N. Y.

Work on a new $200,000 theatre for Haverstraw, N. Y., will be begun about the middle of June according to an announcement made recently by Louis Osmansky, one of the promoters of the enterprise. The theatre will be erected on the site of the old Majestic Theatre and will provide seating space for about 1,200 persons.

The building will be of brick construction and the auditorium of the theatre will be about 75 feet by 140 feet. It will provide seating space for 800 persons on the ground floor and 400 in the balcony. It is estimated that the cost of the building will be between $175,000 and $200,000. Mr. Osmansky states that he desires the work to be done by a local contractor.

Mr. Osmansky believes that the theatre should be completed late in October or early in November.

## Chattanooga House Closes for Remodeling

Management of the American Theatre, Chattanooga, Tenn., announces that this house will close within the next few weeks for remodeling and redecorating at an expenditure of approximately $25,000. When the work is completed the theatre will have an enlarged stage and a balcony to accommodate several hundred people. A new decorative scheme will also be carried out. While the American is closed the Strand Theatre, also on Main Street, will be temporarily opened for pictures and vaudeville.

## Sioux Falls House May be Nucleus of Chain

THE Egyptian, a theatre sponsored by A. K. Pay, is now under construction at Sioux Falls, S. D. It replaces the Colonial Theatre, which was torn down to make way for the new one. The theatre will show motion pictures and vaudeville. Mr. Pay is said to contemplate a circuit of theatres in South Dakota and Minneapolis, and is building the Egyptian as his first move.

## Weskill Buys New Site at Sandpoint, Ida.

F. C. Weskill, owner and manager of the Gem Theatre, Sandpoint, Idaho, has announced his purchase of the 50-foot lot south of the St. James cafe and his intention to put up a modern motion picture theatre on the site. The building contemplated by Mr. Weskill will be 50 feet front, 140 feet deep, with a stage capacity sufficient to accommodate vaudeville and road shows.

## Rathner Joins Arctic Nu-Air in New York

Harry Rathner, formerly an executive in Principal Pictures and other Sol Lesser enterprises, has been appointed Eastern Representative of the Arctic Nu-Air Company, with headquarters at New York. He succeeds Walter P. Hickey.


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Phillip Benj Reister, advertising-manager of the Rudolph Wurlitzer Company, seated in his office at Cincinnati, O., where all the well-known trade advertising of Wurlitzer has its origin

# Thomas Lamb Completing Plans on Loew's Columbus Project

DETAILS of the $1,000,000 theatre to be built on the old City Hall site, at State and Pearl Streets, Columbus, O., by Loew's, Inc., were recently announced by the Beggs Realty Co., following a telephone call to Loew's New York offices.

The structure will be about four stories high, with a seating capacity of 3,500. Attractions will be principally motion pictures, but the equipment will allow for any type of theatricals. Plans and specifications are being completed by Thomas Lamb, New York architect, who designed the Keith-Albee Theatre being built in connection with the A. I. U. skyscraper. The new theatre will be one of the most modern in the country, with the latest known equipment and methods of ventilation, and cooling and washing of air.

The ground floor front will include modern store fronts 30 feet high, with a broad entrance and lobby leading to the auditorium. The entire upper part of the building will be occupied by the balcony of the theatre. No provision is made for offices, all of the building being devoted to the theatre and ground floor storerooms.

The contract calls for construction to begin within 60 days and it is expected that the building will be completed within a year. The project is in line with Loew's expansion policy for Ohio, as already begun in Cleveland, Dayton, Toledo, Canton and Akron.

It is thought that the building will be faced in terra cotta tile, with fixtures, fittings and a decorative scheme that will make the house one of the finest in the country. When completed, it will represent an investment of almost $2,000,000.

# Kansas City Neighborhood Theatre Holds Elaborate Opening

THE Madrid Theatre, Kansas City's newest suburban motion picture house, had an auspicious and elaborate opening before a capacity audience Saturday, June 5.

Jack Roth, manager, was generous with his program and the audience was generous with its applause. The introductory speech of Henry Vanden Boom, vice-president of the Westport Amusement Company, which built the theatre, was greeted with cheering that rivaled a baseball game.

Judge H. F. McElroy, city manager, and the Rev. B. A. Jenkins made congratulatory speeches, as well as Reginald Denny, Universal star. An orchestra of five pieces, directed by Erlung Knutson, also had much to do with the success of the program.

Despite the fact that the premier show was $1, all seats were reserved long in advance, according to Mr. Roth. The house seats 1,500.

Spanish influence dominates both the interior and exterior of the theatre, which is located at Thirty-eighth and Main Streets. The building is of buff brick with terra cotta trimmings and Spanish blues and reds predominate in the interior decorations and stage furnishings.

"The completion of the Madrid simply means another expression of confidence that Kansas City will support high-class entertainment in the neighborhood districts," said Mr. Roth. "We have ample room on our stage for prologues and vaudeville features and we intend to spare no expense in staging the best possible entertainment."

# FEATURE RELEASE CHART

*Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy release, as well as information on pictures that are coming, will be found on succeeding pages. (S. R. indicates State Right release.)*

**Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to March**

## MARCH

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Arizona Streak, The | Tom Tyler | F. B. O. | 4540 feet | April 3 |
| Bar C Mystery, The | Phillips-MacDonald | Pathe | 5 reels | |
| Barrier, The | L. Barrymore-Day | M-G-M | 6480 feet | April 3 |
| Bat, The | Special Cast | United Artists | 8219 feet | Mar. 27 |
| Beverly of Graustark | Marion Davies | M-G-M | 6977 feet | May 8 |
| Beyond All Odds | Eileen Sedgwick | Chesterfield (S. R.) | 5 reels | |
| Blue Blazes | Pete Morrison | Universal | 4659 feet | Jan. 23 |
| Broadway Billy | Billy Sullivan | Rayart (S. R.) | 5000 feet | |
| Chip of the Flying U | Hoot Gibson | Universal | 6596 feet | Mar. 6 |
| Combat | House Peters | Universal | 6714 feet | Feb. 20 |
| Coming and Going | Buffalo Bill, jr. | Artclass (S.R.) | 5000 feet | |
| Dancing Mothers | Special Cast | Paramount | 7169 feet | Feb. 27 |
| Dangerous Virtue | Jane Novak | Lee-Bradford (S.R.) | 6000 feet | |
| Danger Quest, The | Reed Howes | Rayart (S. R.) | 5000 feet | May 8 |
| Forbidden Waters | Priscilla Dean | Prod. Dist. Corp. | 5335 feet | April 17 |
| Gilded Highway, The | Devore-Harron | Warner Bros. | 6927 feet | April 17 |
| Happiness | Special Cast | F. B. O. | | |
| Hearts and Spangles | Wanda Hawley | Lumas Film | 5980 feet | May 8 |
| Hell's Four Hundred | Margaret Livingston | Fox | 5582 feet | |
| Her Second Chance | Nilsson-Gordon | First National | 6420 feet | May 8 |
| Highbinders, The | Tilden-Daw | Assoc. Exhib. | 5486 feet | May 1 |
| High Steppers | Hughes-Astor | First National | 6136 feet | |
| Let's Get Married | Richard Dix | Paramount | 6800 feet | Mar. 13 |
| Little Irish Girl, The | Dolores Costello | Warner Bros. | 6667 feet | April 10 |
| Midnight Thieves | H. Rawlinson | A. G. Steen | 5 reels | |
| Miss Brewster's Millions | Bebe Daniels | Paramount | 6457 feet | Mar. 20 |
| Monte Carlo | Special Cast | M-G-M | 6512 feet | April 10 |
| New Klondike, The | Thomas Meighan | Paramount | 7445 feet | Mar. 27 |
| Night Patrol, The | Richard Talmadge | F. B. O. | 6 reels | Mar. 20 |
| Non-Stop Flight, The | Special Cast | F. B. O. | 6 reels | April 17 |
| Nutcracker, The | E. E. Horton | Assoc. Exhib. | 5786 feet | April 17 |
| Oh! What a Nurse | Syd Chaplin | Warner Bros. | 6987 feet | Mar. 6 |
| Other Women's Husbands | Blue-Prevost | Warner Bros. | 6721 feet | April 3 |
| Out of the Storm | Logan-Burns | Tiffany (S.R.) | 7000 feet | May 1 |
| Red Dice | Rod La Rocque | Prod. Dist. Corp. | 6 reels | April 3 |
| Roaring Forties, The | Special Cast | Jans (S.R.) | | |
| Sap, The | Kenneth Harlan | Warner Bros. | 5519 feet | |
| Sea Horses | Special Cast | Paramount | 6671 feet | Feb. 27 |
| Secret Orders | Evelyn Brent | F. B. O. | 5506 feet | Mar. 27 |
| Siberia | Special Cast | Fox | 6950 feet | April 24 |
| Six Shooting Romance | Jack Hoxie | Universal | 4869 feet | Jan. 30 |
| Social Celebrity, A | Adolphe Menjou | Paramount | 6025 feet | May 8 |
| Taxi Mystery, The | Roberts-Agnew | Ginsberg (S.R.) | 5052 feet | |
| Test of Donald Norton | George Walsh | Chadwick | | |
| Three Weeks in Paris | Moore-Devore | Warner Bros. | 6050 feet | May 8 |
| Unknown Dangers | Frank Merrill | Hercules (S.R.) | 4700 feet | |
| Untamed Lady, The | Gloria Swanson | Paramount | 6132 feet | Mar. 27 |
| Vanishing Hoofs | Wally Wales | Artclass Pictures | 5000 feet | |
| Whispering Smith | H.B.Warner-L.Rich | Prod. Dist. Corp. | 6155 feet | April 10 |
| Yellow Fingers | Olive Borden | Fox | 5594 feet | April 10 |

## APRIL

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Big Show, The | Lowell-Russell | Assoc. Exhib. | 5385 feet | May 15 |
| Blind Goddess, The | Special Cast | Paramount | 7249 feet | April 3 |
| Border Sheriff, The | Jack Hoxie | Universal | 4440 feet | Mar. 13 |
| Brown of Harvard | Pickford-Brian-Haines | M-G-M | 7941 feet | May 8 |
| Crown of Lies, The | Pola Negri | Paramount | 5020 feet | Mar. 27 |
| Desert Gold | Special Cast | Paramount | 6900 feet | Mar. 20 |
| Dance High | Buffalo Bill, Jr. | Artclass (S.R.) | 5 reels | |
| Early to Wed | M. Moore-K. Perry | Fox | 5912 feet | May 15 |
| Earth Woman, The | Alden-Bonner | Assoc. Exhib. | | |
| Exquisite Sinner, The | Nagel-Adoree | M-G-M | 5844 feet | May 1 |
| Fighting Boob, The | Bob Custer | F. B. O. | 5000 feet | May 1 |
| Fighting Buckaroo, The | Buck Jones | Fox | 5096 feet | May 15 |
| Fighting Shadows | Leo Maloney | Clarion Photoplays | 4900 feet | |
| Fighting Thorobreds | Billy Sullivan | Rayart (S.R.) | 5000 feet | |
| For Heaven's Sake | Harold Lloyd | Paramount | 5356 feet | April 24 |
| Hidden Way, The | Mary Carr | Assoc. Exhib. | 5919 feet | |
| Kiki | Norma Talmadge | First National | 8299 feet | April 17 |
| Lucky Lady, The | Special Cast | Paramount | 5942 feet | |
| Mike | Sally O'Neill | M-G-M | 6755 feet | Jan. 23 |
| Mlle. Modiste | Corrine Griffith | First National | 6230 feet | May 15 |
| Money Talks | Windsor-Moore | M-G-M | 5139 feet | May 22 |
| Old Loves and New | L. Stone-B. Bedford | First National | 7423 feet | April 24 |
| Only Way, The | Special Cast | United Artists | 6850 feet | May 1 |
| Paris At Midnight | Special Cast | Prod. Dist. Corp. | 6995 feet | May 8 |
| Runaway, The | Special Cast | Paramount | 6271 feet | May 8 |
| Rustlers Ranch | Art Acord | Universal | 5230 feet | April 24 |
| Rustling for Cupid | George O'Brien | Fox | 4835 feet | |
| Sandy | Madge Bellamy | Fox | 7850 feet | April 24 |
| Seventh Bandit, The | Harry Carey | Pathe | 6 reels | Mar. 27 |
| Silence | Warner-Reynolds | Prod. Dist. Corp. | 7518 feet | June 12 |
| Silken Shackles | Irene Rich | Warner Bros. | 6061 feet | May 8 |
| Silver Fingers | George Larkin | Elvin Film | 5000 feet | May 1 |
| Sir Lumberjack | Lefty Flynn | F. B. O. | 5129 feet | April 10 |
| Somebody's Mother | Mary Carr | Rayart (S.R.) | 6000 feet | |
| Starlight's Revenge | Jack Perrin | Rayart (S.R.) | 5000 feet | |
| That's My Baby | Douglas MacLean | Paramount | 6805 feet | April 24 |
| Tony Runs Wild | Tom Mix | Fox | 5477 feet | |
| Tramp, Tramp, Tramp | Harry Langdon | First National | 5831 feet | April 10 |
| Twin Triggers | Buddy Roosevelt | Artclass (S.R.) | 4800 feet | |
| Volga Boatman, The | Special Cast | Prod. Dist. Corp. | 10050 feet | May 1 |
| Watch Your Wife | Virginia Valli | Universal | 6980 feet | Feb. 27 |
| Western Trails | Bill Patton | Chesterfield (S.R.) | 5 reels | |
| Why Girls Go Back Home | Miller-Brook | Warner Bros. | 6 reels | May 1 |
| Wild To Go | Tom Tyler | F. B. O. | 4570 feet | May 8 |

## MAY

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Black Paradise | M. Bellamy-E. Lowe | Fox | 4962 feet | June 12 |
| Boob, The | George K. Arthur | M-G-M | 5020 feet | |
| Broadway Gallant, The | Richard Talmadge | F. B. O. | 5510 feet | June 5 |
| Carnival Girl, The | Mack-Forrest | Assoc. Exhib. | 5025 feet | |
| Chasing Trouble | Pete Morrison | Universal | 5 reels | |
| Ella Cinders | Colleen Moore | First National | 6 reels | June 19 |
| Footloose Widow, The | Irene Rich | Warner Bros. | | |
| Galloping Cowboy, The | Bill Cody, Jr. | Assoc. Exhib. | 5000 feet | May 29 |
| Hands Across the Border | Fred Thompson | F. B. O. | 5267 feet | June 5 |
| Hell Bent fer Heaven | Miller-Harron | Warner Bros. | 6578 feet | May 15 |
| Impostor, The | Evelyn Brent | F. B. O. | 5457 feet | May 15 |
| Isle of Retribution, The | Lilian Rich | F. B. O. | 6388 feet | May 22 |
| It's the Old Army Game | W. C. Fields | Paramount | | |
| Jade Cup, The | Evelyn Brent | F. B. O. | | |
| Looking for Trouble | Jack Hoxie | Universal | 4362 feet | |
| Love Thief, The | Norman Kerry | Universal | | |
| Lovey Mary | B. Love-W. Haines | M-G-M | | |
| Man Four Square, A | Buck Jones | Fox | 4744 feet | May 22 |
| Man From Oklahoma | Jack Perrin | Rayart (S.R.) | 5000 feet | |
| Masquerade Bandit, The | Tom Tyler | F. B. O. | | |
| Morganson's Finish | Special Cast | Tiffany (S.R.) | 7500 feet | |
| My Old Dutch | O'Malley-MacAvoy | Universal | 7750 feet | May 8 |
| Palm Beach Girl, The | Bebe Daniels | Paramount | 6918 feet | |
| Paris | C. Ray-J. Crawford | M-G-M | 6 reels | June 12 |
| Perils of the Coast Guard | Special Cast | Rayart (S.R.) | | |
| Phantom Bullet, The | Hoot Gibson | Universal | 6148 feet | |
| Poor Girl's Romance | Short-Hale | F. B. O. | | |
| Prince of Pilsen, The | Special Cast | Prod. Dist. Corp. | 6600 feet | April 24 |
| Racing Romance | Reed Howes | Rayart (S.R.) | 5000 feet | |
| Rawhide | Buffalo Bill, Jr. | Assoc. Exhib. | 4460 feet | May 29 |
| Secret Spring, The | Special Cast | Paramount | 5710 feet | |
| Set Up, The | Art Acord | Universal | 4600 feet | Mar. 27 |
| Shadows of Chinatown | Kenneth MacDonald | Bud Barsky (S.R.) | 5000 feet | |
| Shamrock Handicap, The | Special Cast | Fox | 5866 feet | |
| Shipwrecked | S.Owen-J.Schildkraut | Prod. Dist. Corp. | 5865 feet | June 12 |
| Sign of the Claw | Peter the Great (dog) | Lumas Film | 5925 feet | |
| Skinner's Dress Suit | Denny-La Plante | Universal | 6887 feet | Dec. 26, '25 |
| Social Highwayman, The | Harron-Miller | Warner Bros. | 6 reels | May 29 |
| Still Alarm, The | Special Cast | Universal | 7406 feet | Jan. 16 |
| Unfair Sex, The | Hope Hampton | Assoc. Exhib. | 5016 feet | |
| Valley of Bravery, The | Bob Custer | F. B. O. | 5021 feet | June 19 |
| Wet Paint | Raymond Griffith | Paramount | 5109 feet | May 29 |
| Whispering Canyon | J. Novak-R. Ellis | Ginsberg-Kann(S.R.) | 5652 feet | |
| Wilderness Woman, The | Pringle-Sherman-Conklin | First National | 7533 feet | May 22 |
| Windjammer, The | Billy Sullivan | Rayart (S.R.) | 5000 feet | |
| Winning the Futurity | Landis-C. Horton | Chadwick | 5400 feet | |
| Wise Guy, The | James Kirkwood | First National | 7775 feet | June 5 |

## JUNE

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Better Man, The | Richard Talmadge | F. B. O. | | |
| Born to the West | J. Holt-M. Morris | Paramount | | |
| Call of the Klondike, The | Special Cast | Rayart (S.R.) | | |
| Certain Young Man, A | Ramon Novarro | M-G-M | | |
| Dangerous Dub, The | Buddy Roosevelt | Assoc. Exhib. | 5000 feet | |
| Dead Line, The | Bob Custer | F. B. O. | | |
| Dice Woman, The | Priscilla Dean | Prod. Dist. Corp. | 5614 feet | June 12 |
| Escape, The | Pete Morrison | Universal | 4500 feet | April 3 |
| Eve's Leaves | Leatrice Joy | Prod. Dist Corp. | 6750 feet | May 15 |
| Flashing Heels | Bill Cody | Assoc. Exhib | | |
| Footloose Widows | Special Cast | Warner Bros. | | |
| Frontier Trail, The | Harry Carey | Pathe | 6 reels | |
| Gentle Cyclone, The | Buck Jones | Fox | 4825 feet | June 26 |
| Glennister of the Mounted | Lefty Flynn | F. B. O. | 5480 feet | June 19 |
| Good and Naughty | Pola Negri | Paramount | 6 reels | June 26 |
| Grass | | Paramount | | Mar. 7,'25 |
| Hard Boiled | Tom Mix | Fox | | |
| Hero of the Big Snows, A | Rin-tin-tin (dog) | Warner Bros. | | |
| Lew Tyler's Wives | Frank Mayo | Famous Attractions | | |
| Lodge in the Wilderness | A. Stewart-E. Breese | Tiffany (S.R.) | 7000 feet | |
| Love Thief, The | Norman Kerry | Universal | 6822 feet | June 19 |
| Millionaire Policeman, The | Herbert Rawlinson | Gingsberg-Kann | | |
| Miss Nobody | Anna Q. Nilsson | First National | 6859 feet | June 19 |
| More Pay-Less Work | Mary Brian | | | |
| One Punch O'Day | Billy Sullivan | Rayart (S.R.) | 5000 feet | |
| Passionate Quest, The | Marie Prevost | Warner Bros. | | |
| Rainmaker, The | Collier-Hale | Paramount | 6055 feet | May 29 |
| Ranson's Folly | Richard Barthelmess | First National | 7322 feet | May 29 |
| Road to Mandalay, The | Lon Chaney | M-G-M | | |
| Rolling Home | Reginald Denny | Universal | 6993 feet | May 29 |
| Say It Again | Richard Dix | Paramount | 6 reels | June 19 |
| Scrappin' Kid, The | Art Acord | Universal | 4664 feet | Dec. 5, '25 |
| Self Starter, The | Reed Howes | Rayart (S.R.) | 5000 feet | |
| Silver Treasure, The | Special Cast | Fox | | |
| Sporting Lover, The | Conway Tearle | First National | | |
| Sweet Daddies | Special Cast | First National | 6562 feet | |
| Trip to Chinatown, A | Special Cast | Fox | 5594 feet | June 19 |
| Twisted Triggers | Wally Wales | Assoc. Exhib. | 5000 feet | |
| Two-Gun Man, The | Fred Thomson | F. B. O. | | |
| Unknown Soldier, The | Mack-De La Motte | Prod. Dist. Corp. | 7979 feet | June 12 |
| Up In Mabel's Room | M. Prevost-H. Ford | Prod.Dist. Corp. | 6 reels | June 12 |
| Volcano | Bebe Daniels | Paramount | | |
| Yellow Contraband | Leo Maloney | Clarion Photoplays | 4980 feet | |

## JULY

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Aloma of the South Seas | Gilda Gray | Paramount | reels | May 29 |
| Bachelor Brides | Rod La Rocque | Prod. Dist. Corp. | | |
| Brown Derby, The | Johnny Hines | First National | 7 reels | June 5 |

| | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Bucking the Truth | Pete Morrison | Universal | 4305 feet | June 26 |
| Dangerous Dude, The | Reed Howes | Rayart (S.R.) | 5000 feet | |
| Fighting Peacemaker, The | Jack Hoxie | Universal | 4292 feet | April 10 |
| Hero of the Big Snows, A | "Rin Tin Tin" | Warner | | |
| Lawless Valley | Bill Cody | Assoc. Exhib | 5000 feet | |
| Manhood | Special Cast | Fox | | |
| Man in the Saddle, The | Hoot Gibson | Universal | | |
| Passionate Quest, The | M. MacAvoy-W. Louis | Warner Bros. | | |
| Puppets | Milton Sills | First National | | |
| Savage, The | Lyon-McAvoy | First National | | |
| Sea Wolf, The | Ralph Ince | Prod. Dist. Corp | 7500 feet | Dec. 19 |
| Senor Daredevil | Ken Maynard | First National | | |
| Sinister Detail, The | KennethMacDonald | Bud Barsky (S.R.) | 5000 feet | |
| Terror, The | Art Acord | Universal | 4862 feet | |

## AUGUST

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Bigger Than Barnum's | G. O'Hara-V. Dana | F. B. O. | | |
| Delicatessen | Colleen Moore | First National | | |
| Fig Leaves | G. O'Brien-O. Borden | Fox | | |
| Golden Web, The | H. Gordon-L. Rich | Lumas (S.R.) | | |
| Into Her Kingdom | Corrine Griffith | First National | | |
| Last Frontier, The | Boyd-De La Motte | Prod. Dist. Corp. | | |
| Mile a Minute Man | Wm. Fairbanks | Lumas (S. R.) | | |
| Pals First | Hughes-Del Rio | First National | | |

## SEPTEMBER

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Bells, The | L. Barrymore | Chadwick | 7000 feet | |
| Black Pirate, The | Douglas Fairbanks | United Artists | 8200 feet | Mar. 20 |
| Silent Power, The | Ralph Lewis | Lumas (S.R.) | | |
| Son of the Sheik, The | Rudolph Valentino | United Artists | | |
| Sparrows | Mary Pickford | United Artists | | |
| Three Bad Men | Special Cast | Fox | | |
| Through Thick and Thin | Wm. Fairbanks | Lumas (S.R.) | | |
| Winning of Barbara Worth | Colman-Banky | United Artists | | |

# Comedy Releases

| Title | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| A-1 Society | | Fox | 2 reels | |
| Adorable Dora | Hank Mann | F. B. O. | | |
| Alpine Flapper, The | "Aesop Fables" | Pathe | 1 reel | June 5 |
| All's Well That Ends Well | A. Vaughn-L. Kent | F. B. O. | 2 reels | |
| Al's Troubles | Al Alt | Universal | 2 reels | Mar. 13 |
| Among Those Present | Harold Lloyd (Reissue) | Assoc. Exhib. | 2877 feet | |
| Are Crooks Dishonest? (Reissue) | Harold Lloyd | Pathe | 1 reel | |
| Babes in the Jungle | "O. Henry" | Fox | 2 reels | |
| Baby Clothes | "Our Gang" | Pathe | 2 reels | April 24 |
| Ball and Chain | Arthur Lake | Universal | | |
| Bear Cats | "Big Boy" | Educational | 2 reels | June 12 |
| Beauty Parlor, A | "Fat Men" | F. B. O. | 2 reels | |
| Bedtime Story, A | Arthur Lake | Universal | 1 reel | |
| Big Charade, The | A. Vaughn-L. Kent | F. B. O. | 2 reels | June 5 |
| Big-Hearted Fish, A | Aesop Fables | Pathe | 1 reel | April 10 |
| Big Idea, The | Snub Pollard | Pathe (Reissue) | 1 reel | |
| Big Retreat, The | "Aesop Fables" | Pathe | 1 reel | June 5 |
| Bill Grim's Progress (Series) | M. Morris-J. Luden | F. B. O. | | |
| Black and Blue Eyes | | F. B. O. | 2 reels | June 19 |
| Broken China | Bobby Vernon | Educational | 2 reels | May 8 |
| Bumper Crop, The | "Aesop Fables" | Pathe | 1 reel | May 29 |
| Buster Be Good | Trimble-Turner | Universal | 2 reels | |
| Buster's Heart Beat | Trimble and Dog | Universal | 2 reels | |
| Buster's Hunting Party | Trimble and Dog | Universal | 2 reels | |
| Buster's Mix-Up | Trimble-Turner | Universal | 2 reels | April 24 |
| Buster's Orphan Party | Trimble and Day | Universal | 2 reels | |
| Buster's Sky Rocket | Trimble and Dog | Universal | 2 reels | April 24 |
| Camel's Hump | | F. B. O. | 1 reel | |
| Carrie of the Chorus (Series) | Tarbell-Finch | Red Seal | 2 reels | |
| Cat's Whiskers, The | "Cartoon" | F. B. O. | | June 26 |
| Caught in the Act | Laymon-Dorety | Tennek Film | 2 reels | |
| Chase Yourself | Jimmie Adams | Educational | 2 reels | |
| Chop Suey and Noodles | "Aesop Fables" | Pathe | 1 reel | |
| Circus Today | Billy Bevan | Pathe | 2 reels | Mar. 13 |
| Clown, The | "Van Bibbers" | Fox | 2 reels | |
| College Yell, The | Neely Edwards | Universal | 1 reel | April 17 |
| Collegians, The (Series) | George Lewis | Universal | 2 reels | |
| Complete Life, The | "O. Henry" | Fox | 2 reels | |
| Comrades-in-Work | Mabel Normand | Pathe | 2 reels | |
| Count Your Change (Reissue) | Harold Lloyd | Pathe | 1 reel | |
| Couple of Skates, A | Neely Edwards | Universal | 1 reel | April 17 |
| Cow's Kimono, The | Glenn Tryon | Pathe | 2 reels | June 26 |
| Creeps | Archer-Dunham | Educational | 2 reels | June 19 |
| Crowned Prince, The | Neely Edwards | Universal | 1 reel | May 22 |
| Dancing Daddy | Jack Duffy | Educational | 2 reels | April 10 |
| Dare Devil Daisy | Edna Marian | Universal | 2 reels | |
| Dinky Doodle and the Little Orphan | "Cartoon" | F. B. O. | 1 reel | June 19 |
| Dinky Doodle's Bedtime Story | "Cartoon" | F. B. O. | 1 reel | June 5 |
| Dinky Doodle in Egypt | "Cartoon" | F. B. O. | 1 reel | May 22 |
| Dinky Doodle in the Wild West—"Cartoon" | | F. B. O. | 1 reel | |
| Dinner Jest, The | | Pathe | | |
| Dizzy Daddies | Jimmie Finlayson | Pathe | 2 reels | Mar. 20 |
| Dizzy Dancers | | Fox | | |
| Don Key-Son of a Burro | Holmes-Davidson | Pathe | 2 reels | May 29 |
| Do Your Duty | Snub Pollard | Pathe | 1 reel | |
| Dog Shy | Charles Chase | Pathe | 2 reels | April 17 |
| Do or Bust | Neely Edwards | Universal | 1 reel | |
| Dumb Friend, A | Arthur Lake | Universal | 1 reel | Feb. 13 |
| Dumb Luck | "The Gumps" | Universal | 2 reels | |
| Easy Payments | "Helen and Warren" | Fox | 2 reels | |
| Egged On | Charles Bowers | F. B. O. | 2 reels | |
| Eight Cylinder Bull | Austin-Sipperly | Fox | 2 reels | June 12 |
| Excess Baggage | "Big Boy" | Educational | 2 reels | |
| Family Picnic, The | "Helen and Warren" | Fox | 2 reels | June 26 |
| Farm Hands | "Aesop Fables" | Pathe | 1 reel | May 22 |
| Felix the Cat Braves the Briny | "Cartoon" | Educational | 1 reel | June 5 |
| Felix the Cat in a Tale of Two Kittens | "Cartoon" | Educational | 1 reel | June 26 |
| Felix the Cat in School Days | "Cartoon" | Educational | 1 reel | |
| Felix the Cat Laughs It Off | "Cartoon" | Educational | 1 reel | Mar. 27 |
| Felix the Cat Misses His Cue | "Cartoon" | Educational | 1 reel | May 15 |
| Felix the Cat Misses His Swiss | "Cartoon" | Educational | 1 reel | |
| Felix the Cat Rings the Ringer | "Cartoon" | Educational | 1 reel | |
| Felix the Cat Scoots Thru Scotland | "Cartoon" | Educational | 1 reel | June 26 |
| Felix the Cat Seeks Solitude | "Cartoon" | Educational | 1 reel | |
| Felix the Cat Uses His Head | "Cartoon" | Educational | 1 reel | May 8 |
| Felix the Cat Weathers the Weather | "Cartoon" | Educational | 1 reel | April 17 |
| Fight Night | Billy Bevan | Pathe | 2 reels | May 15 |
| Fire Fighter, The | "Aesop Fables" | Pathe | 1 reel | |
| Fistical Culture (Series) | Louis Sargent | F. B. O. | 2 reels | |
| Flivver Vacation, A | Eddie Gordon | Universal | 2 reels | April 3 |
| Flying Wheels | Wanda Wiley | Universal | 2 reels | Mar. 6 |
| Fly Time | "Aesop Fables" | Pathe | 1 reel | |
| Fool's Luck | Lupino Lane | Educational | 2 reels | April 3 |
| Fraternity Mixup, A | Alice Ardell | F. B. O. | 2 reels | |
| Fresh Faces | Walter Hiers | Educational | 2 reels | |
| From the Cabby's Seat | "O. Henry" | Fox | 2 reels | |
| Ghost of Folly | Alice Day | Pathe | 2 reels | May 15 |
| Gimme Strength | Jimmie Adams | Educational | 2 reels | |
| Going Crazy | Lige Conley | Educational | 2 reels | May 29 |
| Golf Bug, The | Paul Parrott | Pathe (Reissue) | 1 reel | |
| Hanging Fire | Cliff Bowes | Educational | 1 reel | |
| Hard to Hold | Laymon-Dorety | Tennek Film | 2 reels | |
| Haunted Heiress, A | Edna Marian | Universal | 2 reels | May 22 |
| Hayfoot, Strawfoot | Bevan-Clyde | Pathe | 2 reels | April 24 |
| Hearts for Rent | Arthur Lake | Universal | 1 reel | |
| Heavy Parade, The | "Fat Men" | F. B. O. | 2 reels | |
| He Forgets to Remember | Clyde Cook | Pathe | 2 reels | June 12 |
| Help Wanted | Charles Puffy | Universal | 1 reel | May 1 |
| Hearts for Rent | Arthur Lake | Universal | 1 reel | |
| Hearts and Showers | "Aesop Fables" | Pathe | 1 reel | April 17 |
| Here Comes Charlie | Lloyd Hamilton | | | |
| Hired and Fired | Paul Parrott | Pathe | 1 reel | |
| His Girl Friend | Mack-Marion | Universal | 2 reels | |
| His Private Life | Lupino Lane | Educational | 2 reels | June 12 |
| His Taking Ways | Al St. John | Bischoff (S.R.) | 2 reels | |
| Hitching Up | Walter Hiers | Educational | 2 reels | |
| Hold 'er Sheriff | Cliff Bowes | Educational | 1 reel | |
| Home Cured | Johnny Arthur | Educational | 2 reels | Mar. 27 |
| Honest Injun | Johnny Arthur | Educational | 2 reels | |
| Honeymoon Feet | "Fat Men" | F. B. O. | 2 reels | |
| Honeymooning With Ma | Charles King | Universal | 2 reels | June 5 |
| Hooked at the Altar | Ralph Graves | Pathe | 2 reels | April 17 |
| Hubby's Quiet Little Game | | Pathe | | |
| Hug Bug, The | Glenn Tryon | Pathe | 2 reels | Mar. 13 |
| Hurricane, The | Alice Ardell | F. B. O. | 2 reels | |
| Ice Cold Cocos | Billy Bevan | Pathe | 2 reels | |
| It's a Gift (Re-issue) | Snub Pollard | Pathe | 1 reel | |
| It's a Pipe | | Fox | 2 reels | |
| It's the Gate | "Cartoon" | Red Seal | 1 reel | May 1 |
| Jerry the Giant | "Animal" | Fox | 2 reels | |
| Jungle Sports | "Aesop Fables" | Pathe | 1 reel | |
| Kicked Out (Re-issue) | Harold Lloyd | Pathe | 1 reel | |
| Killed by Kindness | | Fox | | |
| King of the Kitchen | Lige Conley | Fox | | |
| Ko-Ko at the Circus | "Cartoon" | Red Seal | 1 reel | Mar. 27 |
| Lafayette Where Are We? | Shields-Arthur | Fox | 2 reels | |
| Land Boom, The | "Aesop Fables" | Pathe | 1 reel | June 26 |
| Lickpenny Lover, A | "O. Henry" | Fox | 2 reels | |
| Light Housekeeping | Lige Conley | Educational | 2 reels | Mar. 20 |
| Lightning Slider, The | A. Vaughn-L. Kent | F. B. O. | 2 reels | May 22 |
| Little Parade, The | "Aesop Fables" | Pathe | 1 reel | June 12 |
| Liquid Dynamite | "Aesop Fables" | Pathe | 1 reel | May 22 |
| Love's Hurdle | Charles King | Universal | 2 reels | May 15 |
| Love Sundae, A | Alice Day | Pathe | 2 reels | |
| Long Fliv the King | Charles Chase | Pathe | 2 reels | June 12 |
| Love's Labor Lost | Neely Edwards | Universal | 1 reel | |
| Lying Tamer, The | Barbara Luddy | Fox | | |
| Madame Mystery | Bara-Finlayson | Pathe | 2 reels | April 17 |
| Mad Racer, The | "Van Bibber" | Fox | 2 reels | May 8 |
| Man About Town, A | Stan Laurel | Pathe | 1 reel | |
| Matrimony Blues | Lige Conley | Fox | 2 reels | |
| McDougal Alley (Series) | | F. B. O. | 2 reels | |
| Meet My Dog | Bowes-Vance | Educational | 1 reel | |
| Meet My Girl | Ralph Graves | Pathe | 2 reels | Mar. 13 |
| Merry Blacksmith, The | "Aesop Fables" | Pathe | 1 reel | April 17 |
| Merry Kiddo, The | Alberta Vaughn | F. B. O. | | |
| Mighty Like a Moose | Charlie Chase | Pathe | 2 reels | |
| Min's Away | "The Gumps" | Universal | 2 reels | |
| Mixed Doubles | Charles Puffy | Universal | 1 reel | |
| Money Screams | | Fox | | |
| Monkey Business | "Our Gang" | Pathe | 2 reels | Mar. 27 |
| Mortgaged Again | Arthur Lake | Universal | 1 reel | |
| Motor Trouble | Charles King | Universal | 2 reels | |
| Move Along | Lloyd Hamilton | Educational | 2 reels | |
| Movie Madness | Edna Marian | Universal | 2 reels | June 5 |
| Movie Struck | Dorie Eaton | Cranfield & Clarke | | |
| Moving Day | "Helen and Warren" | Fox | 2 reels | Mar. 6 |
| Mr. Cinderella | Johnny Arthur | Educational | 2 reels | May 29 |
| Mr. Wife | Neal Burns | Educational | 2 reels | |
| Mum's the Word | Charles Chase | Pathe | 2 reels | May 15 |
| Muscle Bound Music | Kingston-Bevan | Pathe | 2 reels | June 5 |
| Never Too Old | Claude Gillingwater | Pathe | 2 reels | June 26 |
| Newlyweds and Their Baby, The (Series) | | Universal | 2 reels | |
| Newlyweds in Quarantine, The | | Universal | 2 reels | June 19 |
| Nobody's Business | Lloyd Hamilton | Educational | 2 reels | April 24 |
| Nothing Matters | Ham Hamilton | Educational | 2 reels | |
| Old War Horse, The | Snub Pollard | Pathe (Re-issue) | 1 reel | Aptil 10 |
| On Thin Ice | "Mutt & Jeff" | Short Film Syn | 1 reel | Mar. 6 |
| Optimist, The | Charles Puffy | Universal | 1 reel | May 22 |
| Ostrich Plumes, The | "Cartoon" | F. B. O. | 1 reel | May 22 |
| Over There | Al Joy | | 2 reels | |
| Painless Pain | Wanda Wiley | Universal | 2 reels | May 8 |
| Papa's Mama | Arthur Lake | Universal | 1 reel | |
| Papa's Pest | Burns-Steadman | Educational | 2 reels | June 12 |
| Pawnshop Politics | | Fox | 2 reels | |
| Pelican's Bill | "Cartoon" | F. B. O. | 1 reel | June 5 |
| Phoney Express, The | Charles Puffy | Universal | 1 reel | Mar. 13 |
| Pirates Bold | "Aesop Fables" | Pathe | 1 reel | |
| Playing the Swell | Wanda Wiley | Universal | 2 reels | May 22 |
| Plumber's Life, The | "Aesop Fables" | Pathe | 1 reel | |
| Polar Baron, The | Cameron Shields | Fox | 2 reels | May 1 |
| Prodigal Bridegroom, The | | Pathe | | |
| Puppy Lovetime | Alice Day | Pathe | 2 reels | June 5 |
| Quick Service | Cliff Bowes | Educational | 1 reel | Mar. 20 |
| Radio Mad | Lymon-Dorety | Tennek Film | 2 reels | |
| Raggedy Rose | Mabel Normand | Pathe | | |
| Rah, Rah, Heidelberg | "Van Bibber" | Fox | 2 reels | June 19 |
| Rain and Shines | Al St. John | Bischoff | 2 reels | |
| Reporter, The | "Van Bibbers" | Fox | 2 reels | |
| Ring Up the Curtain (Re-issue) | Harold Lloyd | Pathe | 1 reel | |
| Rough and Ready Romeo | "Aesop Fables" | Pathe | 1 reel | May 1 |

| Title | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Say It With Babies | Glenn Tryon | Pathe | 2 reels | May 29 |
| Say It With Love | Edna Marian | Universal | 2 reels | April 17 |
| Scared Stiff | Holmes-Cook | Pathe | 2 reels | May 1 |
| Scratching Through | Cliff Bowes | Educational | 1 reel | May 24 |
| Sea Dog's Tale, A | | Pathe | 2 reels | |
| Separated Sweethearts | Arthur Lake | Universal | 1 reel | May 15 |
| She's a Prince | | F. B. O. | 2 reels | |
| She's My Cousin | Charles King | Universal | 2 reels | May 15 |
| Shootin' Fool, The | "Aesop Fables" | Pathe | 1 reel | May 15 |
| Shore Shy | Dooley-Joyce | Educational | 2 reels | |
| Should Husbands Marry? | | Pathe | | |
| Skating Instructors | "Mutt and Jeff" | Short Film Syn | 1 reel | |
| Sky Bound | Al St. John | Educational | 2 reels | April 17 |
| Smouldering Tires | A. Vaughn-L. Kent | F. B. O. | 2 reels | May 15 |
| Snookum's Buggy Ride | "Newlyweds" | Universal | 2 reels | June 19 |
| Snookum's Tooth | "Newlyweds | Universal | 2 reels | June 26 |
| Social Triangle, A | "O. Henry" | Fox | 2 reels | May 22 |
| Sock Me To Sleep | A. Vaughn-L. Kent | F. B. O. | 2 reels | |
| Somebody's Wrong | Bowes-Newman | Educational | 1 reel | |
| So This Is Paris | Neely Edwards | Universal | 1 reel | April 17 |
| Spanish Love | "Aesop Fables" | Pathe | 1 reel | Mar. 13 |
| Spanking Breezes | Alice Day | Pathe | 2 reels | Mar. 20 |
| Squirrel Food | Cliff Bowes | Educational | 1 reel | |
| Step Lively (Re-issue) | Harold Lloyd | Pathe | 1 reel | June 26 |
| Swat the Crook (Re-issue) | Harold Lloyd | Pathe | 1 reel | June 19 |
| Swell Affair, A | Arthur Lake | Universal | 1 reel | April 17 |
| Swimming Instructor, The | "Van Bibber" | Fox | 2 reels | |
| Take the Air | Paul Parrott | Pathe (Reissue) | 1 reel | |
| Taking the Heir | Charles Puffy | Universal | 1 reel | April 3 |
| That's My Baby | Charles Puffy | Universal | | |
| There She Goes | Wanda Wiley | Universal | 2 reels | |
| Three of a Kind | "Fat Men" | F. B. O. | 2 reels | |
| Thrilling Romance, A | Wanda Wiley | Universal | 2 reels | |
| Thundering Fleas | "Our Gang" | Pathe | 2 reels | |
| Till We Eat Again | Bobby Vernon | Educational | 2 reels | |
| Tin Ghost, The | Lige Conley | Educational | 2 reels | May 8 |
| Tonight's the Night | Bowes-Bradley | Educational | 1 reel | May 1 |
| Too Many Babies | Darling-King | Universal | 2 reels | May 8 |
| Too Many Relations | "Helen and Warren" | Fox | 2 reels | May 15 |
| Tune Up | Charles Puffy | Universal | 1 reel | Mar. 6 |
| Twin Sisters | Wanda Wiley | Universal | 2 reels | |
| Two Lips in Holland | | Fox | 2 reels | April 17 |
| Ukelele Sheiks | Glenn Tryon | Pathe | 2 reels | April 10 |
| Uncle Tom's Uncle | "Our Gang" | Pathe | 2 reels | May 29 |
| Uncovered Wagon, The | "Aesop Fables" | Pathe | 1 reel | May 15 |
| Up and Wooing | A. Vaughn-L. Kent | | | |
| Up in the Air | "Aesop Fables" | Pathe | 1 reel | |
| Vamping Babies | | F. B. O. | | |
| Village Cut Up, The | Arthur Lake | Universal | 1 reel | |
| Wandering Willies | Billy Bevan | Pathe | 2 reels | April 3 |
| What A Life | Frank Davis | Educational | 1 reel | June 26 |
| What Happened to Jane (Series) | | Universal | | |
| What'll You Have? | Charles King | Universal | 2 reels | May 22 |
| When Hell Froze Over | "Mutt and Jeff" | Short Film Syn | 1 reel | Feb. 20 |
| Where's My Baby | Neely Edwards | Universal | 1 reel | May 1 |
| Whiskering Chorus | A. Vaughn-L. Kent | F. B. O. | 2 reels | |
| Whoa Emma | Jimmie Adams | Educational | 2 reels | April 3 |
| Who Hit Me? | Al St. John | Educational | 2 reels | |
| Who's Boss? | Davis-Bowes | Educational | 1 reel | June 5 |
| Who's My Wife? | Lige Conley | Educational | 2 reels | |
| Wife Tamers | Cook-L. Barrymore | Pathe | 2 reels | April 3 |
| Wireless Lizzie | Walter Hiers | Educational | 2 reels | Mar. 13 |
| Wisecrackers (Series) | Short-Withers | F. B. O. | | |
| Wise Quacker, The | Eddie Gordon | Tennek Film | 2 reels | |
| Wise Or Otherwise | Charles Puffy | Universal | 1 reel | June 5 |
| Yankee Doodle Duke, A | Ralph Graves | Pathe | 2 reels | |
| Yearning for Love | Wanda Wiley | Universal | 2 reels | April 3 |
| Yes, Yes, Babette | Bobby Vernon | Educational | 2 reels | |

# Short Subjects

| Title | Distributed by | Length | Reviewed |
|---|---|---|---|
| Alexander's Ragtime Band | Artclass | | |
| American Today (Variety) | Fox | 1 reel | |
| Animated Hair Cartoons (Series) | Red Seal | 1 reel | |
| Angelus, The | Cranfield & Clarke | 2 reels | April 24 |
| Aphrodite (Novelty) | Service Film | 1 reel | |
| Around the World in Ten Minutes | Fox | | |
| At the Water Hole | Cranfield & Clarke | 1 reel | |
| Bar-C Mystery (Serial) | Pathe | 10 episodes | |
| Beasts of the Veldt | Chesterfield | 2 reels | |
| Beautiful Britain | Cranfield & Clarke | 1 reel | |
| Bed Time Stories | Sierra Pictures | 2 reels | |
| Beechnuts | Cranfield & Clarke | 2 reels | |
| Belgium Today (Variety) | Fox | 1 reel | July 12 |
| Bits of Jap Life | Cranfield & Clarke | 1 reel | |
| Blue Bay, The | Educational | | |
| Broadway of Jungle Land | Cranfield & Clarke | 1 reel | |
| Burkhardt's Plastic Films, No. 1 | Tiffany | 2 reels | April 3 |
| Burkhardt's Plastic Films, No. 2 | Tiffany | 2 reels | May 15 |
| Canary Islands (Variety) | Fox | 1 reel | May 15 |
| Casey of the Coast Guard (Serial) | Pathe | 10 episodes | Feb. 20 |
| Charleston Films | Cranfield & Clarke | 4 half reels | May 1 |
| Chips of the Old Block (Hodge Podge) | Educational | 1 reel | |
| Coming Back (Mustang) | Universal | 2 reels | |
| Congress of Celebrities (Hodge Podge) | Educational | 1 reel | May 1 |
| Curosities—The Movie Side Show (Series) | Educational | | |
| Dancing Around the World (Variety) | Fox | 1 reel | |
| Day Dreams | Cranfield & Clarke | 2 reels | |
| Death Ray, The (Novelty) | Cranfield & Clarke | 1 reel | |
| Desperate Dan (Mustang) | Universal | 2 reels | May 1 |
| Dixie Doodle (Sportlight) | Pathe | 1 reel | Mar. 27 |
| Doctor, The (Famous Paintings) | Cranfield & Clarke | 2 reels | |
| Down to Damascus (Variety) | Fox | 1 reel | |
| Drops From Heaven (Variety) | Fox | 1 reel | |
| Egypt | F. B. O. | | |
| Emergency Man, The Edmund Cobb | Universal | 2 reels | May 15 |
| Every Picture Tells a Story | Cranfield & Clarke | 1 reel | |
| Fade Away Foster (Mustang) | Universal | 2 reels | May 1 |
| Fighting Marine, The (Serial) | Pathe | | |
| Film Facts (Series) | Red Seal | 1 reel | |
| Fire Barrier (Mustang) | Universal | 2 reels | |
| Flashes of the Past | Pathe | 2 reels | |
| Four Square Steve (Mustang) | Universal | 2 reels | June 5 |
| Frame Up, The (Mustang) | Universal | 2 reels | May 22 |
| From A to Z Thru Filmdom (Hodge Podge) | Educational | 1 reel | June 12 |
| Fugutive Futerise (Novelty) | Cranfield & Clarke | 1 reel | |
| Gems of the Screen (Series) | Red Seal | 1 reel | |
| Giggles (Novelty Series) | Tennek Film | 1 reel | |
| Glory or Dollars (Sportlight) | Pathe | 1 reel | June 26 |
| God's Country | Cranfield & Clarke | 2 reels | |
| Green Archer, The (Serial) | Pathe | 10 episodes | |
| Grinning Fists (Mustang) | Universal | 2 reels | |
| Gunless Bad Man, The (Mustang) | Universal | 2 reels | |
| Happy Hunting Grounds (Sportlight) | Pathe | 1 reel | April 10 |
| Has Anybody Here Seen Kelly | Red Seal | 1 reel | Mar. 6 |
| Heavens Above (Novelty) | Service Film | 1 reel | |
| Her First Night in a Beauty Parlor | Cranfield & Clarke | 2 reels | |
| Hero Land (Color Novelty) | Service Film | 1 reel | |
| Heroes of the Sea | Cranfield & Clarke | 1 reel | |
| His Pal Fearless (Dog) | Chesterfield | 2 reels | |
| Homeless Husbands' Land (Novelty) | Short Film | 1 reel | |
| Honeymoon Cruises | Tennek Film | 1 reel | |
| Ice Cold Cocos | Pathe | 2 reels | |
| If a Picture Tells a Story | Cranfield & Clarke | 1 reel | |
| India Tea | Pathe | 1 reel | May 22 |
| In Sunny Spain (Variety) | Fox | 1 reel | |
| Inside Dope, The (Sportlight) | Pathe | 1 reel | May 1 |
| International Detective Stories | Tennek Film | 2 reels | |
| Keeping 'Em Guessing (Series) | Red Seal | 1 reel | |
| Keeping in Trim (Sportlight) | Pathe | 1 reel | |
| King of the Beasts (Cartoon | F. B. O. | | |
| Ko Ko Song Car-Tunes (Series) | Red Seal | 1 reel | |
| Jack's of One Trade (Sportlight) | Pathe | 1 reel | June 26 |
| Jungle Heroine, A | Chesterfield | 2 reels | |
| Jungle Tragedy, A | Chesterfield | 2 reels | |
| Land of Rivers (Scenic) | Service Film | 1 reel | |
| Last Man, The | Chesterfield | 2 reels | |
| Leaps and Bounds (Sportlight) | Pathe | 1 reel | Mar. 13 |
| Lest We Forget | Educational | 1 reel | May 1 |
| Let Loose (Mustang) | Universal | 2 reels | |
| Let's Go Fishing | Cranfield & Clarke | 1 reel | |
| Let's Paint | Cranfield & Clarke | 1 reel | |
| Lightning Hutch (Serial) | Arrow Film | | |
| Light on Lookout Mountain, The | Cranfield & Clarke | 2 reels | |
| Lion Charge, The | Cranfield & Clarke | 1 reel | May 22 |
| Lion's Mate, The | Chesterfield | 2 reels | |
| Little Warrior, The (Mustang) | Universal | 2 reels | |
| Lizzie's Last Lap (Novelty) | Cranfield & Clarke | 1 reel | |
| Love Deputy, The (Mustang) | Universal | 2 reels | |
| Love Fighter . . Fearless (Dog) | Chesterfield | 2 reels | |
| Lumber Jacks, The (Variety) | Fox | 1 reel | |
| Marvels of Motion (Series) | Red Seal | 1 reel | |
| Menace of the Alps, The | Universal | 1 reel | Mar. 27 |
| Mother O'Mine | Cranfield & Clarke | 1 reel | |
| Mother, The (Famous Paintings) | Cranfield & Clarke | 2 reels | May 22 |
| Mountain Molly O (Mustang) | Universal | 2 reels | April 17 |
| Mountain of the Law, The (Variety) | Fox | 1 reel | June 19 |
| Movie Struck | Cranfield & Clarke | 2 reels | |
| My Old Kentucky Home (Song Car-tune) | Red Seal | 1 reel | April 10 |
| Neptune's Domain (Hodge Podge) | Educational | 1 reel | June 5 |
| Nervous Moments (Sportlight) | Pathe | 1 reel | May 1 |
| Off Shore Trails (Variety) | Fox | 1 reel | |
| One Wild Time (Mustang) | Universal | 2 reels | Mar. 27 |
| Outlaw Love (Mustang) | Universal | 2 reels | |
| Out of the Inkwell (Series) | Red Seal | 1 reel | |
| Pathe Review, No. 17 | Pathe | 1 reel | May 1 |
| Pathe Review, No. 18 | Pathe | 1 reel | May 1 |
| Pathe Review, No. 19 | Pathe | 1 reel | May 15 |
| Pathe Review, No. 20 | Pathe | 1 reel | May 22 |
| Pathe Review, No. 21 | Pathe | 1 reel | May 22 |
| Pathe Review, No. 22 | Pathe | 1 reel | May 29 |
| Pathe Review, No. 23 | Pathe | 1 reel | June 5 |
| Pathe Review, No. 24 | Pathe | 1 reel | June 26 |
| Pathe Review, No. 25 | Pathe | 1 reel | June 26 |
| Pathe Review, No. 26 | Pathe | 1 reel | |
| Pathe Review, No. 27 | Pathe | 1 reel | |
| Pathe Review, No. 28 | Pathe | 1 reel | |
| Pathe Review, No. 29 | Pathe | 1 reel | |
| Peeking at the Planets (Hodge Podge) | Educational | 1 reel | |
| Planting Season, The (Sportlight) | Pathe | 1 reel | June 5 |
| Poland—A Nation Reborn (Variety) | Fox | 1 reel | June 26 |
| Popular Song Parodies (Series) | Artclass | | |
| Putting on Dog (Variety) | Fox | 1 reel | |
| Quick on the Draw (Mustang) | Universal | 2 reels | April 17 |
| Radio Detective, The (Serial) | Universal | 10 episodes | April 17 |
| Rare Bits (A Curosity) | Educational | | |
| Reelviews (Series) | Red Seal | 1 reel | |
| Rescue, The (Mustang) | Universal | 2 reels | |
| Rhinoceros Hunt, The | Cranfield & Clarke | 1 reel | |
| Riches of the Earth (Variety) | Fox | 1 reel | |
| Ridin' For Love (Mustang) | Universal | 2 reels | |
| Revolutions per Minute (Sportlight) | Pathe | 1 reel | June 5 |
| Rushing Waters | Cranfield & Clarke | | |
| Rustler's Secret, The (Mustang) | Universal | 2 reels | |
| Scotty of the Scouts (Serial) | Rayart (S. R.) | | |
| Screen Snapshots (Series) | Columbia | 1 reel | |
| Screen Snapshots, No. 13 | Columbia | 1 reel | June 26 |
| Searchlight (Series) | Red Seal | 1 reel | |
| Shadowland | Cranfield & Clarke | | |
| Sin | Cranfield & Clarke | 2 reels | |
| Sketch Book | Pathe | | |
| Sky Skidder, The (Serial) | Bischoff | 10 episodes | |
| Snowed In (Serial) | Pathe | 10 episodes | June 26 |
| Songs of Central Europe (Melody Series) | Pathe | 1 reel | |
| Songs of England (Melody Series) | Pathe | 1 reel | Feb. 6 |
| Songs of Scotland (Melody Series) | Pathe | 1 reel | Feb. 6 |
| Songs of Spain (Melody Series) | Pathe | 1 reel | June 26 |
| Songs of the Northern States | Pathe | 1 reel | |
| Songs of Yesterday | Cranfield & Clarke | 1 reel | |
| Soul of the Cypress | Red Seal | 1 reel | Feb 26 |
| Sportsman's Dream | Cranfield & Clarke | | |
| String of Diamonds . . Fearless (Dog) | Chesterfield | 2 reels | |
| Strings of Steel (Serial) | Universal | | |
| St. Pauls | Cranfield & Clarke | 1 reel | |
| Sweden Today (Variety) | Fox | 1 reel | May 1 |
| Tin Bronc, The (Mustang) | Universal | 2 reels | June 5 |
| Trapped (Mustang) | Universal | 2 reels | |
| Trails of the Gods | Cranfield & Clarke | 1 reel | |
| Trail of the North Wind | Cranfield & Clarke | 2 reels | |
| Tramp, Tramp the Boys Are Marching | Red Seal | 1 reel | May 1 |
| Tulip Land | Cranfield & Clarke | 1 reel | |
| Under Desert Skies (Mustang) | Universal | 2 reels | |
| Valiant Skipper, The | Cranfield & Clarke | 2 reels | |
| Vanishing Millions (Serial) | Sierra Pictures | | |
| Vision, The | Educational | 2 reels | May 8 |
| Whirlwinds Series | F. B. O. | | |
| Wild America (Variety) | Fox | 1 reel | May 22 |
| Wire Tigers, The | Chesterfield | 2 reels | |
| Where the Silver River Gleams | Cranfield & Clarke | 1 reel | |
| White Waters | Cranfield & Clarke | 2 reels | |
| Winking Idol, The (Serial) | Universal | 10 episodes | Mar. 20 |
| Wolf, The Fearless (Dog) | Chesterfield | 2 reels | |
| Wolf's Brush | Cranfield & Clarke | 2 reels | |
| Wonder Book Series | Short Film | 1 reel | |
| Wonderful Water | Service Film Corp. | 1 reel | May 1 |
| Wooden Shoes | Cranfield & Clarke | 1 reel | Dec. 12 |

# Coming Attractions

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| 30 Below Zero | Buck Jones | Fox | | |
| Accused | Special Cast | Inde. Film | 5000 feet | Jan. 16 |
| Ace High | Hoot Gibson | Universal | | |
| Ace of Cads | Menjou-Joyce | Paramount | | |
| Across the Pacific | Monte Blue | Warner Bros | | |
| Advice to the Lovelorn | | Universal | | |
| Against the Wall | Wally Wales | Assoc. Exhib | | |
| Almost a Lady | Marie Prevost | Prod. Dist. Corp. | | |
| Altars of Desire | M. Murray-C.Tearle | M-G-M | | |
| Amateur Gentleman, The | Dick Barthelmess | First National | | |
| An American Tragedy | | Paramount | | |
| Annie Laurie | Lillian Gish | M-G-M | | |
| April Fool | Alexander Carr | Chadwick | | |
| Aristocrat, The | | Famous Attractions | | |
| Arizon a Nights | Fred Thomson | F. B. O | | |
| Arizona Whirlwind, The | Bill Cody | Assoc. Exhib | | |
| Arizona Wildcat, The | Tom Mix | Fox | | |
| Ashes | C. Griffith-T. Moore | First National | | |
| Atlantis | | First National | | |
| Atta Boy | Monty Banks | Pathe | 6 reels | |
| Auctioneer, The | George Sidney | Fox | | |
| Avenger, The | Bob Custer | F. B. O | | |
| Back Slapper, The | John Gilbert | M-G-M | | |
| Bad Habits | Special Cast | Astor Dist. (S.R.) | | |
| Bandit Buster, The | Wally Wales | Assoc. Exhib | | |
| Bandits of the Air | Al Wilson | Assoc. Exhib | | |
| Bankrupt | | Ginsberg-Kann | | |
| Bardelys the Magnificent | John Gilbert | M-G-M | | |
| Bargain Bride, The | Mary Philbin | Universal | | |
| Barriers of Fire | Monte Blue | Warner Bros | | |
| Battling Butler | Buster Keaton | M-G-M | | |
| Beau Geste | Special Cast | Paramount | | |
| Beauty | Special Cast | M-G-M | | |
| Beauty and the Beast | Coleman-Banky | United Artists | | |
| Bed and Board | Doris Kenyon | First National | | |
| Behind the Lines | Sandow (Dog) | Assoc. Exhib | | |
| Behind the Screen | Special Cast | M-G-M | | |
| Belle of Broadway, The | | Columbia Pictures | | |
| Beloved Enemy, The | Boyd-Goudal | Prod. Dist. Corp | | |
| Beloved Fraud, The | | American Cinema | | |
| Ben Burbridge's African Gorilla Hunt | | | 8 reels | June 26 |
| Ben Hur | Special Cast | M-G-M | 12000 feet | Jan. 16 |
| Better 'Ole, The | Syd Chaplin | Warner Bros | | |
| Better Way, The | | Columbia Pictures | | |
| Beware of Widows | Laura La Plante | Universal | | |
| Beyond the Trail | Bill Patton | Chesterfield-(S.R.) | 5 reels | |
| Bigger They Are, The | George O'Hara | F. B. O | | |
| Big Gun, The | George Lewis | Universal | | |
| Big Night, The | Laura La Plante | Universal | | |
| Big Parade, The | John Gilbert | M-G-M | 12550 feet | Nov. 28 |
| Bill of Sale, The | | | | |
| Birds of Prey | | Columbia Pictures | | |
| Bitter Apples | Monte Blue | Warner Bros. | | |
| Black Diamond Express, The | Monte Blue | Warner Bros | | |
| Black Ivory | | Warner Bros | | |
| Blarney | R. Adoree-R. Graves | M-G-M | | |
| Blazing Courage | Buffalo Bill, Jr. | Assoc. Exhib | | |
| Block Signal, The | | Lumas (S.R.) | | |
| Blonde Saint, The | Kenyon-Stone | First National | | |
| Border Thunderbolt, The | Bill Cody | Assoc. Exhib | | |
| Born to Battle | Tom Tyler | F. B. O | 5100 feet | Feb. 13 |
| Boy Friend, The | J. Harron-M. Day | M-G-M | | |
| Branded | Bob Custer | F. B. O. | | |
| Breed of the Sea | | F. B. O | | |
| Brides Will Be Brides | | Universal | | |
| Broadway Drifter, A | | Assoc. Exhib | | |
| Broken Hearts | M. Schwartz-L. Lee | Jaffe Art Film (S.R.) | 7500 feet | Mar. 20 |
| Broken Hearts of Hollywood | Special Cast | Warner Bros | | |
| Brute, The | Monte Blue | Warner Bros. | | |
| Buckaroo Kid, The | Hoot Gibson | Universal | | |
| Bull Dog Luck | Wally Wales | Assoc. Exhib | | |
| Burning Bridges | Harry Carey | Pathe | | |
| Butter and Egg Man, The | | First National | | |
| Butterflies in the Rain | Laura La Plante | Universal | | |
| Callahans and the Murphys, The | | M-G-M | | |
| Call in the Night, A | | Truart (S.R.) | 5000 feet | |
| Call of the Wilderness | Sandow (Dog) | Assoc. Exhib | | |
| Campus Flirt, The | Bebe Daniels | Paramount | | |
| Cancelled Debt, The | Special Cast | Ginsberg-Kann | | |
| Captain Sazarac | Ricardo Cortez | Paramount | | |
| Captain Salvation | | M-G-M | | |
| Captain's Courage, A | R. Holt-D. Dwan | Rayart | | |
| Cat and the Canary, The | | Universal | | |
| Catch As Catch Can | Wm. Fairbanks | Lumas (S.R.) | | |
| Cat's Pajamas, The | Bronson-Cortez | Paramount | | |
| Charity Ball, The | | M-G-M | | |
| Charleston Kid, The | Mackaill-Mulhall | First National | | |
| Cheating Danger | Dick Talmadge | Universal | | |
| Cheerful Fraud, The | Reginald Denny | Universal | | |
| Cheyenne Days | Hoot Gibson | Universal | | |
| Chic Chick, The | Alberta Vaughan | F. B. O | | |
| Christine of the Bip Tops | Special Cast | Ginsberg-Kann | | |
| Cigarette Maker's Romance, The | Special Cast | M-G-M | | |
| Circus, The | Charles Chaplin | United Artists | | |
| City, The | Lowe-Livingston | Fox | | |
| City of Shadows, The | | F. B. O | | |
| Cleaner Flame, The | Louise Carter | Arrow | | |
| Climbers, The | Irene Rich | Warner Bros. | | |
| Clinging Vine, The | Leatrice Joy | P. D. C | | |
| Closed Gates | Special Cast | Ginsberg-Kann | | |
| Cnlown, The | | Columbia Pictures | | |
| Code of the Northwest | Sandow (dog) | Assoc. Exhib. | | |
| College Widows | Dolores Costello | Warner Bros | | |
| Collegiate | Alberta Vaughn | F. B. O | | |
| Come On Charley | Devore-Horton | Assoc. Exhib | | |
| Coney Island | Special Cast | M-G-M | | |
| Confession | Pola Negri | Paramount | | |
| Corporal Kate | Vera Reynolds | Prod. Dist. Corp | | |
| Cossacks, The | John Gilbert | M-G-M | | |
| Country Beyond, The | Olive Borden | Fox | | |
| Country Doctor, The | Faye-R- Schildkraut | Prod. Dist. Corp | | |
| Cowboy Cop, The | Tom Tyler | F. B. O | | |
| Cowboy Grit | Buffalo Bill, Jr. | Assoc. Exhib | | |

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Cow Punching for Cupid | Tom Tyler | F. B. O | | |
| Cradle Snatchers | | Fox | | |
| Crashing Hoofs | Bob Custer | F. B. O. | | |
| Crashing Timbers | Harlan-Dana | Universal | | |
| Crazy Fool, The | | M-G-M | | |
| Crooks Tours | George O'Hara | F. B. O | | |
| Cruise of Jasper B, The | Rod La Roque | Prod. Dist. Corp | | |
| Cruel Truth, The | | Ginsberg-Kann | | |
| Crystal Cup, The | Dorothy Mackaill | First National | | |
| Cyclone of the Range | Tom Tyler | F. B. O | | |
| Cyclone Sam | Buffalo Bill, Jr | Assoc. Exhib | | |
| Cyrano de Bergerac | Special Cast | Atlas Dist. (S.R.) | 9500 feet | Jl. 18, '25 |
| Dame Chance | Special Cast | American Cinema | | |
| Dancing Days | | Famous Attractions | | |
| Danger Line, The | Special Cast | Astor Dist. (S.R.) | | |
| Dangerous Friends | Special Cast | Ginsberg-Kann | | |
| Dangerous Virtue | Jane Novak | Lee-Bradford (S.R.) | | |
| Daring Venus, The | | First National | | |
| Dark Horse, The | Harry Carey | Prod. Dist. Corp | | |
| Dark Rosaleen | Buck Jones | Fox | | |
| Darling of the Gods, The | | United Artists | | |
| Dead Command, The | Special Cast | M-G-M | | |
| Dead Man's Gold | Tom Mix | Fox | | |
| Dearie | L. Fazenda-W. Louis | Warner Bros. | | |
| Defend Yourself | Dorothy Drew | Dependable Films | 5000 feet | Jan. 9 |
| Desert Legion, The | Fred Thomson | F. B. O | | |
| Desert Valley | Buck Jones | Fox | | |
| Desert Whirlwind, The | Bob Custer | F. B. O | | |
| Desperate Woman, The | | First National | | |
| Detour | | Prod. Dist. Corp | | |
| Devil Horse, The | Rex (Horse) | Pathe | 6 reels | April 24 |
| Devil's Dice | Special Cast | Ginsberg-Kann | | |
| Devil's Gulch, The | Bob Custer | F. B. O. | | |
| Devil's Master, The | G.O'Brien-J. Gaynor | Fox | | |
| Devil Partner, The | | Truart (S.R.) | 5000 feet | |
| Diplomacy | Sweet-Hamilton-O. Moore | Paramount | | |
| Dixie | | Universal | | |
| Dixie Flyer, The | Landis-E. Novak | Rayart | | |
| Do Clothes Make the Woman? | Mrs. Valentino | F. B. O | | |
| Don Juan | John Barrymore | Warner Bros | | |
| Don't Lie to Your Wife | Haver-McDonald | Arrow | | |
| Don Juan's Three Nights | Stone-Mason | First National | | |
| Don't Tell the Wife | Irene Rich | Warner Bros. | | |
| Door Mat, The | | Warner Bros | | |
| Double Daring | Wally Wales | Artclass (S.R.) | 5 reels | |
| Double Handed Bandit, The | Bob Custer | F. B. O | | |
| Down Grade, The | Wm. Fairbanks | Lumas (S.R.) | | |
| Down the Stretch | Pat O'Malley | Universal | | |
| Drivin' Mad | | American Cinema | | |
| Duchess of Buffalo, Tne | Constance Talmadge | First National | | |
| Duke of Black Butte, The | Fred Humes | Universal | | |
| Duke of Ladies, The | Special Cast | First National | | |
| Easy Going | Buddy Roosevelt | Artclass (S.R.) | 5 reels | |
| Eden's Fruit | | Famous Attractions | | |
| Enchanted Island | | Tiffany | | |
| Eyes of the Totem | Special Cast | Assoc. Exhib | | |
| Exclusive Rights | | Famous Attractions | | |
| False Alarm, The | Special Cast | Columbia | | |
| Family Upstairs, The | Virginia Valli | Fox | | |
| Fangs of Alaska, The | Sandow (Dog) | Assoc. Exhib | | |
| Fascinating Youth | Junior Stars | Paramount | | |
| Fast Life in New York | Special Cast | M-G-M | | |
| Faust | Emil Jannings | M-G-M | | |
| Fifth Horseman, The | | Lee-Bradford (S.R.) | | |
| Fighting Cub, The | | Truart (S. R.) | 5800 feet | |
| Fighting Fate | Billy Sullivan | Rayart (S.R.) | 4991 feet | Feb. 6 |
| Fighting Foundling, The | Jack Hoxie | Universal | | |
| Fighting Love | Jetta Goudal | Prod. Dist. Corp | | |
| Fighting Ranger, The | Bob Custer | F. B. O | | |
| Final Extra, The | | Lumas (S.R.) | | |
| Fine Manners | Gloria Swanson | Paramount | | |
| Finnegan's Ball | | Assoc. Exhib | | |
| Fire Brigade, The | M. MacAvoy-C. Ray | M-G-M | | |
| Flame of the Argentine | Evelyn Brent | F. B. O | | |
| Flame of the Border, The | | First National | | |
| Flame of the Yukon, The | S. Owen-A. Gray | Prod. Dist. Corp | | |
| Flames | E. O'Brien-V. Valli | Assoc. Exhib | | |
| Flaming Forest, The | Renee Adoree | M-G-M | | |
| Flaming Frontier, The | Special Cast | Universal | 8829 feet | April 17 |
| Flaming Fury | Buddy Roosevelt | Assoc. Exhib | | |
| Flaming Timber | | Tiffany | | |
| Flash in the Night, A | | American Cinema | | |
| Flash Kid, The | Dick Talmadge | Universal | | |
| Flesh and the Devil, The | J. Gilbert-G. Garbo | M-G-M | | |
| Flying Fool, The | Al Wilson | Assoc. Exhib | | |
| Flying High | Wm. Fairbanks | Lumas (S. R.) | | |
| Flying Mail, The | Al Wilson | Asso. Exhib | | |
| Follow the Signs | | Universal | | |
| Fools of Fashion | | Tiffany | | |
| For Alimony Only | Leatrice Joy | Prod. Dist. Corp | | |
| Forbidden Trails | Bill Cody | Assoc. Exhib | | |
| Forest of Destiny, The | | Gotham Prod. (S. R.) | | |
| Forever After | M. Astor-L. Hughes | First National | | |
| For Ladies Only | | Columbia Pictures | | |
| Forlorn River | Jack Holt | Paramount | | |
| For Wives Only | Marie Prevost | Prod. Dist. Corp | | |
| Four Feathers | Richard Barthelmess | First National | | |
| Four Flusher, The | Reginald Denny | Universal | | |
| Four Stragglers, The | Special Cast | M-G-M | | |
| Fourth Commandment, The | Belle Bennett | Universal | | |
| Free Souls | Norma Shearer | M-G-M | | |
| French Dressing | A. Pringle-B. Lyon | First National | | |
| Friends | Special Cast | Vitagraph | | |
| Frisco Sal | Special Cast | M-G-M | | |
| Frozen Justice | | Fox | | |
| Funny Face | Alberta Vaughn | F. B. O | | |
| Gallant Lady, The | Florence Vidor | Paramount | | |
| Gambling Chaplain, The | Special Cast | M-G-M | | |
| Galloping Thunder | Tom Tyler | F. B. O | | |
| Garden of Allah, The | N. Talmadge-R. Colman | United Artists | | |
| Garden of Eden, The | Special Cast | M-G-M | | |
| Gay Deceiver, The | Special Cast | M-G-M | | |
| Gay Old Bird, The | Fazenda-Louis | Warner Bros | | |
| General, The | Buster Keaton | United Artists | | |
| George Washington Cohen | George Jessel | | | |
| Get Off the Earth | Raymond Griffith | Paramount | | |
| Get Set—Go | George O'Hara | F. B. O | | |
| Getting Gertie's Garter | Marie Prevost | Prod. Dist. Corp. | | |
| Gigolo | Rod La Roque | Prod. Dist. Corp. | | |
| Girl in the Rain, The | David Butler | Carlome Pict. (S.R.) | | |
| Girl Who Dared, The | Evelyn Brent | F. B. O | | |
| Girl Who Smiles, The | | Columbia Pictures | | |
| Glorifying the American Girl | Esther Ralston | Paramount | | |

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Glorious Gamble, The | Evelyn Brent | F. B. O. | | |
| God's Great Wilderness | | American Cinema | | |
| Going Crooked | Special Cast | Fox | | |
| Going! Going! Gone! | George O'Hara | F. B. O. | | |
| Gold | C. Geraghty | | | |
| Goose Man, The | Special Cast | M-G-M | | |
| Grand Army Man, The | | Fox | | |
| Grandma's Boy (Re-issue) | Harold Lloyd | Assoc. Exhib. | | |
| Great Deception, The | Lyon-Pringle | First National | | |
| Great Gatsby, The | Baxter-Wilson | Paramount | | |
| Great K. & A. Robbery The | Tom Mix | Fox | | |
| Greater Glory, The | Special Cast | First National | | Apr. 17 |
| Greatest Show on Earth | Wallace Berry | Paramount | | |
| Grey Hat, The | Cody-Crawford | M-G-M | | |
| Gulliver's Travels | | Universal | | |
| Gun Gospel | Ken Maynard | First National | | |
| Hairpin Duchess, The | Special Cast | M-G-M | | |
| Hair-Trigger Barton | Bob Custer | F. B. O. | | |
| Harem Girl, The | Special Cast | Astor Dist. (S. R.) | | |
| Harp In Hock, A | Schildkraut-Coghlan | Prod. Dist. Corp | | |
| Hat of Destiny, The | | First National | | |
| Haunted Lady, The | | Assoc. Exhib. | | |
| Haven, The | Special Cast | M-G-M | | |
| Heart Collector, The | Alberta Vaughn | F. B. O. | | |
| Heart of a Coward, The | Billy Sullivan | Rayart | | |
| Heart of a Cowboy, The | Bob Custer | F. B. O. | | |
| Heart of Maryland, The | Dolores Costello | Warner Bros. | | |
| Heart Thief, The | Jos. Schildkraut | Prod. Dist. Corp | | |
| Heaven on Earth | C. Nagel-R. Adoree | M-G-M | | |
| Held By the Law | Special Cast | Universal | | |
| Hello Bill | | F. B. O. | | |
| Hell's Kitchen | | First National | | |
| Her Big Night | Laura La Plante | Universal | | |
| Here Y'are, Brother | | First National | | |
| Here He Comes | Earle Douglas | Sierra Pictures | 5000 feet | |
| Her Teacher Said No | Gertrude Short | F. B. O. | | |
| Her Honor, The Governor | Pauline Frederick | F. B. O. | | |
| Her Man o'War | Jetta Goudal | Prod. Dist. Corp | | |
| Her Next Step | | Ginsberg-Kann | | |
| Heroes of the Night | | Lumas (S.R.) | | |
| Hero on Horseback, A | Hoot Gibson | Universal | | |
| Hidden Loot | Jack Hoxie | Universal | 4375 feet | Oct. 31 |
| High Society | Tom Mix | Fox | | |
| High Stakes | Evelyn Brent | F. B. O. | | |
| Hills of Kentucky | Rin-Tin-Tin | Warner Bros. | | |
| His Dog | Rod La Rocque | Prod. Dist. Corp. | | |
| His Honor's Wife | | Fox | | |
| His New York Wife | | Famous Attractions | | |
| His Woman | Special Cast | Whitman Bennett | 7 reels | |
| Holy Terror, A | | Fox | | |
| Home, Sweet Home | Special Cast | Assoc. Exhib. | | |
| Honeymoon Express, The | W. Louis-I. Rich | Warner Bros. | | |
| Horses and Women | | Famous Attractions | | |
| Hounds of Spring | | First National | | |
| Human Mill, The | Blanche Sweet | M-G-M | | |
| Hurricane, The | Special Cast | Truart (S.R.) | | |
| Hurry Up Man, The | Dick Talmadge | Universal | | |
| Husband Hunters | | Tiffany (S.R.) | | |
| I Can Do It | Special Cast | M-G-M | | |
| Ice Flood, The | O. Harlan-V. Dana | Universal | | |
| I'll Tell the World | Olmstead-Arthur | M-G-M | | |
| Impostor, The | Evelyn Brent | F. B. O. | | |
| In His Arms | Special Cast | M-G-M | | |
| In the First Degree | | Ginsberg-Kann | | |
| Irish Eyes | George O'Hara | F. B. O. | | |
| Irish Hearts | Dolores Costello | Warner Bros. | | |
| Isle of Forbidden Kisses, The | Jack Trevor | Universal | | |
| Is Zat So? | Special Cast | Fox | | |
| It Could Have Happened | Colleen Moore | First National | | |
| Jack O' Hearts | Landis-G. Hullette | American Cinema | | |
| Jail Birds, Inc. | | First National | | |
| Jason | Special Cast | M-G-M | | |
| Jazz Singer, The | George Jessel | Warner Bros. | | |
| Jerry Settles Down | Tom Tyler | F. B. O. | | |
| Jewels of Desire | Priscilla Dean | Prod. Dist. Corp | | |
| Jim The Conqueror | W. Boyd-E. Fair | Prod. Dist. Corp | | |
| Johnny Get Your Hair Cut | Jackie Coogan | M-G-M | | |
| Johnny Newcomer | Harry Langdon | First National | | |
| Justice of the Far North | | Columbia | 5500 feet | |
| Keep Going | Earl Douglas | Sierra Pictures | | |
| Kick-Off, The | George Walsh | Excellent Pictures | | |
| Kid Boots | Eddie Cantor | Paramount | | |
| Kid Gloves | Johnny Hines | First National | | |
| Kidnapped in New York | | American Cinema | | |
| King of Kings, The | | Prod. Dist. Corp | | |
| King of the Air | Al Wilson | Assoc. Exhib. | | |
| King of the Pack | | Lumas (S.R.) | | |
| Kosher Kitty Kelly | Viola Dana | F. B. O. | | |
| La Boheme | Gish-Gilbert | M-G-M | 8781 feet | Mar. 13 |
| Ladies Must Love | Rod La Rocque | Prod. Dist. Corp. | | |
| Laddie | J. Bowers-B. Flowers | F. B. O. | | |
| Ladies First | Douglas MacLean | Paramount | | |
| Lady Be Good | | First National | | |
| Lady of the Harem, The | Special Cast | Paramount | | |
| Lady of Leisure | Special Cast | M-G-M | | |
| Larceny, Ltd | Evelyn Brent | F. B. O. | | |
| Last Alarm, The | Wanda Hawley | Rayart | | |
| Last Chance, The | Bill Patton | Chesterfield (S.R.) | | |
| Laurels | Mae Murray | M-G-M | | |
| Lea Lyon | | Universal | | |
| Les Miserables | | Universal | | |
| Let's Go | Fred Humes | Universal | | |
| Life of a Woman | | Tiffany (S.R.) | 6500 feet | |
| Lightning | | Tiffany (S. R.) | 6500 feet | |
| Lightning Chaser, The | George O'Hara | F. B. O. | | |
| Lightnin' Lariat | Tom Tyler | F. B. O. | | |
| Lighting Express, The | | Columbia Pictures | | |
| Lily, The | Belle Bennett | Fox | | |
| Limehouse Lou | Evelyn Brent | F. B. O. | | |
| Little Adventuress, The | Vera Reynolds | Prod. Dist. Corp | | |
| Little Journey, The | Special Cast | M-G-M | | |
| Little Firebrand, The | Edith Thornton | Arrow Pictures | 5007 feet | Dec. 12 |
| London | Dorothy Gish | Paramount | | |
| Lone Hand, The | Fred Thompson | F. B. O. | | |
| Lone Wolf Returns, The | B. Lytell-B. Dane | Columbia | | |
| Look Who's Here | Dick Talmadge | Universal | | |
| Lord Hokum | E. E. Horton | Assoc. Exhib. | | |
| Lost at Sea | | Assoc. Exhib. | | |
| Lost House, The | | Columbia Pictures | | |
| Love 'Em and Leave 'Em | Esther Ralston | Paramount | | |
| Love Me and the World Is Mine | Philbin-Kerry | Universal | | |
| Love Thrill, The | Special Cast | Universal | | |
| Love's Blindness | Starke-Moreno | M-G-M | | |
| Love's Magic | Florence Vidor | Paramount | | |
| Lovalties | Special Cast | Fox | | |
| Lunatic at Large, The | Leon Errol | First National | | |
| Lure of the West | Eileen Sedgwick | Chesterfield (S. R.) | | |
| Lure of the Yukon, The | | Assoc. Exhib. | | |
| Lying Truth, The | Milton Sills | First National | | |
| Madame Pompadour | Dorothy Gish | British National Pictures, Inc. | | |
| Mad Girl of Moscow, The | Evelyn Brent | F. B. O. | | |
| Magic Garden, The | | F. B. O. | | |
| Magician, The | A. Terry-P. Wegener | M-G-M | | |
| Man and the Woman | Special Cast | M-G-M | | |
| Man Bait | Marie Prevost | Prod. Dist. Corp | | |
| Man in the Shadow, The | Special Cast | American Cinema | | |
| Manon Lescaut | John Barrymore | Warner Bros. | | |
| Man With a Thousand Faces | Special Cast | M-G-M | | |
| Mantrap | Bow - Marmont | Paramount | | |
| Mare Nostrum | Special Cast | M-G-Ingram | 11000 feet | Feb. 27 |
| Married Alive | Livingston-M.Moore | Fox | | |
| Married Cheats | | Fox | | |
| Mary of Vassar | Marion Davies | M-G-M | | |
| Masked Woman, The | Anna Q. Nilsson | First National | | |
| Masquerade Bandit, The | Tom Tyler | F. B. O. | | |
| Matinee Ladies | Special Cast | Warner Bros. | | |
| Meet the Prince | Jos. Schildkraut | Prod. Dist. Corp | | |
| Memories | Ramon Novarro | M-G-M | | |
| Men of the Night | G. Hughes-Hawley | Ginsberg-Kann | | |
| Men of the Night | Milton Sills | First National | | |
| Men of Steel | Milton Sills | First National | | |
| Message to Garcia, A | Special Cast | M-G-M | | |
| Michael Strogoff | Ivan Mosjoukine | Universal | | |
| Midnight Lovers | Nilsson-Stone | First National | | |
| Midnight Sun, The | Special Cast | Universal | 10 reels | May 15 |
| Mike Donovan of Ireland | | First National | | |
| Millionaires | L. Fazenda-W. Louis | Warner Bros. | | |
| Million Bid, A | Dolores Costello | Warner Bros. | | |
| Million Dollar Doll | | Assoc. Exhib. | | |
| Mismates | Kenyon Baxter | First National | | |
| Miss 318 | Special Cast | M-G-M | | |
| Money to Burn | | Lumas (S.R.) | | |
| Monkey Talks, The | Bellamy-Lowe-J. Trevor | Fox | | |
| Moran of the Mounted | Reed Howes | Rayart | | |
| Morganson's Finish | Special Cast | Tiffany (S. R.) | 6500 feet | |
| Mother | | F. B. O. | | |
| Mount Eagle, The | Nita Naldi | Lee-Bradford (S.R.) | | |
| Mountains of Manhattan | | Lumas (S.R.) | | |
| Music Master, The | | Fox | | |
| Mulhall's Great Catch | Lefty Flynn | F. B. O. | | |
| My Official Wife | Irene Rich | Warner Bros. | | |
| Mysterious Island | Special Cast | M-G-M | | |
| Mystery Club, The | Special Cast | Universal | | |
| Mystery Lady, The | Special Cast | M-G-M | | |
| My Wife's Friend | | First National | | |
| Naughty But Nice | Colleen Moore | First National | | |
| Naughty Marietta | Marion Davies | M-G-M | | |
| Nell Gwyn | Dorothy Gish | Paramount | 9 reels | Feb. 6 |
| Nervous Wreck, The | Special Cast | Prod. Dist. Corp. | | |
| New York | | Paramount | | |
| Next Generation, The | Special Cast | M-G-M | | |
| Next Year's Model | Alberta Vaughn | F. B. O. | | |
| Night Bride, The | Marie Prevost | Prod. Dist. Corp. | | |
| Night Siren, The | Evelyn Brent | F. B. O. | | |
| Night Watch, The | Special Cast | Truart (S.R.) | 5000 feet | |
| Noah's Ark | | Warner Bros. | | |
| Nobody's Widow | Leatrice Joy | Prod. Dist. Corp. | | |
| No Control | P. Haver-H. Ford | Prod. Dist. Corp. | | |
| Nocturne | Special Cast | M-G-M | | |
| No Man's Gold | Tom Mix | Fox | | |
| North of Nome | Special Cast | Arrow | 5491 feet | |
| No Speed Limit | Al Wilson | Assoc. Exhib. | | |
| Obey the Law | | Columbia Pictures | | |
| Old Heidelberg | Ramon Novarro | M-G-M | | |
| Old Ironsides | Special Cast | Paramount | | |
| Old Soak, The | Jean Hersholt | Universal | | |
| One Chance in a Million | Wm. Fairbanks | Lumas (S.R.) | | |
| One Hour of Love | | Tiffany | | |
| One Increasing Purpose | | Fox | | |
| Open Book | Special Cast | M-G-M | | |
| Ordeal, The | Lon Chaney | M-G-M | | |
| Ou, La! La! | Alberta Vaughn | F. B. O. | | |
| Outlaw Broncho, The | Buddy Roosevelt | Assoc. Exhib. | | |
| Out of the Ruins | | First National | | |
| Out of the West | Tom Tyler | F. B. O. | | |
| Padlocked | Special Cast | Paramount | | |
| Pals In Paradise | Special Cast | Prod. Dist. Corp. | | |
| Paradise | M. Sills-B. Bronson | First National | | |
| Pass in Paradise | | Prod. Dist. Corp. | | |
| Paying the Price | | Columbia Pictures | | |
| Peacocks of Paris | B. Lyon-D. Mackaill | First National | | |
| Pelican, The | Alma Rubens | Fox | | |
| Perch of the Devil | P. O'Malley-M. Busch | Universal | | |
| Personality | Gloria Swanson | United Artists | | |
| Phantom Flyer, The | Al Wilson | Assoc. Exhib. | | |
| Phantom Ranger, The | Bill Cody | Assoc. Exhib. | | |
| Pigs | J. Gaynor-R. Walling | Fox | | |
| Pleasure Before Business | | Columbia Pictures | | |
| Pleasure Garden, The | V. Valli-C. Geraghty | Lee-Bradford (S.R.) | | |
| Pleasure Highway | Evelyn Brent | F. B. O. | | |
| Plumes | Special Cast | M-G-M | | |
| Poker Faces | E. Horton-L. La Plante | Universal | | |
| Polly of the Circus | Norma Shearer | M-G-M | | |
| Polly Preferred | Marion Davies | M-G-M | | |
| Polly With a Past | Norma Shearer | M-G-M | | |
| Poor Girls | | Columbia Pictures | | |
| Power of the Weak, The | | Assoc. Exhib. | | |
| Prairie King, The | Hoot Gibson | Universal | | |
| Price of Honor, Thd | | Columbia Pictures | | |
| Princess Pro Tem | Evelyn Brent | F. B. O. | | |
| Prisoners | | First National | | |
| Prisoners of the Storm | House Peters | Universal | | |
| Private Izzy Murphy | George Jessel | Warner Bros. | | |
| Prowlers of the Night | Fred Humes | Universal | | |
| Puppets | Mae Murray | M-G-M | | |
| Purple and Fine Linen | L. Stone-A. Nilsson | First National | | |
| Quality Street | | M-G -M | | |
| Quarantined Rivals | | Lumas (S.R. | | |
| Quarterback, The | Richard Dix | Paramount | | |
| Racing Blood | R.Agnew-A.Cornwall | Lumas Film | | |
| Raging Seas | | Tiffany | | |
| Rat, The | M. Marsh-I. Novello | Lee-Bradford (S.R.) | | |
| Raw Country, The | Bowers-Cornwall | Assoc. Exhib | | |
| Red Hot Hoofs | Tom Tyler | F. B. O. | | |
| Red Mill, The | Marion Davies | M-G-M | | |
| Red Signals | | Ginsberg Kann | | |
| Rejuvenation of Aunt Mary, The | Special Cast | Prod. Dist. Corp | | |

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Remember | Special Cast | Columbia Pictures | | |
| Return of Peter Grimm | Alec B. Francis | Fox | | |
| Return of a Soldier | Special Cast | M-G-M | | |
| Riddle Ranch, The | Buddy Roosevelt | Assoc. Exhib | | |
| Ride 'Em Rough | Buffalo Bill, Jr. | Assoc. Exhib | | |
| Riders of the Wind | | First National | | |
| Riding Honor | Art Accord | Universal | | |
| Riding Rivals | Walley Wales | Artclass (S.R.) | 5 reels | |
| Ridin' 'Em Ragged | Tom Tyler | F. B. O. | | |
| Ridin' Like Fury | Hoot Gibson | Universal | | |
| Rip Roaring Rider, The | Buddy Roosevelt | Assoc. Exhib | | |
| Rise and Fall of Jesse James | | J. S. Woody | | |
| Risky Business | Vera Reynolds | P. D. C. | | |
| Roaring Bill Atwood | Dick Patton | Rayart | | |
| Roaring Crowd, The | | F. B. O. | | |
| Rogue's Riches | Special Cast | Astor Dist. (S. R.) | | |
| Romance | Ramon Novarro | M-G-M | | |
| Romance a la Carte | Richard Dix | Paramount | | |
| Romance of a Million Dollars | Hunter-Logan | Famous Attractions | | |
| Romantic Age, The | | Columbia Pictures | | |
| Ropin' Venus, The | Josie Sedgwick | Universal | | |
| Rose of the Bowery | | American Cinema | | |
| Rose of the Tenements | | F. B. O. | | |
| Rough Riders, The | Frank Hopper | Paramount | | |
| Rubber Tires | | Prod. Dist. Corp. | | |
| Runaway Express, The | Special Cast | Universal | | |
| Rust | Special Cast | M-G-M | | |
| Sailor Made Man, A (Reissue) | Harold Lloyd | Assoc. Exhib | | |
| Satan Town | Harry Carey | Pathe | | |
| Savage in Silks, A | Laura La Plante | Universal | | |
| Scarlet Letter, The | Lillian Gish | M-G-M | | |
| See If I Care | Alberta Vaughn | F. B. O. | | |
| Self Defense | Aileen Percy | Arrow Film Corp. | | |
| Separate Rooms | Special Cast | Fox | | |
| September Love | | First National | | |
| Seventh Heaven | Special Cast | Fox | | |
| Seward's Folly | Special Cast | M-G-M | | |
| Shadow Lane | | M-G-M | | |
| Shadow of the Mosque | Stewart Rome | Usa | 5750 feet | Dec. 26 |
| Shameful Behaviour | | Famous Attractions | | |
| Sheik of Hollywood, The | Ben Lyon | First National | | |
| Shenandoah | | Famous Attractions | | |
| Sheriff's Girl, The | Ben Wilson | Rayart | | |
| She's My Baby | | Ginsberg-Kann | | |
| Shock Absorber, The | | First National | | |
| Shopworn | | Famous Attraction | | |
| Show Business | Mae Murray | M-G-M | | |
| Show Off, The | Ford Sterling | Paramount | | |
| Show World, The | B. Dove-F. Bushman | Universal | | |
| Sidewalks of New York, The | | Columbia Pictures | | |
| Silent Avenger, The | | Lumas (S.R.) | | |
| Silent Rider, The | Hoot Gibson | Universal | | |
| Silk | Goudal-Schildkraut | Prod. Dist. Corp. | | |
| Silken Lady, The | Hulette-Hamilton | Arrow | | |
| Silk Hat Cowboy, The | Tom Mix | Fox | | |
| Silky Anne | Constance Talmadge | First National | | |
| Silver Lanterns | Special Cast | Arrow | | |
| Sin Cargo | | Tiffany | | |
| Sinews of Steel | | Lumas (S.R.) | | |
| Sinners of Paradise | | First National | | |
| Sky High | Al Wilson | Assoc. Exhib | | |
| Sky Peril, The | Al Wilson | Assoc. Exhib | | |
| Sky's the Limit, The | Richard Talmadge | Universal | | |
| Smith of Cornell | George Walsh | Chadwick | | |
| Snowbound | | Tiffany | | |
| So's Your Old Man | W. C. Fields | Paramount | | |
| Song of Steel | | Tiffany | | |
| Sorrows of Satan | Adolphe Menjou | Paramount | | |
| So This Is Paris | Blue-Miller | Warner Bros | | |
| Spangles | P. O'Malley-M. Nixon | Universal | | |
| Span of Life The | Lon Chaney | M-G-M | | |
| Speed Boy, The | Dick Talmadge | Universal | | |
| Speeding Venus, The | Priscilla Dean | P. D. C. | | |
| Speedy Eddy | Devore-Horton | Assoc. Exhib | | |
| Speedy Spurs | Buffalo Bill, Jr. | Artclass (S.R.) | 5 reels | |
| Splitting the Breeze | Tom Tyler | F. B. O. | | |
| Sport of Kings, The | | First National | | |
| Squared Ring, The | | Tiffany (S.R.) | | |
| Squads Right | | Tiffany | | |
| Steeplechase, The | | Tiffany | | |
| Stolen Pleasures | | Columbia Pictures | | |
| Story of Mother Machree | | Fox | | |
| Studies in Wives | | Famous Attractions | | |
| Stranded in Paris | Bebe Daniels | Paramount | | |
| Stronger Than Steel | | American Cinema | | |
| Strange Bedfellows | | M-G-M | | |
| Subway Sadie | Mackaill-Mulhall | First National | | |
| Such a Little Pip | Alberta Vaughn | F. B. O. | | |
| Summer Bachelors | | Fox | | |
| Sunny Side Up | Vera Reynolds | P. D. C. | | |
| Sweet Rosie O'Grady | Special Cast | Columbia | | |
| Take It From Me | Reginald Denny | Universal | | |
| Tale of a Vanishing People | | Tiffany (S. R.) | 6500 feet | |
| Tangled Herds | Buddy Roosevelt | Artclass (S.R.) | 5 reels | |
| Tardy Tolliver | Hale-King | Assoc. Exhib | | |
| Tarzan and the Golden Lion | | F. B. O. | | |
| Tavern Knight, The | John Barrymore | Warner Bros | | |
| Taxi, Taxi | Special Cast | Universal | | |
| Tell It to the Marines | Chaney-Haines | M-G-M | | |
| Tempest, The | | Tiffany | | |
| Temptress, The | Garbo-Moreno | M-G-M | | |
| Texas Streak, The | Hoot Gibson | Universal | | |
| That Old Gang of Mine | Maclyn Arbuckle | Dependable Films | 4900 feet | Jan. 9 |
| Their Second Honeymoon | Special Cast | M-G-M | | |
| Then Came the Woman | Frank Mayo | American Cinema | | |
| There You Are | Nagel-Roberts | M-G-M | | |
| Third Degree, The | Patsy Ruth Miller | Warner Bros | | |
| Three Twins, The | | M-G-M | | |
| Three Wax Men. The | Emil Jannings | E. M. Fadman, Inc. | | |
| Thrill Chaser, The | Alberta Vaughn | F. B. O. | | |
| Thumbs Down | Special Cast | Ginsberg-Kann | | |
| Thundering Speed | Eileen Sedgwick | Chesterfield | 5 reels | |
| Tiger, The | | Tiffany | | |
| Tin Gods | Thomas Meighan | Paramount | | |
| Tin Hats | Windsor-Nagle-Roach | M-G-M | | |
| Toilers of the Sea | Special Cast | M-G-M | | |
| Tongues of Scandal | | Ginsberg-Kann | | |
| Tongo | Special Cast | M-G-M | | |
| Too Many Women | Norman Kerry | Universal | | |
| Top of the World, The | | Tiffany | | |
| Tornado Jones | Wally Wales | Assoc. Exhib | | |
| Tornado Terry | George O'Hara | F. B. O. | | |
| Tracked by the Police | Rin-Tin-Tin | Warner Bros | | |
| Trailing Shadows | Edmond Lowe | Fox Film | | |
| Trail of '98 | K.Dane-P. Starke | M-G-M | | |
| Trapped | Elinor Fair | Sierra Pictures | 5000 feet | |
| Trip to Tilsit, A | G. O'Brien-Livingston | Fox | | |
| Truthful Sex, The | | Columbia Pictures | | |
| Turkish Delight | | Prod. Dist. Corp. | | |
| Twelve Miles Out | John Gilbert | M-G-M | | |
| Twinkletoes | Colleen Moore | First National | | |
| Two-Gun McCoy | Bob Custer | F. B. O. | | |
| Two-Gun Terror, The | Buddy Roosevelt | Assoc. Exhib | | |
| Uncle Tom's Cabin | Special Cast | Universal | | |
| Understanding Heart, The | | M-G-M | | |
| Unknown Cavalier, The | Ken Maynard | First National | | |
| Unknown Treasures | | Ginsberg-Kann | | |
| Up and at 'Em | Dick Talmadge | Universal | | |
| Upstage | Norma Shearer | M-G-M | | |
| Vagabond Lover, The | John Barrymore | United Artists | | |
| Vagabond Prince, The | Colman-Banky | United Artists | | |
| Vanishing Breed, The | Sandow (Dog) | Assoc. Exhib | | |
| Vanity | Leatrice Joy | Prod. Dist. Corp | | |
| Variety | Jannings-de Putti | Paramount | | |
| Vengeance of Durand, The | Irene Rich | Warner Bros | | |
| Virgin Flame, The | | M-G-M | | |
| Voice of His Mate, The | Sandow (Dog) | Assoc. Exhib | | |
| Walloping Wildcat, The | Wally Wales | Assoc. Exhib | | |
| Waltz Dream, The | Special Cast | M-G-M | | |
| Wandering Girls | | Columbia Pictures | | |
| Waning Sex, The | Norma Shearer | M-G-M | | |
| Wanted—A Coward | Special Cast | Ginsberg-Kann | | |
| Way of an Eagle, The | Special Cast | M-G-M | | |
| Way Things Happen | Madge Bellamy | Fox | | |
| Wedding March, The | von Stroheim | Paramount | | |
| Wedlock | Lowe-Perry-Livingston | Fox | | |
| We're in the Navy Now | W. Berry-Hatton | Paramount | | |
| Western Society | Tom Mix | Fox | | |
| West of Broadway | Priscilla Dean | Prod. Dist. Corp. | | |
| West of Rainbow's End | Jack Perrin | Rayart | | |
| What Every Girl Should Know | Patsy Ruth Miller | Warner Bros. | | |
| What Happened to Father | Patsy Ruth Miller | Warner Bros. | | |
| What Price Glory? | Special Cast | Fox | | |
| What Will People Say? | | M-G-M | | |
| Wheel of Life, The | Florence Vidor | Paramount | | |
| When Danger Calls | Wm. Fairbanks | Lumas (S.R.) | | |
| When the Wife's Away | | Columbia Pictures | | |
| When We Were Twenty-One | Special Cast | M-G-M | | |
| While London Sleeps | Rin-Tin-Tin | Warner Bros | | |
| Whispering Wires | Special Cast | Fox | | |
| White Chief, The | Monte Blue | Warner Bros | | |
| White Eagle, The | Buck Jones | Fox | | |
| White Flannels | Special Cast | Warner Bros | | |
| White Gold | Jetta Goudal | Prod. Dist. Corp | | |
| White Heat | Special Cast | M-G-M | | |
| Whole Town's Talking, The | Ed. Horton | Universal | | |
| Whose Baby | Alberta Vaughn | F. B. O. | | |
| Wife, The | Special Cast | M-G-M | | |
| Wildcat Kid, The | Buffalo Bill, Jr. | Assoc. Exhib | | |
| Wild Man of Borneo, The | W. E. Fields | Paramount | | |
| Wings | Clara Bow | Paramount | 12 reels | |
| Winner, The | Charles Ray | Chadwick (S. R.) | | |
| Winning Wallop, The | Wm. Fairbanks | Lumas (S.R.) | | |
| Without Orders | | Artclass (S.R.) | 5 reels | |
| Wives at Auction | Special Cast | Astor Dist. (S. R.) | | |
| Wolf Hunters, The | Special Cast | Rayart | | |
| Wolves of the Air | | Ginsberg-Kann | | |
| Woman's Heart, A | E. Bennett-Williams | Ginsberg-Kann | | |
| Womanpower | K. Perry-R. Graves | Fox | | |
| Woman Who Did Not Care | | Gotham (S. R.) | | |
| Women and Wives | | M-G-M | | |
| Women Love Diamonds | | M-G-M | | |
| World's Illusion, The | | M-G-M | | |
| Worst Woman, The | | Famous Attractions | | |
| Wreck, The | | Columbia Pictures | | |
| Wyoming Whiz, The | Tom Tyler | F. B. O. | | |
| Wrong Mr. Wright, The | Special Cast | Universal | | |
| Yankee Clipper, The | W. Boyd-E. Fair | Prod. Dist. Corp | | |
| Yellow Back, The | Fred Humes | Universal | | |
| Yes Man, The | Harry Langdon | First National | | |
| Yoke, The | Special Cast | Warner Brothers | | |
| You'd Be Surprised | Raymond Griffith | Paramount | | |
| Young April | Special Cast | Prod. Dist. Corp | | |
| Your Brother and Mine | | American Cinema | | |
| You Too | Special Cast | M-G-M | | |

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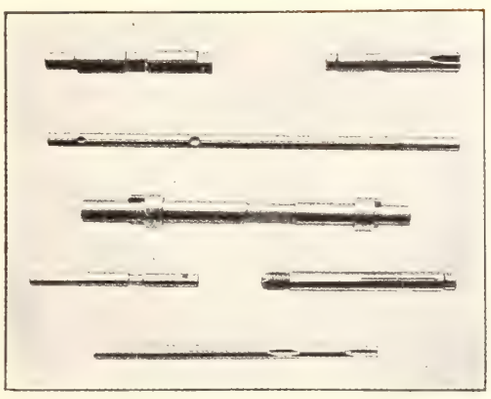
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INTERNATIONAL PROJECTOR CORPORATION

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First National Pictures, Inc. Presents ***"The Savage"*** with Ben Lyon and May McAvoy. Adapted From the story by Ernst Pascal. Art direction by Milton Menasco. Titles by Ralph Spence. Scenario By Charles Whittaker and Jane Murfin. Photography by George Folsey. Arthur Tavares, film editor. Directed by Fred Newmeyer. Produced Under the supervision of Earl Hudson. *A First National Picture.* ***Rothacker Prints and Service.***



*Ben Lyon and May McAvoy in "The Savage"*

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# Motion Picture News

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Vol. XXXIV No. 2

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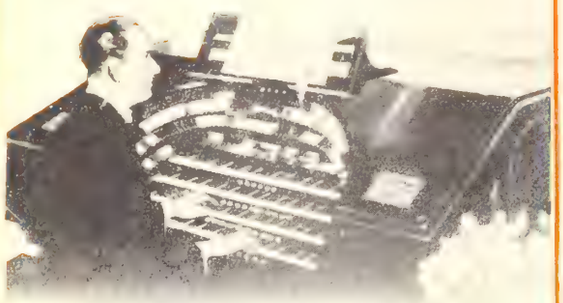
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# WURLITZER MUSIC INCREASES BOX OFFICE RECEIPTS

The organist, seated at the console or key-desk of the mighty Wurlitzer Unit Organ, is capable of producing musical variations rivaling those of a 100 piece Symphony Orchestra.







A Wurlitzer Unit Organ has just been installed in Loew's State and Palace Theatre, Memphis, Tenn. The patrons of their Theatre are assured the ultimate in photo-play musical accompaniment.

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No other make of theatre organ has a finer tone, a greater volume or a wider variety of effects than the mighty Wurlitzer Unit Organ. To instill a realistic atmosphere, to enhance the beauty and reveal the desired effect for tragedy, comedy or romance, the Wurlitzer Unit Organ is supreme. Truly—it rivals the versatility of a 100 piece Symphony Orchestra.

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*Memphis*

*"The new Wurlitzer Organ just installed in Loew's State Theatre as an added feature possesses wonderful quality in tone production. It is a great solo instrument and the best for picture show houses."*

NEWS SCIMITAR
*Memphis*

*"Lovers of good music have some treats in store since the magnificent new Wurlitzer Organ has been installed at Loew's State. It enables the organist to produce results comparable to a symphonic organization of many players.*



The Memphis Commercial Appeal, one of the South's leading newspapers, highly endorses the Wurlitzer Unit Organ.

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Play them now! Play them during Greater Movie Season! The best bigpictures of the year—to get crowds now and keep them coming! Lots more on the way!

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Note the titles—they're box-office!

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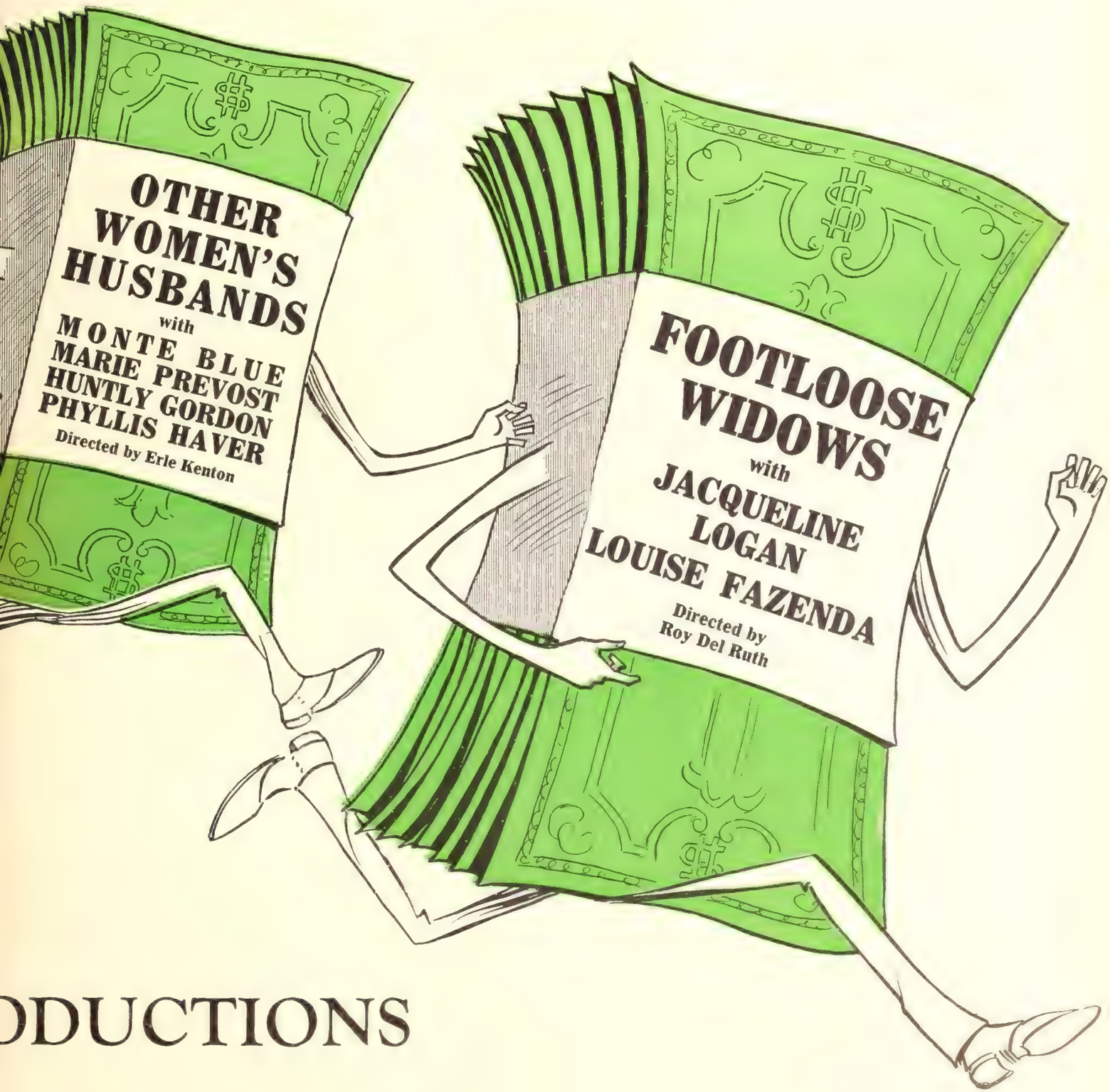
You're playing the best when you play Warner Bros.!

Book now—cash in now!

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*Big Money Hits*—WARNER BROS. PR

# BROS. stampede money Summer hits!




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MIGHTIEST OF ALL

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## Contracted to play the
# WILLIAM FOX

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## *At Less Cost*

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## A GENERAL ELECTRIC PRODUCT

# What makes GREAT PICTURES

1926
1927

## BOX OFFICE PERSONALITIES

here they are

# LEATRICE JOY

**ALLURING.. SYMPATHETIC BEAUTIFUL.. her popularity is growing with leaps and bounds**



BEAUTY, charm, vivacity and a perfect naturalness in every role she assumes, is the secret of Leatrice Joy's tremendous popular appeal. Each succeeding picture demonstrates her remarkable versatility and adds to her prestige as a box office star.

A product of the Cecil B. De Mille school—for it was in this master-director's great epic *"The Ten Commandments,"* that she scored her first great triumph—Miss Joy has fulfilled every prediction made for her by Mr. De Mille.

Miss Joy's starring vehicles for the coming season have been selected with a view of capitalizing to the fullest extent on the personality, artistry and versatility of this alluring artiste whose popularity is literally growing with leaps and bounds.

**Stars that satisfy every demand**

# ROD LAROCQUE

**A STAR with an unbroken record of successes!**







ROD LA ROCQUE'S career is an unbroken record of personal triumphs in productions that have scored heavily at the box office.

His work in *"The Ten Commandments"* convinced Cecil B. De Mille that Rod La Rocque possessed all the requisites of a great star, and the success of such starring productions as *"The Coming of Amos," "Braveheart," and "Red Dice,"* has established La Rocque as one of the greatest box office assets in motion pictures.

Endowed with every attribute that makes for popularity, possessing magnetism and distinctive histrionic talent which has been thoroughly schooled under the greatest directors of stage and screen art, Rod La Rocque is today outranked by no male star on the screen in popular favor.

**of the Public and of the Box Office**

# JETTA GOUDAL



Exotic, distinctive, with a beauty that allures! This is a fitting description of Jetta Goudal's charm. It is this rare magnetism and originality that has made Miss Goudal the *outstanding screen personality of the day.*

*The Morning Telegraph* says: "She is subtle, picturesque, intensely dramatic but always restrained. Her sense of costume is a very definite part of her equipment as an actress. Her costumes are wholly her own—an expression of her individuality as expressed in each role she plays. All of which is to say that Miss Goudal is one of the really interesting women on the screen.



*The screen's most distinctive personality*



**CECIL B. DEMILLE'S *unerring* judgment Stars is a GUARANTEE of BOX OFFICE**

# The SCREEN IDOLS of the HOUR

## WILLIAM BOYD



Without a dissenting voice, the public and press hail William Boyd as the new screen idol, due to his astounding successes achieved under Cecil B. De Mille's direction.

The climax in Boyd's career came with his selection to create the title role of Cecil B. De Mille's latest and greatest achievement, *"The Volga Boatman"*

Mae Tinee in the *Chicago Tribune* says: "Just about everything that goes to insure the popularity of the male screen idol."



## ELINOR FAIR

That Elinor Fair was selected by Cecil B. De Mille to play the role of *Princess Vera* in *"The Volga Boatman,"* is a tribute to the ability, personality and beauty of this brilliant young actress. That Miss Fair justified De Mille's judgment, is proved by her sensational personal 'hit' in this latest and greatest Cecil B. De Mille production.

As *Princess Vera* Elinor Fair is "to the manner born," a true aristocrat of the screen—a type that has a powerful appeal to the feminine fan, and intrigues the men as well.

**in discerning talent and developing PERSONALITIES in every release . . .**

# A BIG Showman's program for 1926-1927 is forecast in this *distinguished* array of SCREEN FAVORITES!



MARGUERITE DE LA MOTTE



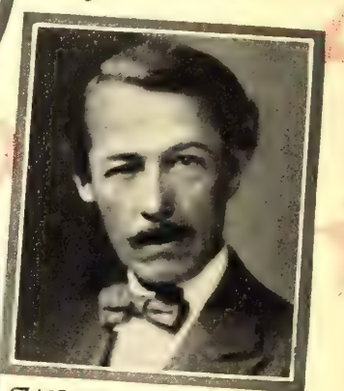
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JUNIOR COGHLAN



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HENRY B. WALTHALL



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LASKA WINTER



SEENA OWEN



JOHN BOWERS



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LILYAN TASHMAN



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JULIA FAYE

## *Vera Reynolds*

**Cecil B. DeMille's new screen find!**



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THEODORE KOSLOFF



VICTOR VARCONI



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# *Biggest* year with these *Winners*

# MARIE PREVOST







THAT the public makes the stars, was never more clearly demonstrated than in the case of Marie Prevost whose meteoric rise to stardom is due directly to the approval of the picture going public. Her work in "Tarnish", "The Marriage Circle", and "Kiss Me Again" received the highest praise of critics and public, and resulted in Metropolitan Pictures Corporation scoring a winning move in signing Miss Prevost under a long term contract.

"Up in Mabel's Room" is her first starring vehicle for Christie. The coming season she will star in no less than five productions under the Metropolitan banner.

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"CUSTER'S LAST FIGHT!"

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* * *

Shrewd showmen? How about PUBLIX THEATERS and the STANLEY COMPANY OF AMERICA?

"THE FLAMING FRONTIER" opened a pre-release run at the beautiful Stanton Theater, Philadelphia, July 3rd. It is set in for July dates at the Publix palace, the St. Francis, San Francisco.

Shrewd showmen are capitalizing on the lure in every heart, the response to one of the most thrillingly dramatic pages in history.

Shrewd showmen play CERTAINTIES. And there is no greater certainty in the show business than the box-office appeal of a Super-Special, staged on a gigantic Universal scale, depicting the epic glory of:

"CUSTER'S LAST FIGHT!"

* * *

Thousands of columns of newspaper space—editorial and feature space—will appear this summer and fall commemorating the anniversary of Custer's memorable stand.

Thousands of columns renewing in every picture-goer the thrill of this historic event.

Cash in on this CERTAINTY.

Book it now, and be CERTAIN that in your zone it will be your theatre that will cash in on this:

BOX-OFFICE CERTAINTY!

* * *

Universal gives you STARS in "THE FLAMING FRONTIER." A cast headed by Hoot Gibson and including Dustin Farnum, Anne Cornwall, George Fawcett, etc.

Universal gives you history in the making portrayed on a mammoth scale in "THE FLAMING FRONTIER." Thousands of soldiers, thousands of Indians, etc.

Universal gives you the heart interest of a romantic love story; the punch of gripping action in "THE FLAMING FRONTIER"

Universal gives you that box-office certainty — Custer's Last Fight — in "THE FLAMING FRONTIER."

Grab it! NOW.

An EDWARD SEDGWICK Production ~ Presented by CARL LAEMMLE

*"Another Green Archer!"*

# SNOW

*with* **Allene Ray**

*and*

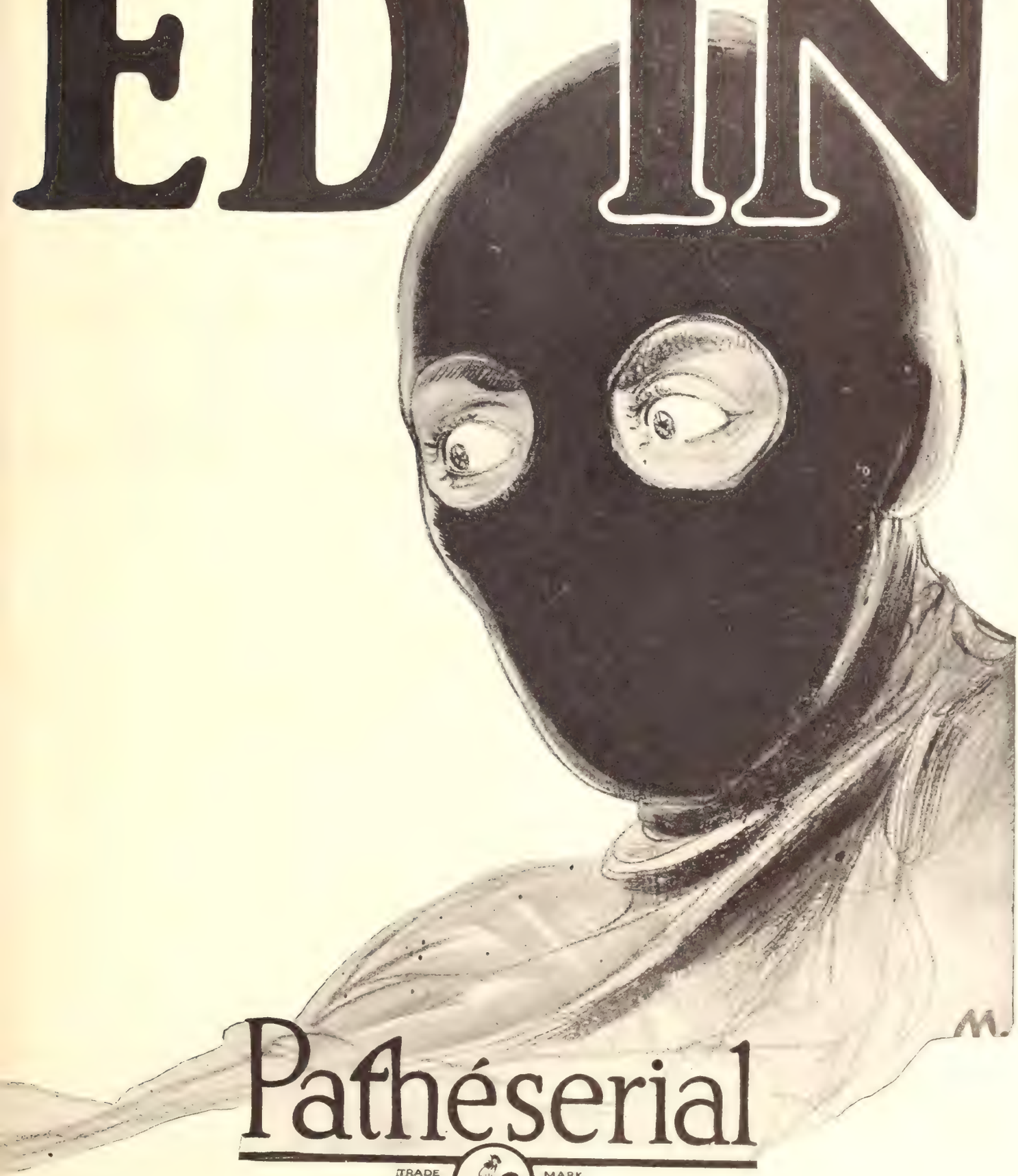
**Walter Miller**



*Another amazing mystery story*

DIRECTED BY SPENCER BENNET
STORY BY FRANK LEON SMITH

# ED IN



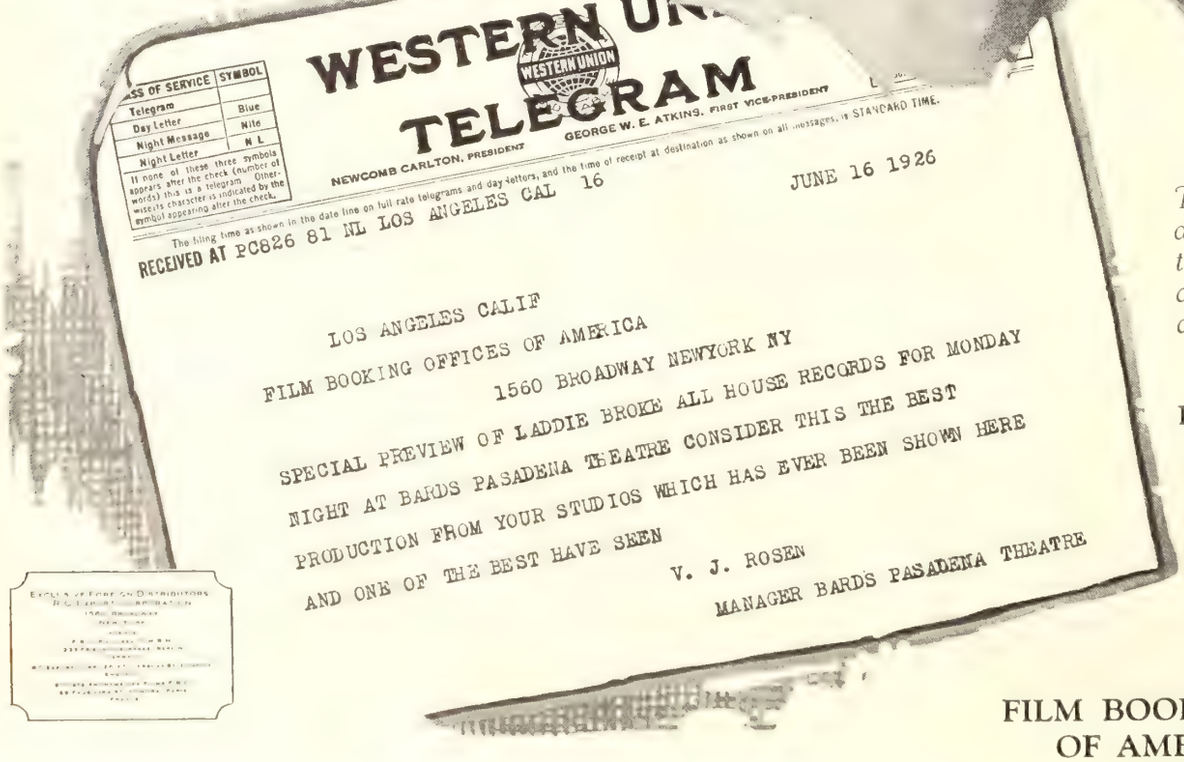
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"LADDIE" takes up the record-breaking campaign where "Keeper of the Bees" left off. And How!



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*monumental epic of the American family*

# ADDIE

## *Matchless Climax of F. B. O. Production Achievement*

**A Masterstroke of Distinguished Showmanship to the everlasting credit of J. Leo Meehan. Excelling in its towering human drama even Mrs. Porter's other notable box-office hits, "Girl of the Limberlost" and "Keeper of the Bees."**

*Gene Stratton-Porter's* **FAVORITE** *novel —recognized as one of the four GREATEST BEST SELLERS in the history of world literature!*



# Tiffany Gems
## ALWAYS DEPENDABLE

### SOULS FOR SABLES

*Suggested from "Garland & Co.*
*By David Graham Phillips*
*Directed by James C. McKay*
*Under the personal supervision of A. P. Younger*
With, Claire Windsor, Eugene O'Brien, Claire Adams, Edith Yorke, George Fawcett, Eileen Percy, Anders Randolf, and Robert Ober

### OUT OF THE STORM

*Suggested by "The Travis Coup"*
*By Arthur Stringer*
*Directed by Louis Gasnier*
With, Jacqueline Logan, Edmund Burns, Eddie Phillips, Montague Love, Tyrone Power, Crauford Kent, Frona Hall, Leon Holmes, Jay Hunt, Joseph Girard and J. McElhern

### THE SPORTING CHANCE

*By Jack Boyle*
*Directed by Oscar Apfel*
With, Lou Tellegen, Dorothy Phillips, George Fawcett, Theo. Von Eltz, Sheldon Lewis and Andrew Clark.

### PLEASURES OF THE RICH

*Suggested by "The Wrong Coat"*
*By Harold MacGrath*
*Directed by Louis Gasnier*
*Adapted and supervised for the screen by A. P. Younger*
With, Helene Chadwick, Mary Carr, Marcin Asher, Jack Mulhall, Lillian Langdon, Dorothea Wolbert, Hedda Hopper, Julanne Johnston and Katherine Stott.

### MORALS FOR MEN

*Suggested from "The Love Serum"*
*By Gouverneur Morris*
*Directed by Bernie Hyman*
*Under the personal supervision of A. P. Younger*
With, Conway Tearle, Agnes Ayres, Alyce Mills, Otto Matieson, Robert Ober, John Miljan, Mary Peth Milford, Eve Southern and Margery O'Neill

### MORGANSON'S FINISH

*Suggested from the story of the same name*
*By Jack London*
*Directed by Fred Windemere*
With, Anita Stewart, Johnnie Walker, Mahlon Hamilton, Victor Potel, Crauford Kent and Rose Tapely

### BORROWED FINERY

*By George Branson Howard*
*Directed by Oscar Apfel*
With, Lou Tellegen, Hedda Hopper, Gertrude Astor, Taylor Holmes, Louise Lorraine, Barbara Tennant, Trixie Friganza, Otto Lederer, W. H. Strauss and Pat Pendergast

### THE LODGE IN THE WILDERNESS

*Suggested from the story of the same name*
*by Sir Gilbert Parker*
*Directed by Henry McCarty*
With, Anita Stewart, Edmund Burns, Lawrence Steers, James Farley, Victor Potel, Eddie Lyons and Duane Thompson

**Distributed Nationally**
**Through Tiffany Exchanges Everywhere**

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# Twenty Gems from Tiffany

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- THAT MODEL FROM PARIS
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- SIN CARGO
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- THE ENCHANTED ISLAND
- FLAMING TIMBER
- SQUADS RIGHT
- THE STEEPLECHASE
- THE TIGER
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- HUSBAND HUNTERS
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- TALE OF A VANISHING PEOPLE

**BIG STARS-FAMOUS AUTHORS**
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# 6-John Gorman Pictures-6

## *for the Independent Market*

"HOME SWEET HOME"
"A BROADWAY DRIFTER"
"MORALS OF TODAY"
"FALSE HOPES"
"BLACK TEARS"
"HUMAN NATURE"

*BOX OFFICE PRODUCTIONS FROM EVERY ANGLE*

6 BOX OFFICE PRODUCTIONS — PRODUCED BY GORMAN
BOX OFFICE TITLES — WRITTEN BY GORMAN
BOX OFFICE CAST — DIRECTED BY GORMAN 6

ON PAR WITH MY PAST SUCCESSES

"THE PAINTED FLAPPER"
"WHY WOMEN REMARRY"
"THE PRINCE OF BROADWAY"
ETC., ETC. ETC., ETC.

*The above were written and directed by Gorman*

TO THE BUYERS—

"HOME SWEET HOME" is now in production at our own Studio in Culver City. MR. BUYER, you are guaranteed on each one of these Productions and given the best proposition that any Producer has ever offered the Independent Market. Write me for details and let me place before you a plan that you cannot afford to miss.

JOHN GORMAN PICTURES
IDEAL STUDIOS, 9147 Venice Blvd.
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# $2 HIT *from*

## METRO-GOLDWYN-MAYER





*The men of "Mare Nostrum" (Our Sea) are big and fearless.*

*Each man of the firing squad would have given his soul to possess this tempting beauty*

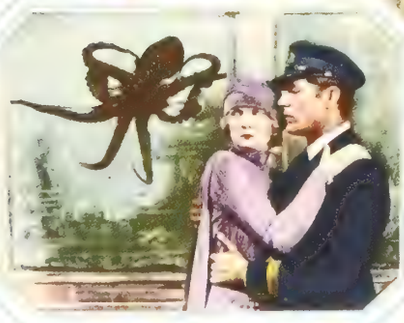
*"The sea is in our blood and we yield to her."*







*Trapped in a doomed submarine.*



*Each kiss flamed with danger!*

*The beauty's strange revelations at the octopus taut*



*The sea's face at the porthole*



Alice Terry
Antonio Moreno

# REX INGRAM'S

## WONDER PICTURE

*By Blasco Ibanez*

*with* ALICE TERRY—ANTONIO MORENO

**THE** fame of Rex Ingram's
**MARĒ** Nostrum
**IS** already a nation-wide fact
**ESTABLISHED** by the great record
**OF** its $2 showing
**AT** the Criterion, N.Y.
**NOW** in its 5th Big Month
**AT** legitimate theatre prices
**ON** Broadway!
**THIS** gigantic Rex Ingram hit
**IS** one of the most thrilling
**OF** all pictures
**YOU** have ever shown.
**IN** addition its beauty
**IS** unprecedented.
**IT** was photographed
**IN** the actual beauty spots
**OF** the famed novel
**AT** stupendous cost.
**THIS** great Road-Show hit
**NOW** comes to you
**HERALDED** by months
**OF** advance advertising fame.
**ONE** of The Parade of Hits!

### 1001 THRILLS

INSIDE A DOOMED SUBMARINE GOING TO THE BOTTOM OF THE SEA.

THE STRANGE REVELATIONS OF THE BEAUTY AND THE OCTOPUS.

THE NAVAL BATTLE IN THE MEDITERRANEAN.

THE VAMPIRE AND THE FIRING SQUAD IN THE THRILLING EXECUTION SCENE.

THE INSIDE STORY OF SUBMARINE WARFARE NEVER BEFORE REVEALED.

THE STORM AT SEA.

REVELATIONS OF THE NETWORK OF SPIES HEADED BY THE MOST FASCINATING BEAUTY IN EUROPE.

THE DECIPHERED CODE MESSAGE THAT STARTLED PARIS.

AND MANY OTHERS

# MARĒ NOSTRUM

A METRO-GOLDWYN PICTURE (OUR SEA)

# ANOTHER BIG REX INGRAM SPECIAL COMING!

# REX INGRAM'S

THE director of "*Mare Nostrum*" is at the moment completing one of the biggest productions he has ever undertaken, "*The Magician.*" When the industry sees this completed work they will agree that the man who made "*The Four Horsemen,*" "*Scaramouche*" and other outstanding road-show hits, has without question given the screen his highest achievement.




"THE MAGICIAN" is based on the famous novel of Somerset Maugham, who wrote the story of "*Rain.*" Ingram has long desired to bring it to the screen, because it is a theme absolutely new to the photoplay, daring, colossal, magnificent. Filmed in actual locations in the beauty spots of Europe, it has Alice Terry and Paul Wegener in leading roles.

## IN THE PARADE OF HITS FOR '26-'27

**LA BOHEME** Lillian Gish, John Gilbert. King Vidor. 4 Months at $2, Embassy, N. Y.

**MARE NOSTRUM** Rex Ingram. Alice Terry, Antonio Moreno. By Ibanez.

**THE MAGICIAN** Rex Ingram By Somerset Maugham.

**TWELVE MILES OUT** John Gilbert. William Anthony McGuire's Broadway melodrama.

**3 LON CHANEYS** Lon Chaney, star of "Unholy Three," "Blackbird," "The Road to Mandalay" in three big Chaney hits.

**ROMANCE** Ramon Novarro. Joseph Conrad's classic. There will be another **Ramon Novarro** picture.

**FAUST** UFA special Emil Jannings. Director, F. W. Murnau Produced at fabulous expense.

**THE WANING SEX** Norma Shearer. Robert Z. Leonard, director. Fred and Fanny Hatton, authors. Lew Cody, Renee Adoree, Sally O'Neil.

**FREE SOULS** Norma Shearer. Director, John M. Stahl Adela Rogers St. John author. Widely serialized

**UPSTAGE** Norma Shearer. Monta Bell, director. By Walter De Leon.

**POLLY OF THE CIRCUS** Norma Shearer. Tod Browning, director. Margaret Mayo's drama.

**ALTARS OF DESIRE** Mae Murray. Director, Christy Cabanne. Conway Tearle. Maria Thompson Davies' story running in American Weekly (8,000,000 circulation).

**MEMORIES** Production. By Benjamin Glazer. Title later.

**SHOW BUSINESS** Mae Murray. By Thyra Samter Winslow. There will be another **Mae Murray** picture.

**THE RED MILL** Marion Davies. International musical comedy success Cosmopolitan production

**POLLY PREFERRED** Marion Davies. Guy Bolton's stage hit Cosmopolitan production.

**MARY OF VASSAR** Marion Davies Cosmopolitan production

**THE FLAMING FOREST** James Oliver Curwood. Serialized Renee Adoree in star cast. Reginald Barker, director. Cosmopolitan production.

**THE UNDERSTANDING HEART** By Peter B. Kyne Running Cosmopolitan Magazine. All-star Cosmopolitan production.

**CAPTAIN SALVATION** Frederick William Wallace. Serialized. A Cosmopolitan production.

**THE WALTZ DREAM** Another and merrier "Merry Widow." A big UFA special. Oscar Straus musical score.

**BATTLING BUTLER** Buster Keaton's most important comedy. Directed by himself. Sally O'Neil and strong cast.

**A LITTLE JOURNEY** Rachel Crothers' stage hit. Harry Millard, director.

**THE BOY FRIEND** Marceline Day, John Harron, etc. Monta Bell, director. From John Alexander Kirkpatrick's play.

**BLARNEY** Renee Adoree, Ralph Graves, Paulette Duval By Donn Byrne Marcel De Sano, director.

**THERE YOU ARE** Conrad Nagel, Edith Roberts, George Fawcett. Jess Robbins, director. F Hugh Herbert, author.

**I CAN DO IT** By Max Marcin, famous Broadway playwright.

**HEAVEN ON EARTH** Rence Adoree, Conrad Nagel. Director, Phil Rosen. By Harvey Gates.

**WOMEN LOVE DIAMONDS** Director, Monta Bell. By Carey Wilson.

**'FRISCO SAL** Edmund Goulding's drama of San Francisco's Barbary Coast.

**SHADOW LANE** Written and directed by Edmund Goulding.

**TIN HATS** Owen Moore, Claire Windsor, Bert Roach. Edward Sedgwick, author and director.

**THE GAY DECEIVER** Jonn M. Stahl, director. Lew Cody, Carmel Myers, Roy D'Arcy, Dorothy Phillips, Marceline Day.

**LOVE'S BLINDNESS** Elynor Glyn special. John Francis Dillon, director. Pauline Stark, Antonio Moreno, Lilyan Tashman, Sam deGrasse.

**THE CALLAHANS AND THE MURPHYS** Kathleen Norris' classic in Irish-American.

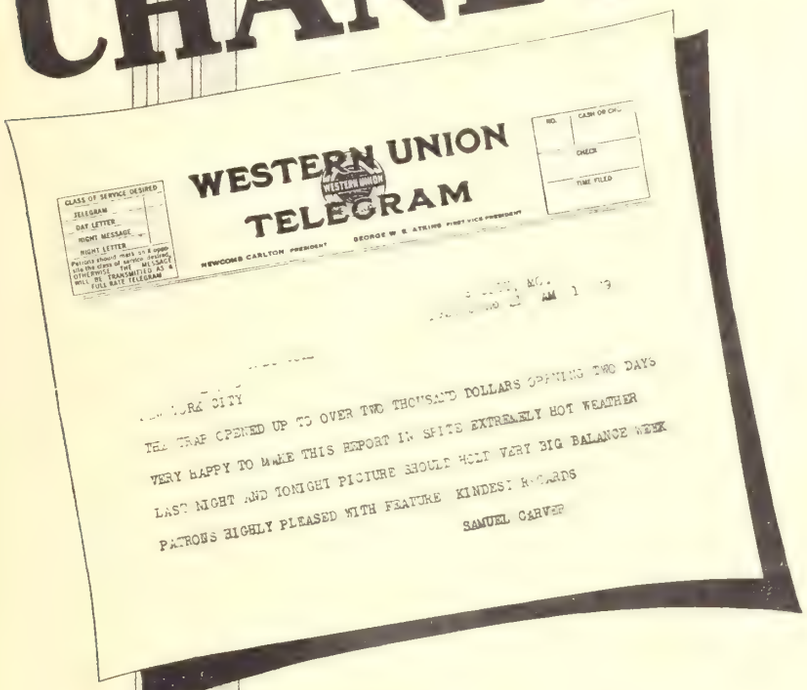
**THE TAXI DANCER** Robert Perry Shannon's story of a small town girl's adventure in New York. Nationally serialized.

**THE NIGHT SCHOOL** A new idea typical of M-G-M daring. Watch for details.

# METRO-GOLDWYN-MAYER

***The Top of the Industry***

# LON CHANEY



WESTERN UNION
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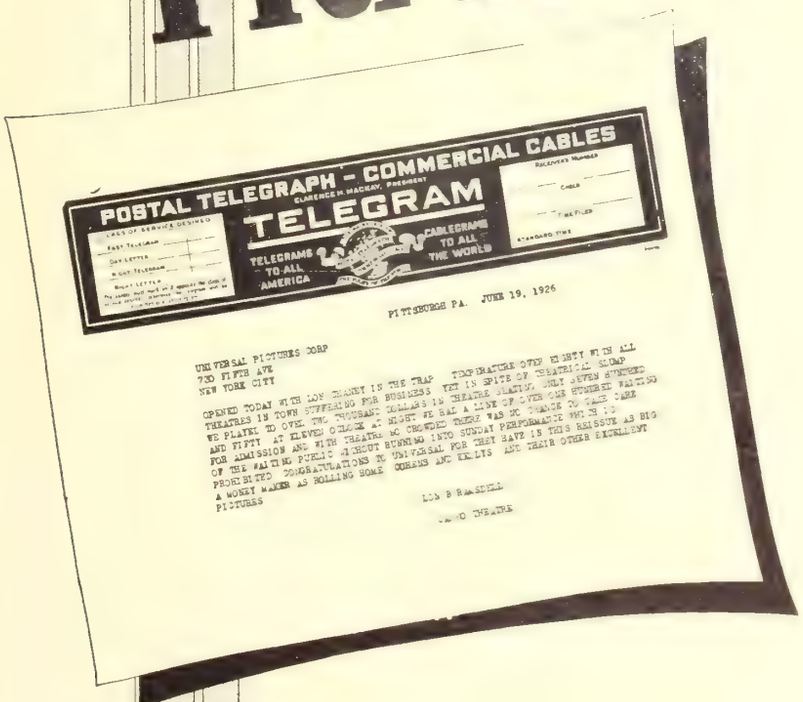
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THE TRAP OPENED UP TO OVER TWO THOUSAND DOLLARS OPENING TWO DAYS
VERY HAPPY TO MAKE THIS REPORT IN SPITE EXTREMELY HOT WEATHER
LAST NIGHT AND TONIGHT PICTURE SHOULD HOLD VERY BIG BALANCE WEEK
PATRONS HIGHLY PLEASED WITH FEATURE KINDEST REGARDS
SAMUEL CARVER

# The TRAP



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NEW YORK CITY

OPENED TODAY WITH LON CHANEY IN THE TRAP TRAP FEATURE OPEN EIGHTY WITH ALL THEATRES IN TOWN SUFFERING FOR BUSINESS YET IN SPITE OF THEATRICAL SLUMP WE PLAYED TO OVER TWO THOUSAND DOLLARS IN THEATRE SEATING ONLY SEVEN HUNDRED AND FIFTY AT ELEVEN O'CLOCK AT NIGHT WE HAD A LINE OF OVER ONE HUNDRED WAITING FOR ADMISSION AND WITH THEATRE NO CROWDED THERE WAS NO CHANCE TO GET HOME PROMISED CONGRATULATIONS TO UNIVERSAL FOR THEY HAVE IN THIS RELEASE AS BIG A MONEY MAKER AS ROLLING HOME COMEDIES AND EXCELLENT PICTURES

LOU B RAMSELL
MANAGER

## $ummer Dollar$

Universal does it again!
First—
"Outside the Law"
To clean up
Summer Dollars
For you.
Now—
LON CHANEY
in
"THE TRAP"
To chase the glooms
At the time
When you need it.
Read the wires—
—THE FACTS—
About the test runs
That caused Carl Laemmle
To say
"Give exhibitors
'The Trap'
NOW!—
Give 'em
NEW prints—
NEW posters—
NEW accessories—
EVERYTHING new—
Give 'em a CLEAN-UP
When they need it!"

100 · YEARS · OF · MANUFACTURING · EXPERIENCE



New Orpheum Theatre, Los Angeles, California, designed and built by J. Albert Landsburgh, Architect.

# Another Orpheum Theatre Installs H-W Seating

Special Opera Chair: full upholstered, Sinai Walnut woodwork, aisle standards equipped with aisle lights; designed by C. C. Hamilton and J. W. Reeve and built to specifications by Heywood-Wakefield.

Architects, builders and owners of the finest playhouses specify Heywood-Wakefield Opera Chairs because of their beauty, practicability and comfort.

This accounts for the frequency of repeat orders for H-W seating equipment by chain theatre owners.

Whether H-W chairs are built to standard or special specifications, they possess those advantages which promote patronage and insure full seating capacity.

Heywood-Wakefield theatre-seating engineers are at your disposal without charge or obligation. Signify your interest by addressing any H-W Warehouse.

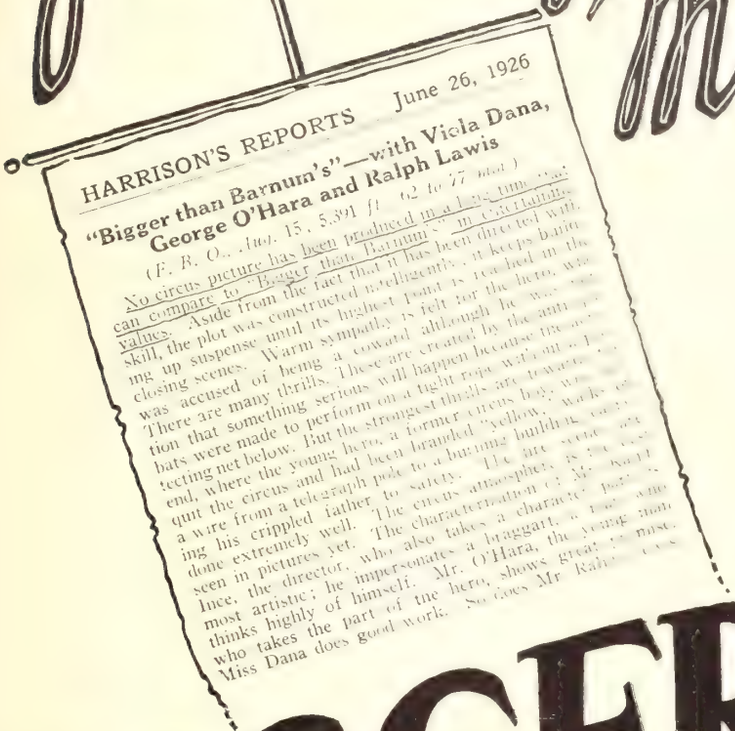
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# You're right, Mr. Harrison—

## we're proud of it!



HARRISON'S REPORTS June 26, 1926

**"Bigger than Barnum's"—with Viola Dana, George O'Hara and Ralph Lewis**

(F. B. O., *Aug.* 15, 5,391 ft. (2 to 77 blocks)

No circus picture has been produced that can compare to "Bigger than Barnum's" in certain values. Aside from the fact that it has been directed with skill, the plot was constructed with intelligence, it keeps building up suspense until its highest point is reached in the closing scenes. Warm sympathy is felt for the hero, who was accused of being a coward although he was not. There are many thrills. These are created by the stunts that were made to perform on a tight rope, which are below. But the strongest thrills are toward the end, where the young hero, a former circus boy, who quit the circus and had been branded "yellow," walks on a wire from a telegraph pole to a burning building to save his crippled father, to safety. The fire scene was done extremely well. The circus atmosphere, as it is seen in pictures yet. The characterization of Mr. Ralph Luce, the director, who also takes a character part, is the most artistic; he impersonates a braggart, a type who thinks highly of himself. Mr. O'Hara, the young man who takes the part of the hero, shows great promise. Miss Dana does good work. So does Mr. Ralph [illegible]

The Day of Promises is Over. *Greater F. B. O. is DELIVERING* with a Showman's Smash in Either Fist!

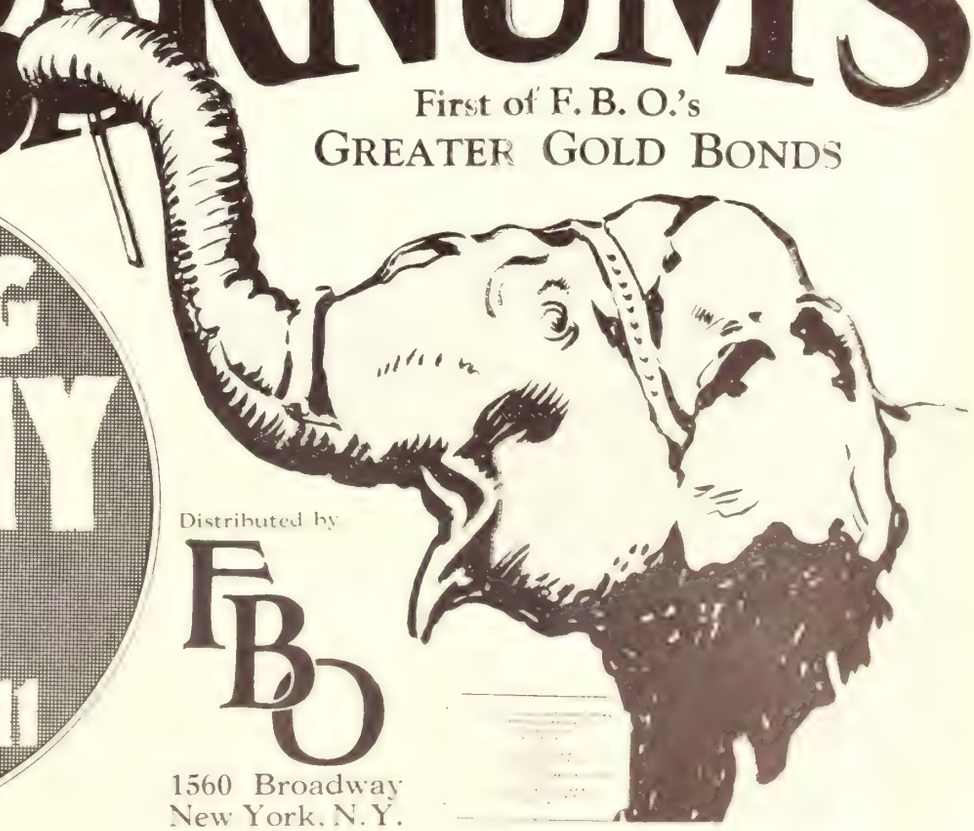
Read this report by the astute Mr. Harrison—who *KNOWS* how to call 'em.

And then be sure you nail

# BIGGER THAN BARNUM'S

First of F. B. O.'s
GREATER GOLD BONDS

A Ralph Ince Production
Story by Arthur Guy Empey



**OPENING COLONY THEATRE BWAY, N.Y. WEEK JULY 11**

Distributed by

FBO

1560 Broadway
New York, N.Y.

*No other trade journal can give you as complete exhibitor coverage as Motion Picture News*

*And We Can Prove It!*




## THESE NIZE BABIES MAKE SHOWMEN RICHER!

**NORMA TALMADGE**
"KIKI" With Ronald Colman. Clarence Brown Production.

**COLLEEN MOORE**
"ELLA CINDERS" With Lloyd Hughes. Alfred E. Green Production.

**CORINNE GRIFFITH**
"MLLE. MODISTE" Directed by Robert Z. Leonard.

**MILTON SILLS**
"PUPPETS" With Gertrude Olmsted. Directed by George Archainbaud.

**RICHARD BARTHLEMESS**
"RANSON'S FOLLY" With Dorothy Mackaill. Sidney Olcott Production.

**HARRY LANGDON**
in "TRAMP, TRAMP, TRAMP"

**JOHNNY HINES**
in "THE BROWN DERBY"

**KEN MAYNARD, DOROTHY DEVORE**
"SENOR DAREDEVIL" The first of the Western Specials.

**"THE WISE GUY"**
Mary Astor, James Kirkwood, Betty Compson, George F. Marion, Mary Carr, George Cooper. Frank Lloyd Production.

**"THE GREATER GLORY"**
SPECIAL June Mathis Production with Conway Tearle and Anna Q. Nilsson.

**"MISS NOBODY"**
ANNA Q. NILSSON Walter Pidgeon, Louise Fazenda, Arthur Stone, Mitchell Lewis, Clyde Cook. Directed by Lambert Hillyer.

**"THE SAVAGE"**
With Ben Lyon and May McAvoy. Directed by Fred Newmeyer

**"SWEET DADDIES"**
Alfred Santell Production. With George Sidney, Charlie Murray and Vera Gordon, Jack Mulhall and Johnny Walker. Directed by Alfred Santell.

**CONWAY TEARLE**
"SPORTING LOVER" With Barbara Bedford. Drury Lane Racing Sensation.

**"THE WILDERNESS WOMAN"**
With Aileen Pringle, Lowell Sherman, Chester Conklin. Directed by Howard Higgin. The Comedy Sensation.

**"OLD LOVES AND NEW"**
LEWIS STONE Barbara Bedford, Tully Marshall. Based on "The Desert Healer"—the sensational novel by the author of "The Sheik." Marian Fairfax Production.

# And every week a new Summer knockout from First National ---




"MILTON SILLS has never done anything like this before. We were impressed anew." Harriette Underhill, N.Y. Herald Tribune

Motion Picture News

Volume XXXIV] NEW YORK CITY, JULY 10, 1926 No. 2

# Circles

WITHIN the last several weeks I have been in touch directly or indirectly with a number of novelists, artists and playwrights—distinguished and successful, all of them—who have a keen impulse to create for motion pictures.

In our talks, a number of ideas for pictures came quickly to the surface. They fired the imagination. I can't say that any of them were impracticable from either a production or box-office standpoint. These are all men, mind you, whose creative skill has given them names and—most of them, wealth. So it would seem that the motion picture public, also, would like to buy their style of entertainment goods.

But if any one of these men were to approach a producing company today he would in all probability be graciously told that his idea didn't fit into the picture amusement circle, said circle being clearly defined by certain box-office standards—set by exhibitors and advocated by salesmen, and accepted by producers.

I have before me an announcement of the season's product by one company. It is a sort of pattern of 1926 product. It shows its pattern at a glance, because the theme of each picture is aptly portrayed by an artist's sketch.

Here it is: A fashion appeal picture, latest gowns from Paris, mannequins, etc.; several various kinds of sex appeal pictures, husbands, wives, flappers, etc.; a northwoods picture, burning forests, man rescuing girl, etc.; South Sea pictures; Indian; war; race track; musical comedy; Alaskan.

There's your circle. Try and break into it.

* * *

Of course it's quite the same with other commodities. The jobber and the retailer get set in certain grooves of merchandise—the kind that move easily, and the whole scheme is against the new and aspiring product. I can easily recall such cases in the fields of food products, clothing, etc.

Here, however, your producer, if he is so sure that he has a novelty which will be popular that he is willing to gamble on it, goes over the head of the jobber and retailer and direct to the public with an ambitious advertising campaign.

If successful, he accomplishes distribution through advertising and then advertising moves the goods off the dealer's shelves; and so a new commodity gets set in the channels of the trade. Advertising makes an opening right along for new goods.

* * *

But we can't do that with pictures; at least we don't.

Our economic structure forbids it; forbids progress; holds us to the sure-fire stuff.

It takes at least two years to sell a picture to the theatre-going public in this country. Three months are required for it to cover the main centres of population. It moves here and there on a crazy-quilt schedule of distribution. A train dispatcher couldn't parallel it with advertising. And if advertising does parallel it the picture doesn't stay long enough anywhere to let advertising sell it.

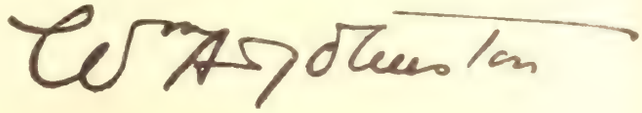
All of which is sadly uneconomic. Ask any good business man and he will tell you that no business can expand as it should whose principle of distribution blocks good advertising effort.

* * *

We need a new distribution plan—from cellar to garret. And sooner or later we are bound to have one. Either someone will introduce it or it will come about, slowly, of itself through sheer necessity.

We are agreed upon one point; that production must expand and pictures reach larger audiences—if the industry is to expand.

Distribution today is cramping us—confining our logical progress to too small a circle.



**MOTION PICTURE NEWS**

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# *Speaking Editorially*

THE Motion Picture Theatre Owners of Michigan are telling the public, in newspaper and other advertising, to beware of "bootleg" theatre propositions. This is a much-needed campaign. Mark you, it is not aimed at sound theatre investments, of which there are many—and will be more. But the public is being advised—and correctly—to investigate before it invests.

Theatre projects which are launched for the mere purpose of selling stock to the public as "get-rich-quick" schemes have no place in motion picture progress. Nobody, for a single moment, will attempt to discourage new theatres which have a real reason for existence. But theatre bootlegging is an evil; and Michigan is doing the whole industry a real service by its campaign.

* * *

THE Michigan plan is applicable to many parts of the country. We therefore give it considerable space in this issue, and invite the attention of exhibitors everywhere to its merits.

* * *

"THE foreign situation," as it is generally called, is breaking steadily into the news these days. In last week's issue we printed three major articles on its various angles. One was another sane and authoritative article from our Berlin correspondent on German-American relations; the second was Carl Laemmle's internationalization plea; and the third concerned "The Big Parade," which is by way of becoming what the diplomats call an international incident.

* * *

THIS week Cuba claims attention through an attempted boycott by an exhibitor group there against leading American distributors, a situation which is being capably handled by A. L. Pratchett, head of the newly organized Film Board of Trade, and his associates. We also print in details the far-flung evil of pirated American films, which touches many countries abroad. Strenuous efforts are being made to overcome this evil, but it is a very difficult job.

THE British-American situation was again emphasized by an interview with Marcus Loew, on his return from Europe this week. Mr. Loew pointed out that we were not trying to "hog" the British market; and went on to say that he would like nothing better than to get some good British pictures for his theatres. Both of which arguments are good horse sense.

All discussion to the contrary notwithstanding, first-class British pictures or first-class pictures from any country are welcome in America.

* * *

TO some exhibitors here all these articles and discussions having to do with the international situation may seem somewhat remote to their business interests. But, as a matter of fact, they are vitally important. What the exhibitor must have is a steady supply of better pictures. It has already been demonstrated that the first-class foreign film is a money maker here. The industry is really international; and that means the American exhibitor is an important figure in the world market. What he does with pictures made abroad—or with pictures featuring European players made under American auspices—has a direct bearing on the situation. It will not do any longer merely to shout that American pictures are the best in the world; demonstrably they are. But Europe is a great potential market. And that fact alone will be reflected in many ways in the pictures made here at home and shown here at home.

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# AN EDITOR ON BROADWAY

## The Week in Review By William A. Johnston



Winfield R. Sheehan

HERE is very interesting testimony to picture progress from an important source: "I do not remember having seen in any year so many fine, worth-while productions. In no previous year has there been, in my judgment, such a steady improvement in the artistic, entertainment and moral standard of the screen."

The speaker is Charles A. McMahon, director of the Motion Picture Bureau of the National Catholic Welfare Conference.

* * *

MR. McMAHON said he did not wish to convey the idea that the movies were yet 100 per cent perfect. "This much, however, must be admitted," he said, "the modern screen does not suffer in comparison with such other public institutions as the legitimate stage or the press, or with current literature as published in book or magazine form."

* * *

MR. McMAHON spoke definitely of the opposition of his group to the Upshaw and Swope bills which called for the Federal censorship of pictures and declared that they were rightly not reported out of committee.

"I believe," Mr. McMahon added, "that so long as the industry remains under the leadership that now guides it and so long as we are willing to co-operate with it, we have reason to hope that progress will be made as rapidly as the public taste will permit and to the extent that the better elements in the community co-operate to elevate the public's appreciation for the best in motion picture production."

* * *

"IN a little more than a quarter of a century," Mr. McMahon added, "the screen has lifted itself by its own boot straps from the status of a more or less despised form of individual amusement to the most favored medium of mass entertainment. Thirty years ago, people were more or less surreptitiously grinding out their own movie entertainment supplied through peephole machines located in shooting galleries on the side streets of the larger American cities. Today the American public has the opportunity of patronizing at a nominal price the finest kind of artistic, educational and entertainment pictures."

* * *

FIRST NATIONAL has a new star in Ken Maynard—to say nothing of his horse, Tarzan. Add another entrant to the company of Tom Mix and Tony and Fred Thompson and Silver King.

Of course, stories are going to count heavily. The first one, "Senor Daredevil," is somewhat trite; so are the titles. But it's a dashing Western, nevertheless.

Ken Maynard certainly scores. There's something of Fairbanks in his pleasing smile and agility. He's an expert horseman, attractive, lithe, young. First National, by the way, has a five years' contract.

Advertising will count, too. But Dick Rowland is already planning on that.

* * *

IF I were an exhibitor or exploitation man or distributor—any one or all of them—I'd like nothing better than to handle the new Fox picture, "Fig Leaves," which, by the way, is the first offering of the new production regime at the Fox Studios under the command of W. R. Sheehan.

"Fig Leaves" is about as good a box-office attraction as one could conjure up. Clean as a whistle, and topnotch from every production angle, it has, from the title straight through, a wealth of exploitation material. The Garden of Eden episodes are rich in color. Olive Borden is beautiful and George O'Brien excellent. The display of mannequins and gowns in Josef Andre's alluring establishment is the last word in feminine appeal. The Technicolor effects are surpassing.

Imagine this picture showing simultaneously in a number of New York houses—or in any large city, and backed by a heavy newspaper advertising campaign. Illustrations of Adam and Eve, their honeymoon cottage, prehistoric monsters, the serpent, the mannequins in the modern episode, the many headlines of popular appeal, the husband and wife appeal, etc., etc.

If "Fig Leaves" is a sample, Fox should get first honors in the production race.

* * *

UNIVERSAL is faced by an interesting problem in connection with "Les Miserables," and one on which the company is seeking the opinion of exhibitors, newspaper editors and the public itself. Here is a picture produced in France in some 33,000 feet, for release in four parts. In Great Britain it was cut to 22,000 feet, or thereabouts, for release in two parts. There are now in America two versions, one 22,000 and one about 15,000 feet in length. The problem facing Universal executives is this: Shall "Les Miserables" be still further cut and released as one long feature, to the possible detriment of the picture's quality, or shall Universal establish a precedent and release this picture in two parts?

* * *

OUR own reaction would be: Why not? We saw the picture last Thursday night at the Forrest Theatre in Philadelphia, at a showing arranged in connection with the Associated Advertising Clubs of the World convention. It would be, it seems to us, a pity to subject this picture to the sort of ruthless cutting that would be necessary to bring it down to the length of a single feature. Great length usually consists of unnecessary padding, in a large measure, but not in this instance. Victor Hugo's ability to invent vital and interesting characters was so strong that his novels offer an almost endless amount of material.

* * *

THE present version, made in France by Cine-Roman, has been carefully cast with excellent types, and nearly all of the characters are interesting, absorbingly so. The only cutting that would bring "Les Miserables" down to eight or nine thousand feet would be the elimination of whole sequences and several characters, which would, it seems to us, entail a considerable loss of splendid material.

* * *

THE story divides naturally into two parts, the one dealing with Valjean's early life while Cosette is a child, the other relating his adventures after he has settled down in Paris, with Cosette grown to womanhood. It would undoubtedly require no little courage to release the picture in these two parts, but we see no basic reason why it should fail of success.

Seldom has the genuine spirit of a novel been more carefully preserved than in this instance. No "comedy touches" have been inserted, and the story has not been tampered with to "fit screen requirements," the continuity writer apparently realizing that Victor Hugo perhaps knew as much or more about story telling as he himself. The backgrounds are simple and natural (and convincing), the acting brings out genuine ensemble work with no favoring of a star or featured player—and the result is something that ceases to be "just a picture." Watching it, one sees not a film but a cross-section of French life of a hundred years ago.

* * *

WHATEVER decision is reached regarding the release of this picture, we sincerely hope that it may reach the American public in such form that its good qualities are fully preserved, and [illegible] will be the case.

# PICTURES AND PEOPLE



*A sample of the gorgeous furs worn by Constance Talmadge in "The Duchess of Buffalo," a Joseph M. Schenck production released through First National*

## STARTING THE WHEELS

THE wheels of production at the new First National Studios in Burbank, Calif., have been set in motion, and work is under way at a plant covering an area of forty-eight acres, studded with buildings of concrete and steel and glass. In obedience to the pressure of Colleen Moore's slender hand, a switch moved into place and completed a circuit through which fifteen thousand volts of electricity flowed from the generator building to the carpenter shops where construction started on sets and properties for the first screen play scheduled for filming at the new plant—June Mathis' "Masked Woman."

Threading its way to the various other buildings at the studio, which cost $2,000 to erect, the "juice" carried to the incandescents in an antique iron candelabra in the living room of Miss Moore's unique Spanish bandbox dressing room bungalow, and traveled on and on along some twenty miles of wire just installed for lighting purposes alone, in addition to the six miles of conduit which have been laid underground to conduct the current to the four large stages. An event touched with drama and thrills, for the onlooker, it must have been something more than that for those officiating in its enactment. Small wonder that Miss Moore, though busy on a production at the Fine Arts Studio, found time to play this exciting role at the new studio in Burbank.



*Major Edward Bowes, managing director of the Capitol Theatre, New York City, is presented with gold sabre by Colonel Sydney Grant for distinguished service in providing entertainment for radio fans*
(Foto Topics, Inc.)



*Lola Todd, appearing in "The Bells," the initial release of the Chadwick First Division Pictures*



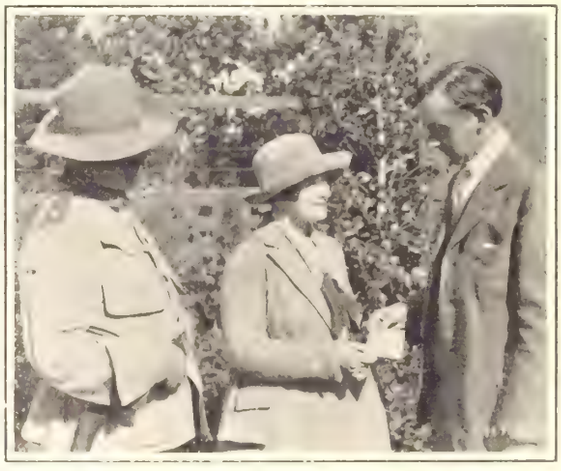
*Michael Curtis, noted Austrian director, who arrived in New York recently, will start work on his first Warner Bros. picture in the near future*

## F.-P.-L.'S NEW HOME

JESSE L. LASKY this week held open house at his office in the company's new studio on Melrose Avenue. All executives of the organization, including B. P. Schulberg and Milton E. Hoffman, took possession of their new home.



*Jerry Madden, appearing in comedies for Fox Films, gives his own impression of a seafaring man's idea of the "Charleston" assisted by his co-directors, Mark Sandrich (left) and Leslie Selander (right)*



*Mrs. Dorothy Dodd of Los Angeles receives check for $500 from Herman Hagedorn (right) for having discovered Frank Hopper (left), who has just been awarded the role of the "Living Double" of Roosevelt in "The Rough Riders," a Paramount picture*



*Ramon Navarro, now working in "A Certain Young Man" (M-G-M), entertains a fellow countryman, one of a troupe of Mexican dancers now touring the United States*



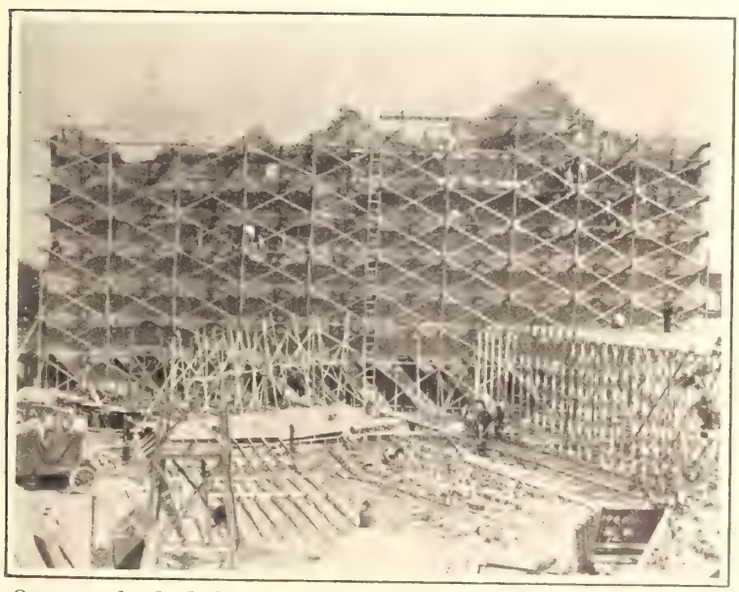
*Principals in the case of "The Lone Wolf Returns," Columbia Pictures Corporation version of the story of the same name by Louis Joseph Vance. Left to right are Freeman Wood, Billie Dove, Bert Lytell, Alphonse Ethier, Gwen Lee and Gustav von Seyffertits*

The previous day Mr. Lasky spent at the old studio, in his old office, which had suffered from the wreckers' hands. It was a day of memories, for it was on this spot that, 13 years ago, and with $15,000 capital, Mr. Lasky founded the studio, and the nucleus of the present organization activities that girdle the world.

Mr. Lasky spent several hours viewing the rough cut of what has already been filmed of "Old Ironsides," Paramount's epic of the sea, which James Cruze is directing.

## MAKING A MOUNTAIN

THE pursuit of dramatic suspense and spectacular effects sends the scenarist on flights far removed from the commonplace, and among other things frequently causes him to improve on nature itself. So long as the mechanics of stagecraft continue to grow and increase their resources, the scenarist may safely move the boundary posts of dramatic invention. We are treated to another example of the extraordinary achievements in stagecraft in the report that production officials at the Paramount Long Island Studios have caused to be built a mountain in the back yard of the Astoria plant. A search of possible locations in four southern and two northern states failed to reveal a setting suitable for the enactment of an important scene requiring a mountain ravine with a high steel bridge across, with foreground and background scenery appropriate to the action. Thereupon the studio managers decided to make their own mountains. Two hills, 120 feet long and 65 feet high, with snow-capped hills in the background, and the whole arranged so that the camera set-up will produce the effect of greater height and breadth, were thrown up on the studio lot. The bridge reproduces the span across Popolopin Creek, near Bear Mountain, New York.



*Over on the back lot of the Paramount Long Island studio they're building a mountain range for Tommy Meighan's latest Paramount picture, "Tin Gods." This is how they do it*

## JOHNNY HINES PREPARING HIS NEXT

JOHNNY HINES, his producer, C. C. Burr, and his staff of gag men, are back in New York after a week of conferences at Atlantic City, where the comedy sequences for the comedian's next First National picture were worked out. The new picture, which now bears the temporary title "The Dancing Mayor," is the work of Matt Taylor, formerly a member of MOTION PICTURE NEWS edi-



*Robert Lieber, President of First National, acts as host and general chaperone to Johnny Hines (First National star) and C. C. Burr (F. N. producer) at the Indianapolis Auto Classic*

torial staff and later a publicity and advertising director for film companies. Writing screen comedies appears to be one of the family traits of the Taylors—Matt's brother, Sam, having set the tradition by climbing to prominence as the author and director of a number of Harold Lloyd's comedies.

Among others who burned the midnight incandescents at "gag" conferences for the new picture were Charles Hines, the director; Jack McGowan, title writer, Victor Grandin, George Amy and Herbert Crooker.

## LUBITSCH CONVALESCING

ERNST LUBITSCH is recovering in Hollywood from a major operation performed in a hospital there last week. While the operation was of a serious nature, the director is reported to have weathered the ordeal nicely and barring complications will be back at the Warner studios in the near future.

The necessity for the operation manifested itself some time ago, and Lubitsch has not enjoyed the best of health for the past year. To his physicians he pleaded he could not "spare the time." But on the completion recently of "So This Is Paris," his latest work, the condition took a serious turn, necessitating immediate surgical treatment, which was entirely successful, the latest word from the Lubitsch bedside being that the director was resting easily.



*Ten years ago Colleen Moore used to watch Mike Donlin score runs for the Giants—now Mike is forgotten by the sporting world but Colleen hasn't forgotten—Mike has the studio cop's role in "Ella Cinders," Colleen's latest First National*

## FOUR IN COLOR

FOUR pictures, now being filmed, or about to be filmed at the Metro-Goldwyn-Mayer studios, will either be done entirely in color, or will have lengthy technicolor sequences.

The most important of these, probably, is "The Mysterious Island," which will be photographed entirely in color. The color process is to be incorporated with the Williamson method of undersea photography, and the tests that have been made so far are said to be startling in their beauty and effectiveness. Maurice Tournour is going to direct his production as one of next season's special productions from the M-G-M studio.

"The Fire Brigade," which Hunt Stromberg is producing, is to have a lengthy sequence filmed in color, depicting a society charity ball to raise money for an orphanage.

The opening scenes of Mae Murray's new starring picture, "Altars of Desire," are being filmed in natural colors.

It is also thought that several scenes in "Tell it to the Marines" will be photographed in color, though the final decision has not yet been made.

## "MOANA" IN SWEDEN

CARL P. YORK, general manager of Filmaktiebolaget Liberty, the Paramount Scandinavian organization, writes E. E. Shauer, general manager of the Famous foreign department, that "Moana" has scored one of the greatest successes of any picture released there by the company in months. No picture ever released in Sweden, he says, has received more complimentary notices from the press of Stockholm. A special showing was arranged at the Olympia for the Riksdag, or Parliament, foreign ministers, government officials and leaders in the art and business worlds. The Robert J. Flaherty epic of the South Seas was enthusiastically received, as also was the announcement that the organization was presenting a print of "Moana" for the archives of the National Museum of Natural History.



*Director Scott Sidney is using an "Action Still Camera" in filming "The Nervous Wreck" (P. D. C.). This camera makes it possible to obtain "stills" without stopping the action of the picture*

## THE LATEST BUMPER

ONE publication to which we always look forward with more than ordinary interest is *The Bumper*, the official scandal sheet of the British Motion Picture Advertisers. The June issue is at hand, and as usual is edited in a breezy and good humored vein that might well be copied by many a house organ—if so fragile a thing as humor could be copied. Our contact with The Bumpers was limited to one luncheon last summer in London, but an issue of *The Bumper* never fails to revive the atmosphere and spirit of that lively organization, which is the thriving cousin of the Wampas and the Ampas.

## ALICE IN CUBALAND

ALICE CALHOUN postcards from Havana that she is having a wonderful trip and finds the country fascinating. Just to make you all jealous, we are going to reprint here the sales copy on the card:

"Havana, luxuriant with tropical foliage and brilliant flowers, gloriously warm, offers every opportunity for pleasant recreation; ocean bathing, swimming, sailing, golfing, tennis, polo, motor-boating, deep-sea fishing, motoring, and races of international importance."



*Thelma Daniels, latest addition to the ranks of the Christie girls, who is now playing in a forthcoming Educational-Bobby Vernon comedy, illustrates a scene from "The Compleat Angler"*

## ILLUSTRATIONS FOR TITLES

THE necessity and the reason for those little illustrations used as a border for many of the titles in dramatic productions has been explained by Charles Sarver, title editor of *Fox Films*. Formerly these illustrations were used chiefly on comedies, but of late they have appeared in many dramatic productions and achieve a definite purpose according to Mr. Sarver.

It has been observed that small illustrations on descriptive titles aid greatly in holding the attenion of the fan who is a rapid reader. After reading the title, the interest of the more alert patron might wander from the theme of the picture story, while the title is held on the screen for the benefit of the slower readers. These small characters drawn on the title card illustrate some of the action that has gone before or

interpret the action expressed by the printed title, but they never anticipate any of the action that is to follow. Neither are they used on spoken titles except in the comedies.

## MARY'S GIFT

CRIPPLED and sick children, inmates of the Berlin Charité, Berlin's oldest and largest city hospital, were entertained with a program of motion picture comedies and other pleasant subjects, recently held in the institution itself. The event, though a common occurrence in this country, is said to be the first of its kind to take place in German hospitals. The projection machine, now the property of the hospital and one of the finest manufactured by German makers, was the gift of Mary Pickford, during her visit at the German capital with her husband, Douglas Fairbanks.

The presentation at the Berlin Charité was attended by a delegation of American and German physicians, and was under the auspices of Professor Theodore Brugsch. The practice of showing pictures at regular intervals to the inmates of hospitals, and particularly at children's hospitals, is certain to become a general practice in Germany as it has here. With her gift to the Berlin Charité, therefore, Miss Pickford participated in furthering a movement in which the motion picture performs one of its noblest functions.



*"Pomp and Circumstance" at the opening of Columbia Pictures' new exchange in Detroit. Left to right are C. H. McGowan, of the home office in New York, Mayor John W. Smith, of Detroit, and A. W. Bowman, local ex-manager*

## A WELCOME FOR MURNAU

WITH a festive program mapped out well in advance, the Fox Film officials at the New York Headquarters, prepared to welcome to these shores Dr. F. W. Murnau, German screen director, who will make his first picture in this country for the Fox company at the studios in California. Murnau is making the trip aboard the S. S. *Columbus*, scheduled to arrive in New York, Friday, July 2. He will be honor guest at a luncheon given by the steamship company aboard the *Columbus*, an affair to be attended by motion pictures critics, shipping officials and ship news reporters.

Dr. Murnau will leave New York on July 8th for the coast, where everything is in readiness for his first American directorial effort. He will make a screen version of "A Trip to Tilsit," a novel by Hermann Sudermann, with George O'Brien in the leading male role. On the day before he leaves for Hollywood, the director will be guest of honor at a reception and dinner at the Ritz-Carlton Hotel in New York, an affair which will be attended by prominent men and women in all walks of life.

## BILL McGRATH MOVES UP

WILLIAM J. McGRATH, who has been connected with Associated Exhibitors for the past ten months, this week moved into his new office as the head of the Advertising and Publicity Departments. Before joining Associated, Bill spent four years with Fox Film Corporation. His experience dates back to the early motion picture days when he was publicity chief for several of the pioneer companies.



*The Indians dubbed William Boyd "Chief Air Music" after Boyd had demonstrated radio to them between scenes on "The Last Frontier," a Producers Distributing Corporation production*

## TO TRAVEL ABROAD

BLANCHE SWEET, immediately she finishes the role of Dora in Marshall Neilan's Paramount production, "Diplomacy," will sail for Europe. In England she will appear in a picture under the direction of her husband, Mr. Neilan. She will be away from Hollywood for at least six months and may decide to spend a year in traveling, as soon as she completes the Neilan picture in London.

This is Miss Sweet's third trip to Europe. The first time was a pleasure jaunt in 1920 and the second, in 1923, being purely for business, when she played the lead in two Neilan pictures, filmed in England.

## PATHE OUTING

FIVE hundred Patheites, their families and friends, went down the bay last Saturday on a specially chartered steamer to Glen Cove, L. I., on their annual outing. A luncheon was served on the boat and following a baseball game in the afternoon between the married men and the Pathe Roosters, foot and novelty races and tug-of-war contests between both the men and women of the Pathe Home Office and the employees of the New York branch, a shore dinner was served at Karatsonyi's, near Glen Cove. Entertainment features and dancing followed the dinner, after which the party returned on the boat.



*A family picture showing the home life of the King of Wild Horses; left to right, the equine actors are Lady, Lady Pep and Rex, all of whom appear in "The Devil Horse," produced by Hal Roach for Pathe*

# Loew Declares Difficulties Abroad Due to Misunderstanding of Our Motives



Marcus Loew

MARCUS LOEW returned to New York this week on the *Leviathan* from a vacation in Europe during which he talked with the newspaper writers, cinema writers, editorial writers, etc., of Great Britain.

In discussing the situation in Europe at present Mr. Loew said that he believed much of the misapprehension abroad was due to the fact that foreign nations felt that America was trying "to hog the foreign market." "Take England, for instance," he said. "I found that most persons antagonistic to American pictures failed entirely to realize the reason for their antagonism. They were apparently laboring under the delusion that the United States was trying to hog the entire foreign market.

"I made it a point to meet the newspaper writers of Great Britain—editorial writers, cinema writers, and so forth—and I found that the whole situation between the American producers and the British newspapers was purely a matter of misunderstanding.

"I found that the popular idea was that America was out to 'hog it all.' I pointed out to them, and I said that I knew it honestly that I believed they would be much happier and contented, if they looked the situation fairly in the face.

"The point I made was this: The newspaper men feel very patriotic. I pointed out that the newspaper man doesn't feel any more patriotic than the theatre owner and the exhibitor. Neither one of them ever really will be happy until British films are shown predominantly in British theatres.

"So I asked them to meet the situation as it was. I explained that the public would not pay money to go in and see British-made films in British theatres, when British producing companies were making so much poorer photo dramas, and spending so much less pains and time on them, than we are.

"I also made it clear that, with all the theatres we own in this country and abroad, that nobody could be happier than I would be to have them producing successful pictures in England. I would be so glad if they would. The whole English situation is purely up to the producer."

Loew was asked the real inside of the situation as it affected Great Britain and the United States. He said:

"I think they are making a great mistake over there in that they are charging too much money for admission. They are not making the showing of pictures so popular in England as we have made them here.

"In the last analysis, I can truthfully say that the British exhibitor will not be truly happy until he can show a truly British film to his audience. And the newspaper reviewer will be with him. I would like some of those British films for my theatres."

## Iowa Theatre Exhibitors Hold Organization Meeting

The Iowa Theatre Exhibitors held a meeting Tuesday, June 29th, at Hotel Savoy, Des Moines. The meeting was called by B. Van Dyke, president, and E. P. Smith, manager. Much effort has been put forth to organize the exhibitors into a strong and co-operative association and it was to further this program that the above men called the meeting in the interests of the exhibitors in Iowa.

John Walker, of Osceola, a member of the board of directors of the Iowa Theatre Association, assisted in planning the meeting. The second publication of the Bulletin of the Iowa Motion Picture Theatre Owners was sent to all theatre owners in the state. The bulletin will grow as the organization grows and will aid in cementing together a strong Iowa association.

Miss Josephine Baumgartner is the new assistant secretary of the Iowa Theatre Owners Association with offices at 214 Iowa Building. Miss Baumgartner, for the past two years, has been with the American Bond and Mortgage Company. The association feels very fortunate in securing her services.

## Duty Increase Bill Is Now Before Australian Senate

A bill to increase the general duty on motion picture films imported into Australia from 1½ to 3 pence per linear foot has been passed by the Australian Senate and is now before the House of Representatives, according to a cabled report to the Department of Commerce from the Trade Commissioner at Sydney.

It is understood, the report comments, that there is considerable opposition to the increase among Australians, who believe it is doubtful whether the bill will be approved by the lower house. No change is contemplated in the treatment of films from the United Kingdom, which now are admitted free of duty.

## F. P. Canadian Corp., Ltd., Reorganization Denied

Official denial has been made of the rumor in Canada that Famous Players Canadian Corporation, Ltd., Toronto, has been reorganized. It was rumored that several Canadian associates of N. L. Nathanson, managing director of the company, had disposed of their interests but this is said to be far from the exact case. As a matter of fact, it is stated that several, particularly Messrs. Bickell and Sheppard, are actually largely increasing their holdings in the company.

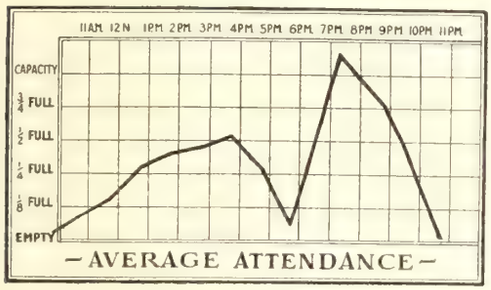
## Davis-Adams Company Is Formed

The Davis-Adams Pictures Corp. has been incorporated at Albany with $20,000 capital, with the following incorporators: J. Charles Davis, 2nd, Attorney J. D. Brown, and J. K. Adams.

The company will have seventeen features and a number of short subjects for state right distribution. J. K. Adams will be vice-president in charge of distribution, and Mr. Davis will be vice-president in charge of production. The name of the president will be announced shortly.

# Michigan M. P. T. O. Warning To Theatre Investors

## Carries Campaign Against "Bootleg" Houses to the Public in Newspaper Advertising—"Clean-Up Days Have Passed"




Graph showing how attendance fluctuates at motion picture theatres. From the advertising campaign conducted by the Michigan M. P. T. O. addressed to theatre investors

THE Motion Picture Theatre Owners of Michigan are carrying their campaign against theatre overbuilding to the public.

The organization, under the direction of H. M. Richey, General Manager, is telling theatre investors: "Be careful where you put your money." And the warning also says: "Before you invest—investigate."

This campaign is being carried on in the Detroit newspapers and by circulars distributed direct to the investing public.

It is confined to the situation in Detroit; but the application is country-wide, and because of this fact, MOTION PICTURE NEWS reproduces the circular for the use of exhibitors or exhibitor organizations elsewhere. It begins this way:

*"Anyone Can Build a Theatre—The Problem is to Make It Pay,"* and continues:

"Detroit is in danger of unwarranted theatre expansion.

"In the interest of protecting prospective investors, lot owners, bankers, reputable real estate operators, loan companies, etc., from promoters who know nothing about the business but who are forging ahead with new theatre enterprises which have no chance to pay commensurate dividends, this caution is issued.

"This warning is not intended to discourage legitimate and necessary expansion. It is written and intended to show the importance of basing any prospective theatre investments upon a careful study of facts, location, overhead costs and, most important, the possibility or probability of securing first-class motion picture and vaudeville attractions.

### *The Situation in Detroit*

"At the present time there are 177 theatres in Detroit, with a total seating capacity of 150,703. Also, at the present time, there are proposed or actually under construction, 31 additional theatres, with an additional seating capacity of 45,000, making a total of 208 theatres with 195,703 seating capacity.

"As compared with Chicago, which is three times the size of Detroit, this city has more theatres than Chicago, and it is a known fact among theatrical people that Chicago is badly over-built and over-seated. In fact, so serious is the situation there, that there are theatres that have had to postpone indefinitely opening up because of inability to secure enough quality pictures. Yet, proportionately, Detroit now has more theatres than Chicago.

"Here are some interesting figures: Detroit's downtown theatres, when all are completed, will have a total seating capacity of 175,000 per week, figuring one performance daily. With each theatre running five shows a day there is available in the downtown motion picture theatres alone enough seats for 875,000 people, or nearly three-quarters of the residents in the city of Detroit, each week if they all attended the downtown theatres. Add to that the legitimate and vaudeville houses and one can get some conception of the situation. Yet the downtown theatres are the big minority of the total number in the city, the majority being in the residential neighborhoods, where similar conditions exist.

"Far less than 20% of the people attend motion pictures predicated on the above basis. Yet the average theatre that can get five capacity audiences each week is doing very well.

### *What Does It Cost to Build?*

"There was a time when it was possible to open a "store theatre" on a small investment and have it become financially successful, but those clean-up days in the motion picture business have passed. Only those who pioneer in any successful enterprises are usually the ones who have the opportunity for the big profits.

"Now the business has settled to a fixed and surprisingly small return on the invested capital.

"It costs from $350,000 to $2,000,000 to build a first-class theatre, dependent, of course, on the location and size. Add to that the cost of equipment, upkeep, orchestra, stage hands (if a combination house, operators, vaudeville, film rental, advertising, heat, light and power, depreciation, insurance, salaries, interest on invested capital, and realize that it takes a community of 25,000 people in Detroit to support a 1,000-seat theatre to show an average profit.

"Most of these figures are for a large 'key' house, the leaders in the district. The possible gross business of a small neighborhood house, because of high rent and cost of operation, prevents anything but a very small profit.

### *But What of the Attractions?*

"Everything being equal, it is not so difficult to construct a theatre building. The next important thing to a prospective investor is attractions.

"There are about 500 pictures released each year for distribution in Detroit. Less than 300 of these are of a quality to get major downtown or neighborhood runs. Naturally every first- and second-class production is tied up with some kind of a known outlet. In considering the erection of a theatre the first question therefore is: 'Will you be able to get the class of pictures necessary for its successful operation?'

"This is the question you should ask first, and it should be asked to some successful and experienced theatre owner in whom you have confidence. Any one of them will be glad to assist you in securing the information authentically and impartially."

## Laemmle Rallies from Operation

### Universal Chief Stricken at Sea and Rushed to London

CARL LAEMMLE, president of the Universal Pictures Corporation, who left for a vacation in Europe last week, was suddenly stricken aboard the S. S. Berengaria on the way over and had to be landed at Southampton and rushed to London for an emergency operation. He was operated upon in a London Hospital at midnight, June 29, after a journey by special car from Southampton. An abscess and his appendix were removed.

Cablegrams received at the Universal home office stated that the results of the operation were highly satisfactory and that the film chief is rallying better than expected. With the Laemmle party, originally bound for Cherbourg and the Continent, are his brother and sister-in-law, the Siegfried Laemmles, his children, Miss Rosabelle and Carl, Jr., and several Universal associates.

The operation was performed in a private sanitarium in London and was complicated by the presence of an internal abscess, discovered while probing for the appendix. Laemmle's rapid improvement and the comfort with which he is resting is believed to assure his speedy recovery. It is not thought he will be kept in London more than four or five weeks.

# Says Financing Films is Not a Gamble

## A. H. Giannini Declares He Has Lent Millions to Producers Without Loss of a Nickel; Well Known Banker Discusses Credit Policy

"I HAVE lent millions to motion picture producers and have not lost a nickel," Dr. A. H. Giannini, head of the Bowery and East River National Bank, and for the past fifteen years prominently associated with the industry as a financier of important production enterprises, declared in an interview published this week by *The Wall Street Journal.* Due to his experience and intimate knowledge of the subject, special significance attaches to Dr. Giannini's statements regarding the picture industry as an investment field—which, according to *The Wall Street Journal,* is generally considered by bankers to be one of the most speculative of industries.

Relating the circumstances which brought about his first contact with motion picture financing, Dr. Giannini said that the proximity of his banks with the industry in California was probably largely responsible. With regard to his financing policy, Dr. Giannini is quoted by *The Wall Street Journal* as follows:

"We have been running our financing on the principle that motion picture companies should get as low rates as any other kind of business could get under similar conditions.

"The worst failures in the motion picture industry have been due to the excessive rate they paid for their money. The loan shops have been taking often more than half the profits. They still have too much of a hold on the small companies. When one of them walks into a business in which we are interested we walk out, and withdraw our credit."

Asked if financing the film industry didn't rest upon less tangible security than financing grain, furs or other commodities, Dr. Giannini replied:

"No, there are assets and pledges of which a banker can gauge the value.

"Any of the half-dozen big motion picture companies which come to us for credit get it at once on their notes. They need not give us any explanation of what use they intend to make of our money.

"If a film is offered me starring 'Doug.,' 'Charlie,' 'Harold,' or any of the dozen other leading actors, I know that it is as good as cash and that the theatres will come to me for it without my having to go outside the door. A recognized star, a successful director have a definite market value. Where I am in doubt, I call up any of half-a-dozen theatre managers and can get an immediate rating.

"A bank should finance only pictures where actor and producer have a recognized standing at the box office.

"In most instances I insist on a release contract. This is not necessary with big companies, because they combine production with exhibiting. Sometimes it is the producer who comes with a contract showing that he has an outlet for his picture once made. Sometimes a distributor seeks credit to help finance a picture arranged with a producer along lines he knows his exhibitors will take."

Dr. Giannini said he conforms rigorously in motion picture financing to standards set by the Clearing House and state banking regulations. Credits are limited usually to three to six months, with a year the outside limit. A borrower must prove that he has a going concern and can show consistent earnings, and makes a statement conforming to general banking standards.

"Opposition to motion picture financing in bank inspecting circles until a couple of years ago was intense," continued Dr. Giannini. "The Clearing House and state bank inspectors were most severe. Even some of our own directors wavered. But I pointed to the crisis of 1921 and declared that Charlie Chaplin film or one of this class, was even more of an immediate market asset than government paper.

"We had some hot arguments. But I persisted. Joseph Schenck was elected to our board, and his brother to that of our other bank and now together I have their combined professional support.

"In a short time we convinced the inspectors that motion picture companies met their debts as promptly as did other kinds of industry."

### Seider to Retire as Business Manager

JOSEPH M. SEIDER informed the Administrative Committee of the M. P. T. O. A., at its recent meeting, that he wished to retire from the Business Managership of the organization September 1. His resignation was tabled, but it is understood that Mr. Seider will adhere to his determination.

He will continue as Chairman of the Administrative Committee and devote his attention to the major problems of the organization and his private business. An office manager will be appointed to take care of the detail at National Headquarters.

# Free Shows Again Disturb Exhibitors

## Practice Flourishing in Many Small Towns in Northwest and in Michigan Despite Theatre Owners' Efforts to Stop It

FREE shows are again making their appearance in a number of small towns in the Northwest and in Michigan despite the complaints of exhibitors to distributing exchanges and the law relating to itinerant shows, in which free shows usually fall, by virtue of the fact that they usually are presented on the street or in a park without ample fire protection.

Minnesota is again reported to be feeling the effects of free shows, notably at Isanti and Delavan, with Kirkhoven business men sponsoring free presentations. Halloway started the season with free shows but these were scheduled to be discontinued, following cancellation of service. At Isanti, pictures are projected on a building, with a collection box, used as an excuse to cover the admission clause of contracts.

Wishek, Kulm, Walcott and Rollette are among North Dakota towns where free shows are being offered. Wishek's shows are being presented at the Lyric, operated by E. H. Cook.

Raymond is the only South Dakota town where free shows are reported, although arrangements were being made to offer them at Henry and a number of towns in the vicinity.

Free shows are thriving in Nebraska, according to reports, with Belden, Hartington, Palmyra, Hickman and Bennett among towns where free shows already have gained foothold.

*Greater Amusements* states editorially: "Free shows are getting by in the territory, largely because they are operating under cover. In most instances, distributors supplying service to free shows, are doing so unwittingly, laboring under the impression that films contracted for are for showing in regularly-licensed theatres."

In Michigan, many of the free show towns are within a radius of 10 to 15 miles of a town where a movie theatre exists, and it is this exhibitor who suffers most. Summer business, naturally falls off, yet he is almost forced to close down completely with a nearby town showing free outdoor movies.

The free show towns start off with their first program, which consists of a five-reel feature and two-reel comedy, about May 1, and continue until some time in September, or as long as weather conditions permit. Some of them have even gone to the trouble of either renting or erecting a cheap building so as to show free pictures throughout the entire year.

Among the towns offering free shows are, Howard City, Deford, Caledonia, Sherwood, Elkton, Corunna, Morrice, Trufant, Morely, Leonidas, Kent City, Sand Lake and Rockford. The average population of the towns mentioned is about 500, with drawing power of as many as 1,500 people.

### $25,000 Blaze Razes Opera House, Houtzdale, Pa.

A loss of $25,000 was incurred when fire destroyed the Opera House in Houtzdale, Pa., a motion picture theatre owned by Thompson Brothers. A number of films and projection machines were ruined in addition to destruction of the building. The loss was partly insured.

# Widespread Piracy of American Films

## Organized Distribution of "Duped" Pictures in Several Countries—Copyright Agreements Sought to End Evil

THE immediate need for a separate copyright agreement with Poland and eight other European and Oriental countries is declared to be of vital importance to all American producers distributing their films abroad. The successful growth of the export film trade cannot be effected unless American pictures are protected against the unfair competition of pirated films in the countries having no copyright agreement with the United States, according to film distributors who are actively in touch with foreign conditions.

There has been a large and systematic distribution of pirated films in Central Europe for the past several years and American distributors have been losing thousands of dollars annually. Recent reports made to foreign distributors in New York and to the State Department by representatives of American producers abroad, particularly in Poland, Russia and the Balkan States, have supplied further information about the strongly organized and widespread piracy of valuable American motion pictures.

### *Warsaw Center of Activity*

Behind the melodramatic newspaper accounts of the altercation between Miss Rosecan of Pathe and the film pirates in Warsaw, Poland, a few weeks ago, there is a business story of great interest to the American producers who release their pictures in these countries. According to a foreign film man, who has just returned from Poland, and also from the American correspondent's news dispatches from Warsaw, Miss Esther Rosecan, a representative of Pathe, has forwarded to Washington a list of the pirated films she had discovered being shown in Poland.

Miss Rosecan is the sales agent of Pathe Exchange, Ltd., in Poland and the Balkan States, and has been conducting her investigations for the past several months. While American companies have been trying to establish legitimate distribution in Poland, with its more than twenty million theatregoers, pirated editions of several of the most popular American pictures were being shown promiscuously throughout the country. In her investigations the Pathe representative discovered that prints being shown legitimately in Paris and Warsaw were being stolen, a "dupe" negative made and then prints made to supply the demand in Poland, Russia, Turkey, the Balkan States, Greece, and, on a smaller scale, Bulgaria, Persia and Egypt. None of these countries have a copyright agreement with America.

The necessity of a copyright agreement with Poland was argued before the Committee on Patents in the House of Representatives last April. America did not sign the Berne convention last year, so that in order to protect both American and Polish films it would be necessary to draft a separate copyright agreement with Poland and also with each of the countries in which there have been evidences of film piracy. At the hearing in Washington it was brought out by an expert on International copyright law who appeared before this committee that "The Kid" had been copied and shown throughout the world. This was said to be the worst example of the extent to which this piracy has developed. Later pictures have only been pirated in a few countries.

### *Seek New Agreement*

In order to obtain an agreement such as the film producers desire it would be necessary to violate a long-standing precedent of the State Department. As the request for a copyright agreement must come from the other party, it would be necessary for the request, under normal procedure, to come from the Polish Government. Major F. D. Herron, of the Hays organization, who was actively interested in the April hearing, has been coperating with the Polish Legation in Washington, towards this agreement. This subject undoubtedly will come up at the next session of Congress. In the meantime, Major Herron has been assigned to confer with the Polish Minister and work towards obtaining the new copyright agreement. It is understood that Polish films would be protected by fair treatment in this country should this agreement be signed for the protection of American films in Poland.

Among the recent cases of film piracy known to foreign distributors here were several of the Harold Lloyd comedies, which have been copied and exhibited under different titles in Poland, Russia and Turkey. No definite information about the pictures of other producers being pirated recently is contained in the Warsaw dispatches. Last Winter there were several instances reported in which Paramount films and Pathe films were exhibited by others than the accredited agents or exchanges. The product of Famous Players-Lasky, First National and Metro Goldwyn Mayer films distributed in Poland and the Balkans by Fanamet. Fox Film Corporation have their own exchange there, but most of the other companies release in this territory through local agents.

### *Pirates Openly Compete*

Copies of the Polish film trade papers received by the foreign departments of New York distributors and also by the Hays organization, contain editorial references to this condition of film piracy. In several of the articles this practice has been upheld, so that the pirates are said to be openly competing with theatre owners who buy their films from the legitimate American agents. Polish film circles have expressed their displeasure repeatedly because America refused to sign the Berne convention last year. All of which, together with the articles against the "American invasion" of the film market, has strengthened the position of those supplying the trade with the "duped" and pirated copies of the latest pictures.

According to the New York *Times* correspondent in Warsaw, criminal proceedings instituted against pirated pictures failed because the courts demanded positive proof that the negatives from which the illegitimate prints are being made, were stolen directly from the laboratories of the producing company in New York. This, of course, in most cases, was found to be impossible.

The only hope the American producer seems to have is through the cooperation of the Polish Government with our State Department, and this is the goal for which the Hays organization is reported to be striving.

### *"Gold Rush" Pirated*

In the current issue of *La Cinematographie Francaise*, one of the editors reporting an interview with Mr. Stivel, director of the "Standard-Films" of Bucharest, mentions a recent case of actual film piracy in that country. According to Mr. Stivel, who is said to be one of the best known personalities in the Roumanian film market, there was shown for seven days in Bucharest a pirated copy of the United Artists production, "The Gold Rush," starring Charlie Chaplin. This film, he said, was shipped in from the north and rented at what he termed "a reasonable price."

## More Tax Repeal Bills Appear in Washington

ANNOUNCEMENT by the president that the treasury would have a surplus of approximately $390,000,000 at the close of the fiscal year on June 30th led to the introduction in Congress last week of a number of bills providing for the repeal of admission taxes and other reductions.

Under the terms of a bill introduced by Senator Copeland of New York, all individual taxpayers would be allowed a credit or refund of 25 per cent of the taxes paid upon 1925 incomes. The bill further directs the joint congressional committee on internal revenue taxation to conduct an immediate investigation to determine the surplus available on June 30, and on or before November 1, next, to report to the house committee on ways and means, recommending the reduction or repeal of the admission tax and such other reductions as may be found possible under the surplus, such reductions to take effect January 1, next. A similar measure was introduced in the House of Representatives by Congressman Jacobstein of New York.

## Crooks Deplete Theatre Safe of $3,000 After Show

Bandits plundered the safe of the Douglas Theatre, 640 Lenox Avenue, New York City, of $3,000 last Sunday night. The thieves waited, the police believe, until the theatre was locked for the night. Then they emerged from their hiding places and admitted into the building their fellow confederates who were equipped with burglar tools. It was easy work for the cracksmen to drill a series of holes near the combination lock and rip it off by means of a "can opener." Detectives are working on the case.



P. C. Taylor

## F. B. O. ESTABLISHES EXCHANGES in Six Cities in Canada; Taylor to Direct

FILM BOOKING OFFICES will hereafter distribute its product in Canada through its own exchanges, which at present are located in six cities of the Dominion under the name of Film Booking Offices of Canada, Ltd. Joseph P. Kennedy, new head of F.B.O., is responsible for this forward step. The Canadian exchanges will be under the supervision of P. C. Taylor, Canadian district manager for the company.

This is one of a number of forward steps taken by Joseph P. Kennedy, the new head of F.B.O. One of his first moves, after assuming charge of F.B.O. last February, was to obtain a membership in the Motion Picture Producers and Distributors of America, the Hays organization. Will Hays at once found a place for Kennedy on his Board of Directors.

The acquisition of Edwin C. King, who had been in charge of the Paramount studio in Long Island City, to be production chief at the F.B.O. studio on the West Coast, was another important accomplishment.



Harry M. Crandall, executive vice-president of the Stanley-Crandall Company of Washington

# Explains Stand on F.P.L. Case

### Commissioner Thompson, Opposed to Rehearings, Says There is Sufficient Evidence to Decide Issue Now

THERE is already sufficient evidence in the record to warrant the issuance of an order against Famous Players-Lasky, it is declared by Commissioner Huston Thompson in a statement explaining his opposition to the taking of additional testimony, recently ordered by the Federal Trade Commission.

It is further declared by the commissioner, who, with Commissioner Nugent, opposed further delays in settling the case, that seven years have elapsed since the case was initiated.

The commissioner also opposed further delay on the ground that it would mean that he, for one, would never have a vote as to the commission's decision, since his term of office expires in September of this year.

"This case was docketed as an application for complaint on December 10, 1919, after preliminary investigation," the statement continues, "since that time the commission has taken evidence all over the United States to the extent of 17,264 pages and has spent approximately $73,601.28 during a period of six years.

"I am opposed to the granting of that part of the motion to open the case to take further testimony regarding block booking and theatre ownership since, in my opinion, the evidence and the findings of the examiner already show a tendency toward monopoly, a substantial restraint of trade, full line forcing and tying contracts contrary to law.

"Three years ago I stated before a congressional committee that it had been freely bruited about the country and throughout the motion picture industry ever since this case was started, that final action would never be taken resulting in the issuance of an order. That statement has become literally true, so far as my vote is concerned, since my term expires September 26."

## W. C. Patterson Resigns Atlanta Theatre Post

ON July 3rd, Willard C. Patterson will terminate his managerial administration of the Metropolitan Theatre, Atlanta. This step will bring to an end his association of ten years with Sig Samuels in two different theatre enterprises. John Grovo, one of the best known theatre men in the South, will succeed him at the Metropolitan.



Willard C. Patterson

Commenting on his resignation, Patterson said: "It is with genuine feeling that I leave the Metropolitan, it is with keener regret that I conclude the long association with Mr. Samuels. My leaving the Metropolitan will in no way affect the policy of that theatre; it simply means that I will form a new connection which is broader in scope."

Immediately upon leaving the Metropolitan, Patterson will take a short rest and motor through the mountains of North Carolina for a brief vacation. He has but recently recovered from a serious operation. Announcement of his future plans is expected to follow immediately upon his return to Atlanta.

## Promotions Within Paramount Dist. Dept.

J. J. Unger, former manager of the Paramount New York exchange, has been appointed assistant district manager, with Earl N. Sweigert succeeding him at the New York branch. Thomas Murray has been appointed manager of the Brooklyn exchange.

## Harry M. Crandall Recuperating From Operation

Harry M. Crandall, executive vice-president of the Stanley-Crandall theatres in Washington, D. C., and vicinity and founder of the theatres bearing his name in that territory, underwent an operation on Monday, June 21st, in Garfield Hospital in Washington, D. C., for chronic appendicitis. He has been a sufferer from that ailment for a considerable period. He is convalescing rapidly and is expected to return to his official duties within a fortnight, having left the hospital and returned to his home but six days after the operation.

The title of Supervisor of Theatres has been bestowed upon John J. Payette, formerly assistant general manager of the Crandall Theatres in Washington, D. C. Payette will continue to control bookings and presentations for all of the houses of the company.

This assignment is the result of Crandall's retirement from active participation in the departmental affairs of his business organization with a view to devoting his time to the further expansion of the Stanley-Crandall possessions in the Washington region. Joseph P. Morgan, general manager, has taken over many of the duties previously performed by Crandall.

## Loew Circuit Planning Anniversary Festival

THE Loew Circuit of theatres, now boasting an international scope, is planning a celebration during September, in honor of its twentieth anniversary. The festivities will continue throughout the month and be observed in the Loew Theatres in Canada, Cuba, England, France, Germany, Egypt and Australia as well as in this country. Loew returns from Europe July 1, at which time all plans for the coming jubilee will be laid before him and N. M. Schenck, general manager of all Loew theatre properties throughout the world.

## Kingograms Man Lost in South America

It is feared that the Kingogram newsreel expedition to British Guiana and the jungle of Venezuela may have met disaster, as Desmond X. Holdridge, cameraman, has not been heard of since early in May this year. G. O. Holdridge, U. S. Fidelity & Guarantee Company, Baltimore, Md., father of the young man, has made appeal for aid to Willis G. Cask, American minister at Caracas, to find some trace of his missing son. A cable sent from Ciudad Bolivar, Venezuela, asking for funds was the last word received by the distracted father. He since learned that George Robinson, companion of young Holdridge on the expedition, had been stricken with yellow fever in the South American jungles with a party of Indian guides. Leaving Robinson with the Indians, Holdridge made his way to Ciudad Bolivar, where he sought the aid of the American Consular Agent.

The editors of Kingograms have heard nothing from Holdridge since May, when his first shipment of film for releasing through Educational arrived.

## Jack Matthews, Exhibitor of Northern New York, Dead

Jack Matthews, well-known exhibitor in northern New York and owner of the Plattsburgh Theatre, died suddenly last Monday, of heart trouble. Among the bearers at the funeral were H. C. Bissell, local manager for Universal; Ray Smith, salesman in the same exchange; Jack Krause, local manager for Associated Exhibitors, and James Dermody, of the Fox exchange. Word of Matthews' sudden death was telephoned from Plattsburgh to the Universal exchange, and transmitted to the exchange managers who were present at the meeting of the Albany Film Board of Trade.

## F. P.-L. Stockholders O. K. Board Action

AT a special meeting held June 25th, the stockholders of the Famous Players-Lasky Corporation sanctioned the action of the board of directors in declaring a two per cent stock dividend, payable August 10th to stockholders of record June 30th, and the action of the board in permitting stockholders to subscribe to one new share of stock for each two shares held on June 30th at $107.49 (the 49 cents is the accrued dividend). The right to subscribe to the new stock expires July 23rd, 1926. The stockholders also authorized the increase of common capital stock from 450,000 to 1,000,000 shares. When the two moves first mentioned are put into execution there will be issued and outstanding 574,447 shares of common stock.

It was reported this week from Chicago, that Famous Players-Lasky will control a two-thirds interest in the Balaban and Katz Corporation and that the same corporation would act as a buying unit for all Paramount theatre aquisitions of the future.

## Expenditures In Reorganization and New Property Account for Warner "Loss"

THE Warner Bros. financial statement, compiled recently by the Price Waterhouse Company, does not truly reflect the company's condition, as the expenditures, incidental to the reorganization of the company after its acquisition of Vitagraph, and its purchase of a seventy per cent interest in the Vitaphone, have been written off, Warner officials declare.

In explaining the net operating loss for the year ending March 31, of $1,337,826.05, the statement shows that since the taking over of Vitagraph most of its franchise holders have been bought out and Warner Bros. has been writing contracts direct with exhibitors.

"The major loss for this period may be attributed to the selling expenses in respect of unplayed contracts which have been written off and to the expenses incidental to the change in the company's method of conducting its business. While the books may show an operating loss, much money has gone toward building up the future assets of the company," says Warner Bros.

"The period of reorganization and of loss has come to an end and our stockholders can look forward to large earnings in the future," says Harry M. Warner, president of the company.

# Midwest Golf Tourney Winners

### Approximately One Hundred Distributors and Exhibitors Participate in Contest

THE Midwest Film Golf Tournament, which was played over the number one and two courses at Olympia Fields Country Club, Chicago, on June 25th, was greatly enjoyed by over one hundred film men and exhibitors who participated.

The champion of the day was Aaron J. Jones, who received a silver loving cup for low gross, scoring 179 for 36 holes. Ted Meyers won the low net prize and was presented with a complete golf set.

Following is the list of other prize winners: Asher Levy, silver loving cup; R. E. Beck, pair registered golf sticks; J. O'Connell, suit of clothes; Mort Singer, golf sweater and socks; Frank Ishmael, set of registered golf clubs; Frank Schaefer, pigskin cigar case; Fred Nortman, silver cocktail shaker; C. E. Beck, set of registered golf clubs; L. A. Rozelle, silver cocktail platter and cups; Le Roy Alexander, silver cocktail shaker.

The low net foursome for 36 holes was won by Max Ascher, Ben Cohen, L. P. Newhafer and L. A. Rozelle, each man receiving a silver flask.

Roy Nolan won the booby prize for the largest number of strokes on one hole and was presented with a big rubber ball.

The least number of putts on 36 holes was won by Roy Alexander, Harry Graham and Frank Schaefer.

Those who topped the list among the thirty handicap players include Adam Dernbach, J. Wall, Ted Schlanger, Charles Ryan, Arthur Mayer and A. Jackamic.

Len Ullrich acted as toastmaster and presented the winners with their trophies.

The tournament committee, who worked hard for the success of this event, included L. A. Ullrich, Chairman; W. E. Burlock, Secretary; C. E. Bond, Treasurer; J. J. Sampson and Tom Greenwood.

Generous contributions in cash or handsome trophies were donated by the following: E. F. Albee, All-in-One-Golf Club Company, Ascher Brothers, Balaban & Katz, Balaban & Katz Midwest Theatres, Beverly Bayne, C. E. Beck, Harry Block, Capitol Film Exchange, James A. Coston, Cecil B. De Mille Pictures, E. B. Deming, B. W. Dennison, Educational Pictures, Exhibitors Herald, Famous Players-Lasky, Film Booking Offices, First National Pictures, Fox Film Corporation, Fox Film Company, Gifford's Covent Golf School, Golfers Magazine, Great States Theatres, S. Greiver, Herman, Mandis & Bogin, Chester Horton Golf School, Inspiration Pictures, Fred S. James, Jones, Linick & Schaefer, Robert Kane Productions, Inc., Andrew Karzas, Harry Landon Productions, Lubliner & Trinz, Marks Brothers, Metro Goldwyn Mayer, Motion Picture Department, Chicago American, Motion Picture News, Inc., Tom North, Nunn-Bush Shoe Company, O'Connor & Goldberg, Orpheum Circuit, Pathe Exchange, Progress Pictures, C. W. & Geo. L. Rapp, Renown Pictures, Inc., F. Schumacher, Standard Cinema Corp., H. Schoenstadt & Sons, Universal, Vitagraph, Thos. E. Wilson, M. J. Winkler and others.

## Fox Earnings for First Quarter Show Increase

NET earnings equal to $1.50 per share on Class A and B stocks are shown in the report of Fox Film Corporation for the first quarter of this year. This compares with $1.35 for the same period a year ago.

In 1925 Fox Films earnings were over $5 a share on outstanding stock and represented a gain of 25 per cent over 1924. It is reported that the company's income has been showing a progressive increase for several months. It is estimated that during the current quarter earnings were at the rate of at least $7 per share annually on the combined stocks.

# F. & R. Get First Run Control in St. Paul

## Acquisition of Tower Theatre Gives Company Theatre Situation; Eight Houses in North Carolina Change Hands

THEATRE deals and rumors of theatre deals which involve some of the major circuits and producer-owned theatres continued in force during the past week. Finkelstein and Ruben have clinched the first run situation in St. Paul with the acquisition last week of the Tower Theatre, according to reports; eight North Carolina theatres controlled by Leitch and Pryor have been bought by a company in which Arthur Lucas is interested and Publix Theatres and the Fox circuit have increased their realty holdings in Toledo and St. Louis, respectively.

The Northwest Theatres Circuit, Inc. (Finkelstein & Ruben) obtained complete control of the first run exhibition field in St. Paul with the acquisition of the Tower Theatre from Joseph Friedman last week.

Friedman has been operating the Tower himself, but decided to lease the house to F. & R. He also sold outright the Park Theatre, a suburban house which he has leased to the firm for some time, and continued the F. & R. lease on the Strand Theatre.

Eight North Carolina theatres controlled by Leitch and Pryor have been bought by Arthur Lucas, R. B. Wilby and H. F. Kincey. The new owners will assume active management of the houses on Monday, June 28, with H. F. Kincey in charge as treasurer and general manager.

The houses included in this purchase are the National and Imperial at Greensboro; the Paris, Savoy and Orpheum at Durham; the Broadway and Savoy at Fayetteville, and the new house to be erected in Fayetteville.

A rumor current on Film Row last week indicated that a new motion picture theatre circuit is being formed in the Okanogan Valley in the State of Washington. According to reports, the headquarters will be maintained in Chelan, where a new $30,000 house will soon be constructed, and other houses are said to be contemplated for Berne, Scenic and Omak, all small cities in the territory.

### Lieber's Firm to Build $1,200,000 Theatre

PLANS for a new theatre in Indianapolis, to seat 3,500 and cost about $1,200,000, have been completed by the Circle Theatre Co., of which Robert Lieber is the head. The new house will be known as the Indiana. With the completion of this house, the Circle Company will be represented by five theatres in Indianapolis. In addition to operating the Circle, it recently acquired a half-interest in the Ohio, a down town house, and a three-quarter interest in the Uptown.

The Lincoln Square Realty Company has issued common stock to the amount of $600,000 and $600,000 in preferred stock to finance the new venture.

Publix has increased its realty holdings in Toledo. Having previously purchased 62 feet of land on Adams Street for a new picture theatre, the company last week purchased an added 82 feet, giving it an entire city block. Present tenants of the building now standing on the site have been notified to vacate by September 1, the date set for starting the new theatre building.

Announcement has been just made by Col. W. S. Butterfield that a group of East Lansing merchants and bankers have organized a company and have completed all arrangements for the erection of a new theatre in East Lansing, with a seating capacity of 1,000.

The company is being incorporated and construction will be started at once. It is expected that the new playhouse will be opened on or about February 1, 1927.

When completed the new theatre will be operated by the W. S. Butterfield circuit of theatres.

The Parsons Amusement Company, of Parsons, Pa., has obtained a Pennsylvania charter of incorporation at the State Department in the capitol at Harrisburg. The purpose of the new corporation is to "operate and manage theatres and places of amusements."

M. E. Comerford, of Scranton, head of the Comerford Amusement Company, is treasurer of the new corporation, and, as one of the incorporators, holds 50 shares of stock in the company. The other incorporators are M. E. Comerford, Scranton, 50 shares, and Peter Demopolus, of Parsons, 100 shares.

The Palace Theatre, Berlin, N. J., which has been operated for several years by J. Hoffmann, has been purchased by Oscar Neufeld and Sam Stiefel of the East Coast Theatres Co., settlement to be made September 1. In the meantime East Coast will share in the operating profits of the house.

Twenty years' leases with options to purchase have been acquired by Sam and Nate Stiefel of the Poplare and Elite theatres, on the York and Columbia theatres neighborhood houses in the same section of the city. The York is operated by Johnny Hayes, and the Columbia by Hayes and Werner. Possession will become effective June, 1927.

William Fox, through his St. Louis attorney, A. M. Frumburg, paid $75,000 for the 50-foot lot on Washington boulevard just west of Grand boulevard which he purchased last week. The seller of the parcel was the St. Louis Mutual Life Insurance Company. Previous to this deal Frumburg also bought an adjoining 50 feet to the east which is improved with a commercial garage building. The consideration in that transaction was $142,000.

It is reported that the Fox interests will spend upwards of $5,000,000 for a first run picture theatre, office building and adjoining hotel.

It is rumored that Universal is buying up theatres in the State of Montana. They have an option on Miles City according to report and have already bought Billings.

# Censor Repeal Favored by G.O.P. in N.Y.

## Announcement Will be Made of Plank in Republican Platform at Meeting in September to Name Governor and State Officers

**By C. L. Grant**

Albany Correspondent, Motion Picture News

WHEN the Republican party in New York State meets at the Madison Square Garden in New York City, on September 26 and 27, for the purpose of naming its candidates for governor and other State officers, announcement will be made that the party's platform this fall will contain a plank calling for the repeal of the censorship law in New York State. Thus the end of censorship in the Empire State appears to be absolutely certain. Censorship of motion pictures in New York State became operative in August, 1921, when Governor Nathan L. Miller, a Republican, was at the helm. It has always been understood that censorship in New York State has been a Republican measure and efforts on the part of the Democrats to have the law repealed have always been downed by the Republican legislature.

With the coming reversal of policy on the part of the Republican party, there is no question but that the party this fall will make a bid for the support of the exhibitors and of their theatre patrons. To allay opposition from churches and other organizations who desire censorship to continue, the Republican party this fall will propose amendments to the Penal Law providing for a more rigid punishment in cases where screen productions violate moral standards.

It is said that the Republican party's attitude towards censorship in September will be the result of conferences with Will H. Hays. There is the added factor, too, that the present New York State Motion Picture Commission is made up entirely of Democrats, named by Governor Alfred E. Smith, who has repeatedly come out in favor of abolishing the censorship law, but whose hands have been tied in this respect by Republican legislatures.

That the Republicans must have seen the handwriting on the wall is evident in the fact that it was only two months or so ago, when the Republican Legislature of New York State abolished censorship of news films and current events.

## Theatrical Alliance Holds Convention in Cleveland

The twenty-eighth Convention of the International Alliance of Theatrical Employees and Motion Picture Operators was held June 25 and 26 in the Hotel Winton, Cleveland. Over seven hundred delegates from six hundred locals representing 2,500 cities throughout the States and Canada were present.

William F. Canavan, who, with the entire regular ticket, was re-elected by a large majority, announced immediately after taking the oath of office that the entire staff of the organization would be re-elected. The new administration is experienced and conservative and fully realizes that no progress can be made by the organization except through the prosperity of the theatrical and motion picture industries.

## F. N. Will Concentrate Production in West

According to report First National will make but two more pictures at the Biograph Studio in the Bronx, then transfer the various units to the new plant at Burbank, Cal. The new plant is fully sufficient to house the entire First National army of companies. Furthermore, it is laid out in such fashion that extra stages can be built when productions make such action necessary.

An additional report has it that Robert T. Kane Productions may take over the Bronx studio mentioned above and that Gloria Swanson and unit will make "Personality" at the Cosmopolitan, where Kane is now functioning.

## Preferred Plans Altered to Accommodate New Director

The next Preferred feature to be put into production by J. G. will be "Studies in Wives" and not "His New York Wife" as first announced. The reason for the alteration is that "Studies in Wives" is deemed more suitable as the initial vehicle for Dr. Alexander Arkatov to direct. It will go into production about the middle of July.

## Jones Appoints Jas. Parrott Pathe Comedy Director

James Parrott, formerly a scenario writer on the staff of F. Richard Jones, has been appointed by that executive of the Roach organization to direct the next Hal Roach "star comedy."

## Jersey Exhibitor Wins Important Sunday Case in Jury Trial

AN important decision affecting Sunday closing ordinances was rendered this week in the case of Robert Bullen, proprietor of the Atlantic Highlands Theatre, Atlantic Highlands, N. J., when a Monmouth County jury upheld Bullen's plea for Sunday opening after he had been haled to court as a violator of the famous "Jersey Blue Laws."

After listening to an argument advanced by Bullen's lawyer, based on the fact that Jersey's blue laws were framed in the year of 1790, penalizing any form of recreation, it took the jury just one-half hour to declare themselves in favor of an open Sunday for Atlantic Highlands.

In view of the fact that New Jersey has long been a battleground on the subject of Sunday theatre closing; that a jury from this same County of Monmouth rendered an unfavorable decision not so long ago, the Bullen decision may be looked upon as a change of attitude and may be a most decisive step toward solving the Sunday closing problems of other exhibitors in the state.

# Exhib.-Distributor War in Cuba

### Theatre Owner Organization Seeks to Stifle Competition; Board of Trade Fights Abuses

BECAUSE leading American distributors are supplying films to two new theatres, the Exhibitors' Association in Havana, said to control forty to fifty per cent. of the Cuban houses, has declared a boycott against the distributors.

A. L. Pratchett, of the Caribbean Film Corporation, Paramount distributor, and President of the newly-organized Cuban Film Board of Trade, is leading the distributors in the fight against the boycott menace. Mr. Pratchett was recently in the United States, where he conferred with the foreign departments of the film companies who are members of the Board.

Formed about three months ago, the Film Board of Trade in the Island Republic is composed of the seven principal companies handling pictures there. They are the Caribbean, the Paramount distributor; the Medal Film Company, handling P.D.C. product, Fox, United Artists, Universal, First National and Metro-Goldwyn-Mayer.

The present war marks the culmination of a long series of abuses in a country which has no uniform contract, no film deposit or advance payment, no C.O.D.'s, and where films booked ahead may be cancelled with a single day's notice.

Mr. Pratchett and his associates are seeking to establish business standards in the Cuban industry such as now are in use in America.

The exhibitors' organization has an agreement among its members which seeks to stop the building of new theatres within a radius of existing theatres in order to shut off competition. This, it is stated, compels distributors to take any rental offered exhibitors because of non-existent competition.

The Union de Importadores de Peliculas, another distributors' organization in Cuba, which comprises distributing agencies for certain companies of the United States, is understood to be giving its support to the exhibitors' organization as, if the boycott continues for any length of time, the business of these distributors would be benefitted in supplying the only available product to the theatres.

## E. F. Albee Denies Rumor of Presentations

Reports to the effect that a presentation unit called "Pleasurix" is contemplated by the Keith circuit were set at naught this week in a statement issued by E. F. Albee, who declared that the story had no foundation. Referring to the rumor that the unit's primary motive would be to fight Publix, he declared:

"Publication of this kind only tends to make bitter feelings and incite conditions which I am sure is not in the minds of those that you mention, and it certainly is not in my mind. As to my quarrels with any publication, I have made no statements as to the same and I don't feel that my name should be used to further any newspaper interest or story.

"I have been long in the show business and feel that I command a certain respect from my fellow managers and associates, and that respect has not been gained by such announcements. My policy is for construction in show business and not to irritate or tear down."

## Three Metropolitan Opera Stars Signed to Sing for Warner Bros.' Vitaphone

GIOVANNI MARTINELLI, Marion Talley and Anna Case, of the Metropolitan Opera Company, have been signed by the Vitaphone Company, a Warner Bros. subsidiary. These stars will be heard on the Vitaphone and seen on the screen in connection with the showing of "Don Juan," the Warner Bros.' production starring John Barrymore.

Marion Talley, who made her operatic debut while still in her teens, will probably sing "Cara Nom" and "Home, Sweet Home" as her first screen songs with accompaniment by the full Metropolitan Opera orchestra. Last week Martinelli sang an aria of "Pagliacci" with an accompaniment by the hundred piece Philharmonic Orchestra. Later he will sing "Aida."

Anna Case is scheduled to sing a Spanish prelude to "Don Juan," composed by Henry Hadley, who will direct the Metropolitan orchestra accompaniment.

# Ready to Launch Movie Season Drives

## Committees Organizing Rapidly in Towns Scattered Throughout Country; Key City Campaigns Will Be Under Way in Two Weeks

WITHIN two weeks Greater Movie Season campaigns will be under way in nearly every key city and in a thousand smaller towns, according to the sponsors of the movement to be celebrated nationally during the month of August.

A number of cities and communities that did not take part in the first campaign are getting under way this year. Milwaukee, which had no drive last year, is already set on this year's campaign and is collecting for a budget of $3,000. M. C. Krofta has been elected general manager, C. Trampe, treasurer and William Cuddy, publicity manager.

The State of Virginia was not represented last year. This year Norfolk, Newport News, Roanoke and Lynchburg will put on extensive campaigns. Harry Bernstein, of Richmond, has been elected general manager of the campaign.

Connecticut exhibitors are considering a state-wide campaign. The Kansas-Missouri exhibitors, under the direction of R. R. Biechele, president of the association, will join in large numbers.

J. H. Michael, general manager of the Buffalo campaign, and J. A. Schuchert, Jr., treasurer, promise that Buffalo will outdo last year by a tremendous margin. They will extend their support to exhibitors throughout Eastern New York. Buffalo's budget is $2,500.

Kansas City made such a success of last year's campaign that the entire city is assisting in the campaign and Lou E. Holland, president of the Chamber of Commerce, and Judge H. F. McElroy, city manager, have accepted positions on the committee. Dave Harding is general manager of the campaign and C. E. Cook is his assistant.

Nashville, Louisville and Cincinnati are now getting their organizations under way. Omaha and Des Moines have already ordered accessories. The Saenger Company expects to repeat its Greater Movie Season success of last year in New Orleans. Atlanta and Jacksonville are on the point of organizing.

Atlantic City, Washington, Philadelphia and Baltimore have had preliminary meetings and are starting to work. Edward O'Keefe will again be general manager. Frank W. Buhler has accepted the appointment as general manager of the Philadelphia campaign.

Dr. J. H. Whitehurst will be Baltimore's general manager, and Harry Van Hoven will be publicity manager. Harry Crandall will be in charge of Washington's drive with Nelson Bell as director of publicity.

H. M. Richey, general manager of the Motion Picture Theatre Owners of Michigan, reports that Detroit will have $12,000 to spend on its Greater Movie Season campaign.

### Large Attendance for F. and R. Meet

More than 100 managers, representing the 118 theatres of the Northwest Theatres Circuit, Inc., are planning to attend the semi-annual F. & R. convention, which will be held in Minneapolis, July 13, 14 and 15. As many of the managers are planning to bring their families, the invasion of Minneapolis will be along wholesale lines. Meetings will be held at the Curtis Hotel, and plans for an elaborate dinner dance at Radisson Inn, Christmas Lake, a resort hotel several miles from Minneapolis, are under way.

Much good-natured rivalry among the managers is expected, as they have been divided into three competing groups for the occasion. These groups represent Minneapolis, St. Paul, and the towns outside the Twin Cities. Distinctive regalia will be worn by members of the three groups during the convention.

### Mass. and Conn. Companies Incorporate

The Empire Amusement Co. of Lawrence, Mass., has been incorporated and will operate the Empire theatre. Capital, 2700 shares of no par value. Incorporators are Frederick N. Chandler, president, Alexander L. Siskind, vice-president and treasurer. Worthy Pictures, Inc., has been granted a charter and plans production at the studios in Medford, Mass. Company is capitalized at $500,000 of which $50,000 is paid in. Incorporators are Philip Goldman of Chelsea, president; Larry A. Ring, Everett, treasurer; Alfred B. Tonner, Boston, clerk; Arthur Harrington, Charlestown and Louis Ring, Everett, Mass., directors.

Robert B. Healy, Leslie C. Hilliard and William L. Harrison, all of Fall River, Mass.; William A. David of Seekonk, R. I. and Arthur J. Lamb of New York City have organized the Imperial Productions, Inc., of Fall River, Mass., with capital of $100,000. The Berley Amusement Co. has been incorporated at West Haven, Conn., and plans to erect a theatre and operate the same. Its capital is placed at $50,000. Incorporators are Philip Levey and others, all of New Haven, Conn.

### New Companies File Incorporation Papers at Albany

Newly incorporated motion picture companies, filing the necessary papers with the secretary of state at Albany during the past week, included the following: Milo Theatre Corporation, $5,000, Robert P. Justry, A. Hannewald, and B. Hannewald, Brooklyn; Harbrook Theatres, Inc., capitalization not specified, Paul Slayer, Elizabeth Diamond, New York City; Russell Carew, Brooklyn; Barbara Hope Theatres, capitalization not stated, Isidor Cohen, Samuel Mindlin, L. P. Randell, New York City; Ruby-Sterling Corporation, $20,000, Robert Sterling, L. Ruby, New York City; B. Fein, Brooklyn; Kollege Komedies Incorporated, $100,000, E. A. Daniels, George Tornay, Brooklyn; H. G. Hawn, New York City; Avelon Theatre Corporation, $100,000, Sydelle R. Rosenstock, Brooklyn; Gustave G. Tamber, Bronx; Harry I. Rosen, Bellaire.

### E. Mendelbaum Convalescing in Battle Creek

E. Mendelbaum, one of the pioneers in First National, and at present owner of the Pantheon Theatre, in Toledo, is reported to be in Battle Creek Sanitarium, Michigan, recuperating from a recent illness.

### MORE THAN ONE HUNDRED HOUSES NOW UNDER CONSTRUCTION IN N. Y. AND N. J. ZONES

ACCORDING to information given out by Joe Hornstein, general manager of Howell's Cine Equipment Company, there are over 100 theatres under construction in the New York and New Jersey zone at the present time. These will all be equipped and ready for operation by the first of the year.

In addition to those listed under circuit names there are at least fifteen independent houses under way.

In New York City and vicinity we have Roxy, 1; Famous-Players, 1; Haring and Blumenthal, 2, Bronx; Steinman and Sherman, 2, Bronx; Consolidated Amusements Company, 5; Tri-Boro Amusement Company, 2; Blinderman and Steiner, 4; Mayer and Schneider, 4; Leo Brecher, 2; Morris Blinder, 3, New York City and Brooklyn. Brooklyn section: Rosensweig and Katz, 4; Miller and Schwartz, 4; Levy Bros., 2; L. Nelson, 3; Small and Strassberg, 3; Brandt Bros., 3, Westchester; Jack Ungerfeld, 4; Matthew Chrystmos (Chrisedge Theatres), 6. Long Island: Calderone, 3; A. H. Schwartz, 9, and Grobe and Nobel, 2. Keith-Albee are building four in the Metropolitan district.

The New Jersey houses are of Morris Kutinsky, 3, Jersey City; Harry Hecht, 4; Roth Bros., 2; Walter Reade, 4; Bratter and Pollack, 4; Joseph Stern, 3; Haring and Blumenthal, 2, and Famous Players, 1, Morristown.

## "Men of the Dawn" Next for Milton Sills

Upon finishing his work in "Paradise" Milton Sills will leave for Hollywood, where production will start about July 1st on "Men of the Dawn," an adaptation by Carey Wilson of Ludwig Biro's play, "The Legionary." It is promised as the biggest production yet to be made by Sills. Mob scenes will be made in the California desert for the story, which concerns the regeneration of a French wastrel serving in the Foreign Legion. Hundreds of Arabs and French soldiers will go with Sills into the desert for one of the longest location trips yet undertaken by a movie company.

This, incidentally, will be the first time in two years that Sills will make a picture in the West.

## Production Started on "The Masked Woman"

Production was started this week on "The Masked Woman," the first June Mathis picture for First National for the coming season. After weeks of preparation of the continuity the scenes were launched under the direction of Balboni. In the cast are Anna Q. Nilsson, Holbrook Blinn, Charlie Murray, Einar Hanson, Gertrude Short and Ruth Roland. The story is based on the stage play of the same title by Kate Jordan and Charles Mere.

## Beaumont to Direct "One Increasing Purpose"

"One Increasing Purpose," the A. S. Hutchinson "best-seller" novel, will be picturized in England by Director Harry Beaumont for Fox Films. Beaumont, accompanied by his wife and Bradley King, who will do the adaptation, will sail July 7 for England. They also will be accompanied by a camera-crew and co-workers. The picturization will be made in the locales with which the novel deals.

## Lois Weber to Direct "Uncle Tom's Cabin"

WITH Harry Pollard facing another operation Lois Weber will take over production of "Uncle Tom's Cabin," Universal's special. When Pollard brought his company east last winter to film the ice scenes at Plattsburgh, N. Y., he contracted a severe cold and has not been the same man ever since, having undergone several operations. The director asked to be relieved of his assignment because he felt that his continued illness caused too much delay in the production and prejudiced the picture's success.



Louis Weber

Miss Weber is the director of the recent Universal release, "The Marriage Clause."

# Opens 6 More Tiffany Branches

### Company Now Has 22 Exchanges; Hoffman Completes Plans to Extend National Distribution System

SINCE returning from the theatre owners convention in Los Angeles two weeks ago, M. H. Hoffman, Vice president of Tiffany Productions, Inc., has established six more Tiffany exchanges in the key cities. Before Mr. Hoffman's departure for the West Coast sixteen branch offices had been opened as a nucleus of a large national distributing organization to handle Tiffany productions exclusively.

Before the start of the new theatrical season Mr. Hoffman said that branches would be opened in the few remaining territories. Many of these exchanges are to be operated and controlled by the Tiffany home office in New York, while some of the others to be established will be under the management of franchise holders, but are to be directly under Tiffany control and supervision.

Announcing the opening of these new exchanges and discussing the future plans for Tiffany productions Mr. Hoffman said that by establishing their own branch offices his company would have a tremendous advantage in the national advertising of their pictures. "Formerly we had to divide our advertising between our pictures and the names of those who distributed the films in the various territories. Under the present arrangement we will be able to concentrate all our national advertising on the Tiffany trade name and make it known in every key city through the direct control of our own distribution.

Within a very short time, according to Mr. Hoffman, new exchanges will be opened in Atlanta, New Orleans, Dallas, Oklahoma City and Charlotte, N. C., all of which are important key cities in the South and Southwest.



M. H. Hoffman, Vice-President of Tiffany Productions, Inc.

The six new exchanges opened within the last six weeks were Milwaukee, Kansas City, St. Louis, Seattle, Portland and Minneapolis. The other distributing branches previously established are New York, Buffalo, Chicago, Indianapolis, Boston, New Haven, Philadelphia, Washington, Pittsburgh, Cleveland, Cincinnati, Detroit, Toronto, Montreal, St. John and Winnipeg.

# Trade Showings of Hugo Drama

### Universal Presenting "Les Miserables" at Series of De-Luxe Performances for Invited Audiences

THE first two of a series of de luxe presentations at invitation performances of "Les Miserables," the Film de France production made by the Societe Des Cineromans and to be distributed in this country by Universal, were held recently, in Philadelphia and Washington. Other presentations of a similar character, patterned after the British trade-showing method, are to take place in the near future in New York, Chicago and other cities.

The premier presentation in this country of the long heralded screen version of Victor Hugo's novel, took place at the Forrest Theatre, Philadelphia, last week, where it was screened in connection with the international convention in that city of the Advertising Clubs of the World. The second, held the following night, was staged at Poli's Theatre, Washington, under the auspices of the National Press Club.

Both showings were successes in every sense. The press and the invited public, including diplomatic dignitaries, government heads and prominent society people and other personages, acclaimed the picture as superlative.

The Philadelphia and Washington showings were under the especial patronage of Ambassador Henri Beranger of France, and Dr. Marcel Knecht, French industrial expert and publisher. Dr. Knecht came to this country for this purpose with James V. Bryson, general manager of the European Motion Picture Company of London, Universal's British distributors.

During the short intermission, Dr. Knecht conferred the Cross of the Legion of Honor on two leading American advertisers—Lou Holland and C. K. Woodbridge, and also various other French orders on a score or more of distinguished Americans.

At the Washington showing the guests were headed by Mrs. Calvin Coolidge and her son, John; Secretary Hoover, Senator Harrison, Mississippi; Willis, of Ohio, and other prominent men were in the audience.

The special New York presentation of "Les Miserables" to be held in Carnegie Hall, is being arranged for July 8.

## Dorothy Sebastian Cast for "You'd Be Surprised"

The lead opposite Ray Griffith in "You'd Be Surprised," now being made at Universal City, has been designated for Dorothy Sebastian.

# Story Contest Started by F. N.

## College Humor Collaborating with Film Company; $10,000 Prize for Best Effort

ANNOUNCEMENT was made this week by First National Pictures that it had inaugurated a contest in collaboration with *College Humor*, a publication of nearly one million circulation, whereby a prize of ten thousand dollars will be awarded to the author of the story or novel submitted that is best adapted for magazine and motion picture production. The contest opens September 1, 1926, and closes February 28, 1927.

In addition to the prize winning selection, *College Humor* and First National shall have the right to purchase the world motion picture rights to other manuscripts submitted for $1,000 each.

Any writer, whether amateur or professional, with the exception of employees of *College Humor* or First National, is eligible. In case the judges decide that two or more entries are of equal value, the award of $10,000 will be paid to each tying contestant.

Any writer may submit as many stories as he sees fit, but they must be original. No translations or collaborations will be considered. Manuscripts must be typewritten, double spaced and on one side of paper only. Any entry that does not conform to these rules will not be considered.

For the purposes of the contest, novels or stories must be approximately 100,000 words, in order to meet the needs of serialization in *College Humor*. To guard against any possibility that the judges might be influenced by previous knowledge of any of the contestants, all manuscripts must be signed with a pen name, the author's real name and address being placed in an attached sealed envelope bearing the pen name given on the manuscript. These envelopes will be held unopened until the judges have reached a decision.

Three competent judges, whose names will be announced later, will select the winner. Manuscripts will be examined as quickly as possible and those found unsuitable will be returned. Due care will be taken in the handling of all contributions, but neither *College Humor*, nor First National will be responsible for their loss or damage in any manner. All manuscripts must be sent charges prepaid and accompanied by postage for their return, addressed *College Humor*, Chicago, Ill.

During the life of the contest, there will be articles in *College Humor* written by June Mathis, scenario writer and director; Richard A. Rowland, general manager of production for First National; Milton Sills, and Florence Strauss, scenario editor who supervises the selection of stories for First National.

# Changes Exploitation System

## Paramount to Assign One Man to One Production to Create Selling Ideas

A CHANGE of system in exploitation has been developed at Paramount under the management of Oscar A. Kantner. The new plan, which will go into effect immediately, has called in eight men from the field whose headquarters from now on will be at the home office of the department. For the present the existing field force of exploitation representatives will be discontinued.

Each of these will be assigned to an individual picture two or three months in advance of its release date. Two main essentials are confidently expected to be better served under the reconstructed system. First, creation and continuous response of public interest, and, confidence of the exhibitor in the value of Paramount product.

Paramount officials state that the new plan is being put into effect because of the urgent need to extend exploitation over a greater area and in a more effective manner. Each man assigned will practically live with his picture from its inception until the date of its first showing, thereby permitting him to become thoroughly familiar with that which in the production offers sales angles.

The representatives recalled and given home office assignments are:

John R. Allen, former Exploitation Representative, Pittsburgh, Pa.; Glen Allvine, formerly attached to Home Office; Leon J. Bamberger, formerly Director of Special Exploitation, Home Office; John A. Callahan, former Exploitation Representative, Boston, Mass.; Curtis Dunham, former Exploitation Representative, Dallas, Texas; Luther Putnam, former Exploitation Representative, Minneapolis, Minn.; G. F. Sullivan, former Exploitation Representative, San Francisco, Cal.

Harry C. Eagles, former Exploitation Representative in Seattle has been assigned to the District of the Pacific Coast with headquarters in San Francisco.

# Six Warner Pictures in Work

## Jack L. Warner, in New York, Outlines Production Preparations for Season

JACK L. WARNER, director-general at the Warner West Coast studios, who is in New York primarily to assist with the presentation of "Don Juan," announced that six productions are about ready for filming. The productions are "Across the Pacific," "Private Izzy Murphy," "The Gay Old Bird," "College Widows," and the first Arthur Somers Roche mystery.

"Across the Pacific," an adaptation by Darryl Francis Zannuck of the stage play of George Blaney, will be directed by Roy Del Ruth. Monte Blue is starred and Jane Winton has the leading feminine role opposite Blue. The supporting cast includes Myrna Loy, Charles Stevens, Tom Wilson, Walter McGrail, Herbert Pryor, Ed Kennedy and others to be selected.

"Private Izzy Murphy," George Jessel's first starring vehicle, will be directed by Henry Lehrman from a scenario by Philip Lonergan. Raymond L. Schrock and Edward Clark collaborated on the story, which was written especially for Jessel. Vera Gordon and William Strause have been cast for the picture, which will be started this week.

"My Official Wife," on which production will also be started during the present week, will be directed by Paul L. Stein, who wrote the story. C. Graham Baker wrote the scenario and Irene Rich and Conway Tearle will be starred with a supporting cast including Sydney Bracey, John Miljan and Emil Chautard. This is Stein's first directorial assignment under his contract with Warner Bros.

Dolores Costello will be starred in "The College Widow," an adaptation of the George Ade musical comedy. Production plans have not as yet been announced on either this picture or the first Arthur Somers Roche mystery story.

Warner also announced that Lloyd Bacon will direct George Sidney and Vera Gordon in "What Happened to Father," on which production is scheduled to start about July 22. Bess Meredyth is at present working on the scenario for "The Third Degree," an adaptation of the Charles Klein melodrama.

## F. B. O. Holds Division Sales Meeting in Cincinnati

Last Sunday at the Hotel Sinton in Cincinnati, F. B. O. managers, bookers and salesmen held their division sales meeting. There were forty-five present with Lou Geiger representing Cleveland, H. J. Michalson, Cincinnati, H. H. Hull, Indianapolis, A. M. Elliot, Detroit, A. H. Schnitzer, Pittsburgh and Tom McKean, St. Louis.

Talks were delivered by Joseph I. Schnitzer, senior vice-president, on the ranking which the company has assumed, E. B. Derr, treasurer, on finances and prices, and Philip Hodes on standardization in exchange practices.

## Ford Company Makes Trip With Pacific Fleet

After completing a unique ocean voyage authorized by the United States Navy, John Ford and the company engaged in making "The Devil's Master," Fox Films version of Gerald Beaumont's story, have returned to the West Coast studio prepared to finish boxing sequences and underworld scenes. Ford, with fifteen members of his company, was granted permission by Rear-Admiral Charles F. Hughes, commander-in-chief of the Pacific Coast forces, to accompany the fleet upon its Northern journey toward Puget Sound.

## Fred Niblo Signed to Direct Valentino's Cellini Film

With the completion of "The Son of the Sheik," Fred Niblo will direct Rudolph Valentino in his forthcoming United Artists picture based on the life of Benvenuto Cellini. Edward Justin Mayer is writing an original scenario for the film. Fred Niblo directed Valentino in "Blood and Sand."

# Selznick Shapes Assoc. Policy

## Will Confine Activities to Distribution; Smith Rebuilding Sales Personnel

THE first of a series of home office conferences was held last week by Associated Exhibitors at which the future policy and activities of the company were discussed with Lewis J. Selznick, president and E. J. Smith, general sales manager, presiding. It was decided that the company will operate under an "open door" policy and, as before the reorganization, will confine its activities to distribution.

The line-up of product for the new season was gone over and the "weak sisters" weeded out. Selznick declared that the company will afford distribution facilities to all worthwhile independent producers, as he believes it a better system than harnessing individual talents to the regulations of a large organization. Pictures will be marketed on a scale commensurate with their worth, he said.

The sales force, which was cut practically in half during the recent change in administration when it was necessary to inaugurate a drastic retrenchment policy, is now being reorganized by E. J. Smith, and it is expected that the sales department will be functioning in full before the end of the week.

As, at the conference, it was decided to add a number of special productions and several series of a new type of action picture to the program already announced, it is quite possible that special sales units may be utilized to handle the specials and the new series. An extensive national sales campaign will be started with the announcement of the entire list of attractions.

Smith announced that all the men with the company before the retrenchment period will be reappointed to their former posts as it is felt that their work, while with the company, justifies their recall.

Included in the product to be released during the coming season will be a series of six Western productions from each of four stars namely, Bill Cody, Buffalo Bill, Jr., Buddy Roosevelt, and Wally Wales, the latter three being under contract to producer Lester F. Scott, Jr. A deal has just been concluded with Richard Thomas Productions in Hollywood whereby that company will make four special productions for Associated.

Of the Westerns several pictures have been completed, among them "The Galloping Cowboy," starring Bill Cody, and the Scott productions, "Rawhide," and "The Bonanza Buckaroo," starring Buffalo Bill, Jr., "Dangerous Dub" with Buddy Roosevelt and "Twisted Triggers," featuring Wally Wales.

More money will go into production and advertising on this type of picture says Selznick.

# P. D. C. Ahead on Productions

## Number of Pictures Scheduled for October Release Already Finished

THE De Mille and Metropolitan studios this week completed a number of productions that will not be released until October, thus setting what is claimed by the producers as a record for adherence to "shooting schedule." "Her Man O'War," Jetta Goudal's initial starring vehicle, and "Risky Business," in which Vera Reynolds makes her second stellar appearance, are now ready for release through Producers Distributing Corporation.

"Gigolo," starring Rod La Rocque, and "Young April," in which Rudolph and Joseph Schildkraut are featured, were turned over to the cutting room.

Jeanie Macpherson is rapidly completing the screen story of "The King of Kings," Cecil B. De Mille's next super-special, and actual filming will begin on this subject the latter part of July.

Director Rupert Julian is holding daily consultations with Garrett Fort, Douglas Doty and C. Gardner Sullivan preparatory to starting actual filming on "The Yankee Clipper," a De Mille special in which William Boyd and Elinor Fair will be featured. The two clipper ships, "Bohemia" and "Indiana," are being renovated and made seaworthy in order that Julian may take his company on a month's cruise to film much of the action of this story.

With Leatrice Joy back from New York, production has started on "For Alimony Only," in which she is starred. This is an original story by Lenore J. Coffee and is William De Mille's first production since joining forces with his brother. Clive Brook, Lilyan Tashman, Casson Ferguson, and Toby Claude head the supporting cast.

With the Indian sequences completed on "The Last Frontier," Director George B. Seitz has abandoned the location camp established for this picture at the Gap Trading Post on the Navajo Indian Reservation and is busily engaged in filming the buffalo stampede scenes in Northern Arizona, where the largest existing herd of buffalo in America has been rounded up for use in this picture.

"Almost a Lady," Marie Prevost's first starring production for Metropolitan Pictures, is scheduled for early pre-viewing, and "West of Broadway," in which Priscilla Dean is starred, is now in the cutting room.

Immediately upon Marie Prevost's return from New York, production will begin on "For Wives Only." This Prevost starring feature, which was adapted by Anthony Coldewey from the Hungarian stage play, "The Critical Year," will be directed by Victor Heerman and the supporting cast is now being assembled.

## Chas. Schwerin Manager of Columbia Pittsburgh Office

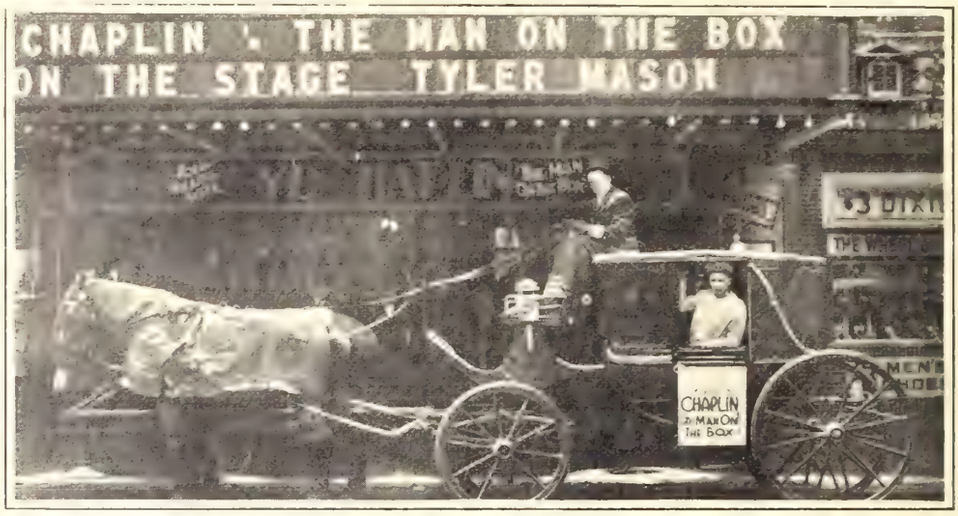
Charles Schwerin has been appointed manager of the Pittsburgh Exchange of Columbia Pictures Corporation.



# Exhibitors Service Bureau




*Shadow box lobby display for Ibanez' "Torrent" at Loew's Melba Theatre, Dallas*




*Manager Bovim's street attractor for the showing of "The Man On the Box" (Warner Bros.) at the Loew's Regent Theatre, Harrisburg, Pa., is shown above. The stunt was highly successful in drawing attention to the presentation of the Syd Chaplin comedy*




*Manager E. W. Street's flashy frontal display for F.B.O.'s "Hands Across the Border" is shown above. The arrangement featured a 24-sheet cut-out with a strip border, showing a western "Main Street" for atmosphere. The centerpiece was a 6-sheet with stills and a 1-sheet cutout*




*The outdoor phase of the advertising for First National's "Kiki" in Norfolk through a tie-up between the theatre and a motor car dealer is shown above. The stunt was staged by the Wells Theatre, which registered a fine campaign for "Kiki"*




*The interest of Denver picturegoers was aroused for the showing of "The Still Alarm" (Universal) by the street ballyhoo shown above and used by the America Theatre. Usherettes from the theatre appeared in the new style of costume for fire fighters*




*Window display for the America Theatre, Casper, Wyo., showing of Metro-Goldwyn-Mayer's "The Barrier"*

# College Tie-Up Aids "Brown of Harvard"

## Timely Prologue and Mail Campaign Used for College Picture

Many features of the campaign used for "Brown of Harvard" at the Lincoln Theatre, Lincoln, Neb., could be used with good results in other college towns where this M-G-M production will be shown.

Letters were sent to the officers of all the fraternities and sororities of the University of Nebraska telling them about this picture and inviting them to come to the Lincoln Theatre. Many college parties were formed following this suggestion.

The interior of the theatre was bedecked as much as any fraternity house. A college prologue with undergraduates on the stage was presented with a backdrop of the University campus. Two girls sang "School Days" and "Collegiate Blues," and then the chorus sang "The Cornhusker Girl," a song dedicated to the girls of the University.

Another form of advertising used by Manager Charles F. Shire, was the Brown Reunion cards. These were sent to all people in Lincoln named "Brown." These cards announced the picture and were good for one admission and many took advantage of this complimentary offer.

## Police Museum Display for "Outside the Law"

The Detroit police department gave valuable assistance to the Broadway Strand in that city in connection with a campaign for the showing of "Outside the Law." Through the efforts of Universal Exploiter F. Raoul Cleaver, an interesting collection of implements taken by the police from criminals was displayed in a window directly tying up with the "Outside the Law" production at the Broadway Strand.

The museum included guns, black jacks, brass knuckles, etc., and was given prominent space in the windows of a leading drug store. Hand lettered cards with tie-up lines for the picture, were featured in the window display.

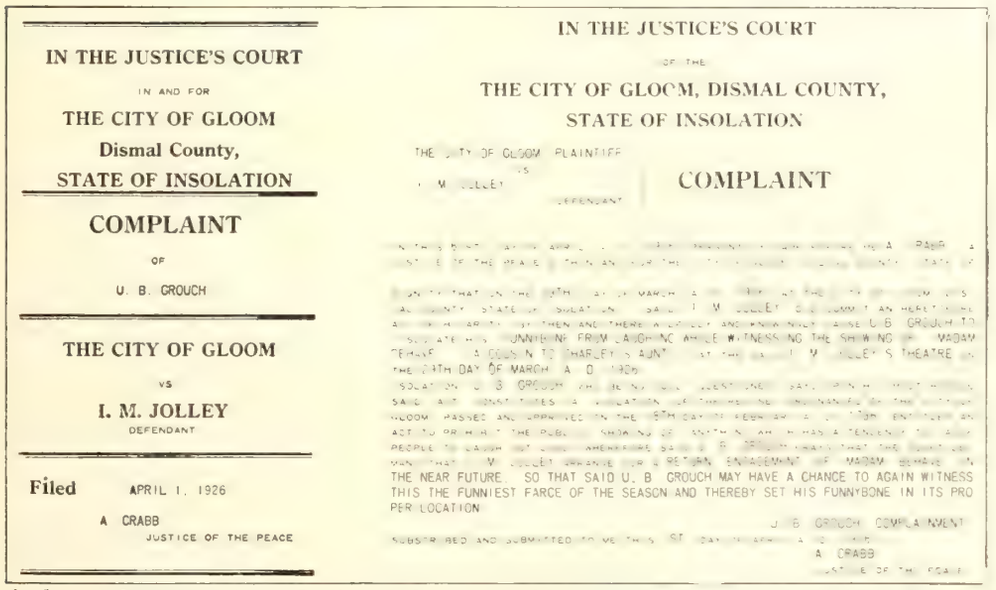



*Little more could be desired from the viewpoint of attractiveness in this window display for Colleen Moore in "Irene" (First National) at the Liberty Theatre, Seattle, Wash. This tie-up with the Owl Drug Company attracted much attention*

# Arranged Clever "That's My Baby" Tie In With Hospital Celebration

OPPORTUNITY knocked at the door of Manager Levine's office at the Stratford Theatre in Poughkeepsie recently and not only did it find him "in" but quite ready to take advantage of the occasion. The opportunity came in the form of a Hospital Day Celebration, at which all mothers with babies born at the institution during the past two years were to be guests of honor at the hospital. As Manager Levine was playing "That's My Baby" the following day at the Stratford, the event became a "natural" for him.

The theatre tied in with the celebration by inviting the honored mothers and children to attend a special showing of the picture immediately following the hospital reception. For this purpose tickets were distributed to mothers as they registered their babies and the hospital superintendent saw to it that each guest received a herald on the attraction. A local transportation company furnished buses gratis to take mothers and children to the Stratford. In addition, mothers received souvenirs and each baby received a $1 deposit from the local savings bank. A special announcement that the picture would play a three-day engagement at the theatre was made by House Manager Levine from the Stratford stage during his address to the assembly of mothers and children at the private screening.


IN THE JUSTICE'S COURT
IN AND FOR
THE CITY OF GLOOM
Dismal County,
STATE OF INSOLATION

COMPLAINT
OF
U. B. GROUCH

THE CITY OF GLOOM
vs
I. M. JOLLEY
DEFENDANT

Filed APRIL 1, 1926
A CRABB
JUSTICE OF THE PEACE

IN THE JUSTICE'S COURT
OF THE
THE CITY OF GLOOM, DISMAL COUNTY,
STATE OF INSOLATION

THE CITY OF GLOOM PLAINTIFF
vs
I. M. JOLLEY
DEFENDANT
COMPLAINT

THE NEAR FUTURE SO THAT SAID U. B. GROUCH MAY HAVE A CHANCE TO AGAIN WITNESS THIS THE FUNNIEST FARCE OF THE SEASON AND THEREBY SET HIS FUNNYBONE IN ITS PROPER LOCATION

U. B. GROUCH COMPLAINANT

SUBSCRIBED AND SUBMITTED TO ME THIS ... DAY OF ...

A CRABB
JUSTICE OF THE PEACE

*A clever adaptation of the legal complaint to exploit "Madame Behave" (Producers Distributing Corporation) at the Ephraim Theatre, Ephraim, Utah, is illustrated above*

## Display Sporting Goods to Help Exploit "The Bat"

Several appropriate window displays formed an important part of the exploitation campaign for "The Bat" when this United Artists production was shown at the Tivoli Theatre, Chattanooga, Tenn. One of these tie-ups was a sporting goods store display showing summer sporting equipment with a display of "Bat" tennis rackets and baseball bats. The other window contained copies of "The Bat" novel together with scenes from the picture.

## Houston Paper Tie-up Aids "Miss Brewster's Millions"

An unusual and timely tie-up with the Houston Chronicle was arranged by Manager Harry Demark, of the Capitol Theatre, Houston, for the showing of "Miss Brewster's Millions."

The Chronicle ran a six-page section devoted exclusively to the interests of June brides and announced that many Houston firms would cooperate to make the first June wedding a significant one. Many of these ads were directly hooked up with the picture.

# : : : : "THE CHECK-UP" : : : :

"The Check-Up" is a presentation in the briefest and most convenient form of reports received from exhibitors in every part of the country on current features, which makes it possible for the exhibitor to see what the picture has done for other theatre managers.

The first column following the name of the feature represents the number of managers that have reported the picture as "Poor." The second column gives the number who considered it "Fair"; the third, the number who considered it "Good"; and the fourth column, those who considered it "Big."

The fifth column is a percentage figure giving the average rating on that feature, obtained by the following method: A report of "Poor" is rated at 20%; one of "Fair," 40%; "Good," 70%; and "Big," 100%. The percentage ratings of all of these reports on one picture are then added together, and divided by the number of reports, giving the average percentage—a figure which represents the consensus of opinion on that picture. In this way exceptional cases, reports which might be misleading taken alone, and such individual differences of opinion are averaged up and eliminated.

No picture is included in the list which has not received at least ten reports.

| Title of Picture | Number exhibitors Reporting "Poor" | Number exhibitors Reporting "Fair" | Number exhibitors Reporting "Good" | Number exhibitors Reporting "Big" | Average Percentage Value | Length |
|---|---|---|---|---|---|---|
| **ASSOCIATED EXHIBITORS** | | | | | | |
| Camille of the Barbary Coast | – | 6 | 5 | | 54 | 5,408 Ft. |
| Introduce Me | – | 1 | 14 | 5 | 76 | 5,980 Ft. |
| Skyrocket, The | – | 3 | 16 | – | 65 | 7,350 Ft. |
| Under the Rouge | – | 4 | 8 | – | 60 | 6,800 Ft. |
| **CHADWICK PICTURES** | | | | | | |
| Some Pun'kins | 2 | 4 | 6 | – | 52 | 7,000 Ft. |
| Wizard of Oz | | 1 | 11 | 1 | 70 | 6,300 Ft. |
| **COLUMBIA PICTURES** | | | | | | |
| Steppin' Out | – | 7 | 5 | 2 | 59 | 5,267 Ft. |
| **FAMOUS PLAYERS** | | | | | | |
| American Venus, The | – | 5 | 21 | 2 | 67 | 7,931 Ft. |
| Ancient Highway, The | 1 | 11 | 22 | 1 | 60 | 6,034 Ft. |
| Are Parents People? | 1 | 2 | 25 | 3 | 69 | 6,586 Ft. |
| Beggar on Horseback | 13 | 9 | 7 | 1 | 40 | 6,974 Ft. |
| Behind the Front | 1 | – | 20 | 18 | 83 | 5,555 Ft. |
| Best People | 2 | 12 | 11 | – | 52 | 5,700 Ft. |
| Coast of Folly, The | 3 | 16 | 23 | 4 | 59 | 6,840 Ft. |
| Cobra | 15 | 8 | 10 | – | 40 | 6,875 Ft. |
| Dancing Mothers | | 3 | 20 | 1 | 68 | 7,169 Ft. |
| Desert Gold | – | 2 | 7 | 1 | 67 | 6,900 Ft. |
| Enchanted Hill, The | – | – | 12 | 4 | 78 | 6,326 Ft. |
| Flower of Night | 2 | 12 | 9 | | 50 | 6,374 Ft. |
| For Heaven's Sake | | 3 | 18 | 7 | 74 | 5,356 Ft. |
| Golden Princess, The | – | 13 | 20 | 3 | 62 | 6,595 Ft. |
| Grand Duchess and the Waiter | – | 7 | 9 | 8 | 71 | 6,314 Ft. |
| Grounds for Divorce | 6 | 8 | 6 | | 43 | 5,712 Ft. |
| Hands Up | 1 | 5 | 27 | | 64 | 5,883 Ft. |
| In the Name of Love | 3 | 17 | 15 | | 51 | 5,862 Ft. |
| Irish Luck | – | 4 | 29 | 2 | 68 | 7,008 Ft. |
| King on Main Street, The | 2 | 7 | 20 | 3 | 63 | 6,229 Ft. |
| Kiss for Cinderella, A | 8 | 10 | 17 | 2 | 53 | 9,686 Ft. |
| Let's Get Married | – | – | 8 | 2 | 76 | 6,800 Ft. |
| Light of the Western Stars | – | 10 | 42 | 9 | 70 | 6,859 Ft. |
| Lord Jim | 3 | 9 | 14 | 1 | 53 | 6,702 Ft. |
| Lost A Wife | 3 | 12 | 15 | – | 53 | 6,420 Ft. |
| Lovers in Quarantine | 1 | 10 | 16 | 4 | 63 | 6,570 Ft. |
| Lucky Devil, The | | 3 | 37 | 10 | 74 | 5,935 Ft. |
| Mansion Girl, The | 7 | 9 | 23 | – | 54 | 5,730 Ft. |
| Mannequin | 1 | 6 | 24 | 2 | 65 | 6,981 Ft. |
| Man Who Found Himself | 3 | 9 | 24 | 2 | 61 | 7,168 Ft. |
| Marry Me | 3 | 9 | 17 | | 56 | 5,525 Ft. |
| Miss Brewster's Millions | 1 | 4 | 8 | | 57 | 6,457 Ft. |
| Mama | 2 | 4 | 8 | | 54 | 6,123 Ft. |
| New Broom | 2 | 16 | 10 | | 49 | 5,445 Ft. |
| Nice Husband | 1 | 10 | 17 | | 58 | 7,448 Ft. |
| Night Life of New York | – | 8 | 28 | 2 | 65 | 6,998 Ft. |
| Not So Long Ago | 6 | 9 | 9 | 3 | 52 | 6,949 Ft. |
| Paths to Paradise | | 4 | 30 | 5 | 70 | 6,741 Ft. |
| Peace Specialist, The | 3 | 5 | 30 | 32 | 79 | 9,801 Ft. |
| Regular Fellow, A | 4 | 9 | 20 | 5 | 62 | 6,942 Ft. |
| Rugged Water | 4 | 11 | 7 | | 45 | 6,013 Ft. |
| Sea Horse | – | 11 | 15 | 2 | 57 | 6,671 Ft. |
| Seven Keys to Baldpate | 2 | 9 | 28 | 1 | 62 | 6,648 Ft. |
| Sherlock Holmes, A | | 2 | 8 | 1 | 67 | 6,025 Ft. |
| Song and Dance Man, The | 2 | 12 | 12 | | 52 | 6,997 Ft. |
| Spanish Jade, A | | 12 | 34 | 5 | 66 | 6,925 Ft. |
| Spectacle Case, The | 1 | 8 | 13 | | 57 | 6,069 Ft. |
| Stage Struck | 4 | 15 | 16 | 3 | 55 | 6,891 Ft. |
| Street of Forgotten Men, The | 1 | 7 | 28 | 5 | 67 | 6,365 Ft. |
| That Royle Girl | – | 12 | 21 | 4 | 64 | 10,253 Ft. |
| That's My Baby | | 2 | 7 | 1 | 67 | 6,805 Ft. |
| Trouble with Wives | 1 | 10 | 15 | 2 | 60 | 6,489 Ft. |
| Untamed Lady, The | 2 | 7 | 13 | 4 | 63 | 6,132 Ft. |
| Vanishing American | – | 4 | 24 | 14 | 77 | 9,916 Ft. |
| Wanderer, The | 4 | 14 | 14 | 5 | 57 | 8,173 Ft. |
| Wild Horse Mesa | 3 | 15 | 34 | 9 | 65 | 7,164 Ft. |
| Wild, Wild Susan | 4 | 17 | 24 | 5 | 59 | 5,774 Ft. |
| Womanhandled | – | 6 | 24 | 7 | 71 | 6,765 Ft. |
| Woman of the World | 1 | 6 | 10 | 3 | 63 | 6,353 Ft. |
| **FILM BOOKING OFFICES** | | | | | | |
| All Around Frying Pan | 1 | 2 | 20 | 5 | 71 | 5,519 Ft. |
| Beyond the Rockies | – | – | 10 | 1 | 73 | 4,851 Ft. |
| Bloodhound | 2 | 4 | 16 | 1 | 62 | 4,789 Ft. |
| Born to Battle | – | – | 10 | – | 70 | 5,100 Ft. |
| Drusilla with a Million | 1 | 8 | 27 | 10 | 70 | 7,391 Ft. |
| Flaming Waters | 2 | 8 | 5 | 2 | 54 | 6,591 Ft. |
| Heads Up | – | 6 | 4 | 2 | 60 | 5,482 Ft. |
| High and Handsome | – | 2 | 9 | 1 | 68 | 5,669 Ft. |
| If Marriage Fails | 2 | 8 | 6 | – | 49 | 6,006 Ft. |
| Isle of Hope | 3 | 4 | 6 | – | 49 | 5,800 Ft. |
| Keeper of the Bees | – | 1 | 15 | 17 | 85 | 6,712 Ft. |
| King of the Turf | 3 | 4 | 6 | – | 49 | 6,210 Ft. |
| Last Edition, The | 1 | 7 | 18 | 3 | 67 | 6,400 Ft. |
| Let's Go Gallagher | 1 | 3 | 11 | 3 | 68 | 5,182 Ft. |
| Man of Nerve | – | 2 | 10 | – | 65 | 4,452 Ft. |
| Midnight Flyer, The | | 6 | 16 | 8 | 72 | 6,200 Ft. |
| Mysterious Stranger, The | 2 | 2 | 6 | 1 | 58 | 5,270 Ft. |
| Parisian Nights | 3 | 3 | 19 | 2 | 60 | 6,278 Ft. |
| Ridin' the Wind | – | 5 | 27 | 7 | 72 | 7,518 Ft. |
| That Man Jack | 1 | 4 | 10 | – | 59 | 5,032 Ft. |
| Tough Guy, The | – | 5 | 11 | 8 | 74 | 5,454 Ft. |
| Wall Street Whiz | 1 | 2 | 8 | – | 60 | 5,452 Ft. |
| When Love Grows Cold | 1 | 8 | 6 | – | 51 | 6,500 Ft. |
| Wyoming Wildcat, The | 1 | 2 | 8 | 1 | 63 | 5,156 Ft. |
| **FIRST NATIONAL** | | | | | | |
| Beautiful City, The | – | 7 | 12 | 1 | 61 | 6,466 Ft. |
| Bluebeard's Seven Wives | – | 5 | 15 | 1 | 64 | 7,774 Ft. |
| Classified | 1 | 3 | 20 | 7 | 73 | 6,927 Ft. |
| Clothes Make the Pirate | 1 | 5 | 15 | – | 60 | 8,000 Ft. |
| Dancer of Paris | – | 2 | 9 | 2 | 70 | 6,220 Ft. |
| Dark Angel, The | | 1 | 21 | 7 | 76 | 7,311 Ft. |
| Desert Flower, The | 1 | 6 | 33 | 10 | 71 | 6,837 Ft. |
| Gay City, The | – | 2 | 14 | – | 66 | 6,868 Ft. |
| Fine Clothes | 2 | 11 | 13 | – | 53 | 6,971 Ft. |
| Girl from Montmarte, The | – | 6 | 6 | – | 55 | 6,700 Ft. |
| Greenstalk | – | 3 | 21 | 12 | 78 | 5,900 Ft. |
| Half Way Girl, The | 2 | 11 | 21 | 4 | 62 | 7,570 Ft. |
| Her Sister from Paris | 1 | 3 | 25 | 8 | 73 | 7,255 Ft. |
| Infatuation | 2 | 3 | 11 | – | 59 | 5,794 Ft. |
| Iris | – | 1 | 14 | 12 | 82 | 8,400 Ft. |
| Jealous | – | 3 | 11 | 5 | 73 | 7,999 Ft. |
| Just a Woman | 2 | 6 | 12 | – | 56 | 6,363 Ft. |
| Just Suppose | 1 | 4 | 11 | 2 | 64 | 6,270 Ft. |
| Koki | – | 3 | 5 | 2 | 67 | 8,299 Ft. |
| Knockout, The | 1 | 7 | 19 | 5 | 67 | 7,459 Ft. |
| Lady Who Lied, The | | 6 | 10 | 3 | 65 | 7,111 Ft. |
| Live Wire, The | – | 5 | 23 | 7 | 72 | 7,000 Ft. |
| Lost World, The | – | 7 | 31 | 28 | 85 | 9,700 Ft. |
| Mademoiselle Midnight | – | – | 12 | 1 | 72 | 6,230 Ft. |
| Making of O'Malley, The | – | 5 | 26 | 6 | 71 | 7,571 Ft. |
| Marriage Whirl, The | 2 | 7 | 13 | 1 | 58 | 7,672 Ft. |

| Title of Picture | Number exhibitors Reporting "Poor" | Number exhibitors Reporting "Fair" | Number exhibitors Reporting "Good" | Number exhibitors Reporting "Big" | Average Percentage Value | Length |
|---|---|---|---|---|---|---|
| Memory Lane | | 3 | 11 | 1 | 66 | 6,825 Ft. |
| New Commandment, The | — | 7 | 19 | 2 | 65 | 6,980 Ft. |
| Pace that Thrills, The | 1 | 9 | 11 | — | 55 | 6,911 Ft. |
| Quo Vadis | 1 | 2 | 19 | 12 | 77 | 9,050 Ft. |
| Rainbow Riley | — | 2 | 10 | 1 | 68 | 6,450 Ft. |
| Reckless Lady, The | | 6 | 7 | | 56 | 7,336 Ft. |
| Scarlet Saint, The | – | 10 | 4 | — | 49 | 6,880 Ft. |
| Scarlet West | 2 | 7 | 10 | 2 | 58 | 8,391 Ft. |
| Shore Leave | — | 3 | 25 | 4 | 71 | 6,856 Ft. |
| Splendid Road, The | 1 | 7 | 15 | - | 59 | 7,646 Ft. |
| Too Much Money | 1 | 6 | 4 | — | 49 | 7,600 Ft. |
| Unguarded Hour, The | — | 14 | 11 | 2 | 56 | 6,613 Ft. |
| We Moderns | — | 8 | 17 | 5 | 67 | 6,609 Ft. |
| What Fools Men | 1 | 7 | 10 | 1 | 58 | 7,264 Ft. |
| White Monkey, The | 3 | 8 | 3 | 1 | 46 | 6,121 Ft. |
| Why Women Love | 1 | 6 | 12 | — | 58 | 6,696 Ft. |
| Winds of Chance | 2 | 3 | 12 | 4 | 67 | 9,554 Ft. |
| **FOX** | | | | | | |
| Ancient Mariner, The | 4 | 6 | 4 | | 43 | 5,548 Ft. |
| As No Man Has Loved | — | 5 | 17 | 7 | 72 | 7,929 Ft. |
| Best Bad Man, The | — | 3 | 10 | 4 | 72 | 4,983 Ft. |
| Cowboy and the Countess | — | 3 | 9 | — | 63 | 5,000 Ft. |
| East Lynne | 1 | 4 | 12 | 1 | 62 | 8,653 Ft. |
| Everlasting Whisper, The | 3 | 5 | 14 | 3 | 62 | 5,611 Ft. |
| Everyman's Wife | 1 | 4 | 6 | — | 55 | 4,365 Ft. |
| Fighting Heart | — | 5 | 8 | 1 | 61 | 7,032 Ft. |
| First Year, The | 1 | 3 | 7 | — | 57 | 5,038 Ft. |
| Fool, The | 1 | 3 | 14 | 6 | 72 | 9,844 Ft. |
| Gilded Butterfly, The | — | 3 | 8 | | 62 | 6,202 Ft. |
| Golden Strain, The | 1 | 5 | 11 | 1 | 61 | 5,989 Ft. |
| Havoc | 2 | 5 | 14 | 3 | 63 | 9,293 Ft. |
| Hearts and Spurs | — | 3 | 12 | 2 | 68 | 5,000 Ft. |
| Iron Horse, The | — | 6 | 28 | 32 | 82 | 10,424 Ft. |
| Kentucky Pride | 1 | 8 | 15 | 3 | 63 | 6,652 Ft. |
| Lazybones | – | 2 | 11 | 1 | 68 | 7,236 Ft. |
| Lightnin' | 1 | 5 | 12 | 8 | 72 | 7,979 Ft. |
| Lucky Horseshoe, The | 3 | 7 | 17 | 2 | 60 | 5,000 Ft. |
| Palace of Pleasure | – | 4 | 7 | - | 59 | 5,467 Ft. |
| Road to Glory, The | — | — | 10 | - | 70 | 6,038 Ft. |
| Sandy | | 6 | 8 | 1 | 60 | 7,850 Ft. |
| Thank U | 3 | — | 9 | 3 | 62 | 6,839 Ft. |
| Thunder Mountain | 1 | 4 | 10 | — | 52 | 7,537 Ft. |
| Timber Wolf, The | — | 2 | 9 | 4 | 74 | 4,869 Ft. |
| Wages for Wives | 1 | 3 | 6 | 2 | 63 | 6,352 Ft. |
| Wheel, The | — | 6 | 9 | — | 58 | 7,325 Ft. |
| When the Door Opened | 4 | 6 | 8 | | 49 | 6,515 Ft. |
| Winding Stair, The | 2 | 6 | 7 | — | 51 | 6,107 Ft. |
| Yankee Senor, The | 2 | 2 | 11 | — | 59 | 4,902 Ft. |
| **METRO-GOLDWYN-MAYER** | | | | | | |
| Auction Block | 2 | 4 | 8 | | 54 | 6,239 Ft. |
| Barrier, The | — | 1 | 11 | 1 | 70 | 6,480 Ft. |
| Beverly of Graustark | — | – | 16 | 1 | 72 | 6,977 Ft. |
| Black Bird, The | — | 1 | 12 | 5 | 77 | 6,688 Ft. |
| Bright Lights | 2 | 9 | 2 | — | 42 | 6,260 Ft. |
| Brown of Harvard | — | — | 6 | 5 | 84 | 7,600 Ft. |
| Circle, The | 2 | 6 | 5 | - | 48 | 5,511 Ft. |
| Dance Madness | — | 5 | 10 | 2 | 65 | 6,393 Ft. |
| Devil's Circus, The | | 3 | 11 | 2 | 68 | 6,750 Ft. |
| Don't | — | 1 | 9 | 1 | 70 | 6,000 Ft. |
| Exchange of Wives | – | 8 | 18 | 2 | 64 | 6,300 Ft. |
| Exquisite Sinner, The | - | 6 | 4 | - | 52 | 5,844 Ft. |
| Go West | — | 7 | 14 | 8 | 74 | 6,256 Ft. |
| His Secretary | — | 3 | 14 | 10 | 77 | 6,433 Ft. |
| Ibanez's Torrent | 1 | 2 | 9 | — | 58 | 6,769 Ft. |
| Lights of Old Broadway | — | 10 | 19 | 5 | 63 | 6,437 Ft. |
| Masked Bride, The | — | 7 | 14 | 2 | 63 | 5,699 Ft. |
| Merry Widow, The | — | 3 | 17 | 28 | 86 | 10,027 Ft. |
| Midshipman, The | — | 3 | 30 | 19 | 79 | 7,498 Ft. |
| Mike | – | 6 | 19 | 6 | 70 | 6,755 Ft. |
| Mystic, The | 2 | 7 | 8 | 2 | 57 | 6,239 Ft. |
| Never the Twain Shall Meet | – | 8 | 18 | 5 | 67 | 8,143 Ft. |
| Old Clothes | — | 3 | 18 | 7 | 74 | 5,915 Ft. |
| Only Thing, The | 2 | 6 | 15 | — | 58 | 5,284 Ft. |
| Pretty Ladies | 3 | 14 | 19 | — | 54 | 5,828 Ft. |
| Romola | 3 | 13 | 9 | 8 | 61 | 10,875 Ft. |
| Sally, Irene and Mary | — | 6 | 16 | 6 | 70 | 5,564 Ft. |
| Slave of Fashion, A | 2 | 6 | 21 | 3 | 64 | 5,906 Ft. |
| Soul Mates | — | 2 | 8 | — | 56 | 6,000 Ft. |
| Sun Up | 3 | 7 | 8 | 1 | 53 | 5,906 Ft. |
| Time, the Comedian | — | 9 | 6 | — | 52 | 4,757 Ft. |
| Tower of Lies, The | 5 | 8 | 15 | 1 | 54 | 6,849 Ft. |
| Unholy Three, he | 1 | 9 | 24 | 13 | 72 | 6,848 Ft. |
| White Desert, The | — | 3 | 24 | 2 | 69 | 6,464 Ft. |
| **PATHE** | | | | | | |
| Black Cyclone | — | 2 | 29 | 13 | 78 | 5,058 Ft. |
| Freshman, The | 3 | 2 | 27 | 71 | 89 | 6,883 Ft. |
| **PROD. DIST. CORP** | | | | | | |
| Bad Lands | | 1 | 12 | 2 | 72 | 5,933 Ft. |
| Coming of Amos, The | 4 | 1 | 19 | 3 | 65 | 5,714 Ft. |
| Hell's Highroad | 3 | 5 | 12 | 2 | 59 | 6,143 Ft. |
| Madame Behave | | 3 | 4 | 5 | 66 | 5,415 Ft. |
| Made for Love | 1 | 9 | 1 | | 41 | 6,703 Ft. |
| Million Dollar Handicap, The | – | 5 | 7 | 1 | 58 | 6,095 Ft. |
| People vs. Nancy Preston | – | 6 | 9 | | 58 | 6,143 Ft. |
| Prairie Pirate, The | – | 2 | 11 | — | 65 | 4,617 Ft. |
| Road to Yesterday, The | 2 | 8 | 12 | 1 | 57 | 9,980 Ft. |
| Rocking Moon | – | 2 | 10 | | 65 | 6,013 Ft. |
| Seven Days | | 2 | 9 | 2 | 70 | 6,989 Ft. |
| Simon the Jester | – | 5 | 9 | 2 | 63 | 6,168 Ft. |
| Steel Preferred | 3 | 3 | 8 | 4 | 63 | 6,717 Ft. |
| Three Faces East | 3 | 2 | 12 | 2 | 62 | 7,419 Ft. |
| Wedding Song, The | 2 | 5 | 8 | 1 | 55 | 7,373 Ft. |
| Without Mercy | 2 | 6 | 7 | 2 | 57 | 6,597 Ft. |
| **STATE RIGHTS** | | | | | | |
| His Master's Voice | – | 2 | 7 | 2 | 70 | 5,700 Ft. |
| Overland Limited, The | – | 8 | 4 | | 50 | 6,000 Ft. |
| Souls for Sables | 1 | 4 | 11 | 1 | 62 | 7,547 Ft. |
| **UNITED ARTISTS** | | | | | | |
| Don Q, Son of Zorro | 1 | 2 | 25 | 21 | 81 | 10,264 Ft. |
| Eagle, The | 1 | 5 | 13 | 5 | 68 | 6,756 Ft. |
| Gold Rush, The | 4 | 10 | 24 | 24 | 74 | 8,500 Ft. |
| Little Annie Rooney | 3 | 3 | 21 | 15 | 75 | 8,850 Ft. |
| Sally of the Sawdust | 2 | 9 | 17 | 3 | 61 | 9,723 Ft. |
| Tumbleweeds | 1 | 3 | 13 | 2 | 66 | 7,254 Ft. |
| Wild Justice | 1 | 1 | 11 | 3 | 71 | 5,886 Ft. |
| **UNIVERSAL** | | | | | | |
| Arizona Sweepstakes, The | – | 3 | 12 | 2 | 68 | 5,418 Ft. |
| Beautiful Cheat, The | 4 | 9 | - | | 55 | 6,583 Ft. |
| Blue Blazes | | - | 13 | | 70 | 4,659 Ft. |
| Bustin' Through | – | 2 | 8 | 2 | 70 | 4,506 Ft. |
| Calgary Stampede, The | — | 1 | 15 | 5 | 75 | 5,924 Ft. |
| California Straight Ahead | – | 3 | 22 | 20 | 81 | 7,238 Ft. |
| Call of Courage, The | 1 | 2 | 6 | 1 | 62 | 4,661 Ft. |
| Circus Cyclone, The | – | 2 | 8 | — | 64 | 4,609 Ft. |
| Cohens and Kellys, The | – | 3 | 9 | 9 | 79 | 7,774 Ft. |
| Desperate Game, The | – | - | 7 | 5 | 83 | 4,400 Ft. |
| Don Daredevil | 1 | 6 | 8 | 3 | 62 | 4,810 Ft. |
| Goose Woman, The | – | 3 | 13 | 8 | 76 | 7,500 Ft. |
| His People | 1 | 3 | 7 | 10 | 78 | 8,983 Ft. |
| Home Maker, The | 6 | 6 | 3 | | 38 | 7,755 Ft. |
| I'll Show You the Town | 1 | 4 | 27 | 11 | 74 | 7,396 Ft. |
| Little Giant, The | 2 | 5 | 5 | | 49 | 6,929 Ft. |
| Lorraine of the Lions | 1 | 5 | 12 | 2 | 63 | 6,750 Ft. |
| Peacock Feathers | | 5 | 5 | 1 | 56 | 6,802 Ft. |
| Phantom of the Opera | 2 | 7 | 31 | 28 | 78 | 8,464 Ft. |
| Siege | 3 | 4 | 16 | 2 | 62 | 6,427 Ft. |
| Six Shooting Romance | – | — | 10 | | 70 | 4,800 Ft. |
| Skinner's Dress Suit | – | 5 | 5 | 1 | 59 | 7,025 Ft. |
| Spook Ranch, The | | 4 | 15 | 2 | 67 | 5,247 Ft. |
| Sporting Life | 1 | 7 | 9 | 2 | 59 | 6,763 Ft. |
| Stella Maris | | — | 10 | | 70 | 5,786 Ft. |
| Storm Breaker, The | 2 | 10 | 8 | | 50 | 6,093 Ft. |
| Taming the West | — | 1 | 24 | 2 | 71 | 5,427 Ft. |
| Teaser, The | 2 | 9 | 23 | 1 | 60 | 6,967 Ft. |
| Western Pluck | 1 | 2 | 4 | 3 | 68 | 4,207 Ft. |
| What Happened to Jones | 1 | 3 | 11 | 3 | 67 | 6,726 Ft. |
| Where Was I? | — | 3 | 25 | 2 | 69 | 6,630 Ft. |
| White Outlaw, The | — | 4 | 12 | 5 | 71 | 4,880 Ft. |
| **VITAGRAPH** | | | | | | |
| Ranger of the Big Pines | — | 3 | 8 | 1 | 65 | 6,800 Ft. |
| **WARNER BROTHERS** | | | | | | |
| Below the Line | 2 | 4 | 11 | 4 | 65 | 5,951 Ft. |
| Bobbed Hair | 1 | 6 | 15 | 2 | 63 | 7,843 Ft. |
| Bride of the Storm | | 2 | 8 | — | 64 | 6,800 Ft. |
| Cave Man | | 1 | 9 | — | 66 | 6,843 Ft. |
| Compromise | 2 | 6 | 4 | — | 47 | 6,530 Ft. |
| Fighting Edge, The | 2 | 2 | 10 | 2 | 64 | 6,369 Ft. |
| His Jazz Bride | 2 | 2 | 5 | 2 | 61 | 6,400 Ft. |
| His Majesty Bunker Bean | 8 | 8 | 3 | — | 35 | 7,005 Ft. |
| Hogan's Alley | 3 | 4 | 3 | — | 53 | 6,062 Ft. |
| Lady Windermere's Fan | 1 | 2 | 7 | 3 | 71 | 7,042 Ft. |
| Painted Mail, The | 1 | 3 | 15 | 3 | 70 | 6,250 Ft. |
| Man on the Box, The | — | 2 | 19 | 7 | 75 | 7,239 Ft. |
| Night Cry, The | | — | 13 | 1 | 72 | 6,800 Ft. |
| Pleasure Buyers, The | 1 | 0 | 6 | 1 | 56 | 7,131 Ft. |
| Red Hot Tires | 1 | 4 | 12 | 1 | 63 | 6,842 Ft. |
| Satan in Sables | 2 | 1 | 10 | — | 59 | 6,800 Ft. |
| Sea Beast, The | — | 1 | 6 | 0 | 82 | 10,050 Ft. |

# Local Teams Boost "Brown of Harvard"




*Window display arranged for the showing of Metro-Goldwyn-Mayer's "His Secretary," at the Orpheum Theatre, Scottsbluff*




*Otto Meister, of the White House Theatre, Milwaukee, "circussed" his showing of Gotham's "Hearts and Spangles," with a colorful lobby display, as shown in the photo at right*




*Motor truck be-bannered for "The Wheel" (Fox) and used to ballyhoo the showing of the picture at the Plaza Theatre, St. Petersburg, appears above. The campaign was executed by Manager H. G. Griffin*

## Exton and Deardorff Manage Fine Drive For Temple, Toledo

INTEREST in football teams can be stirred up to fever heat even in Springtime and the results of such endeavor can be profitable from the standpoint of picture theatre box offices, provided the enterprise is fostered with the view of boosting a college picture, like "Brown of Harvard". A campaign along these lines was staged recently in Toledo for the showing of that picture at the Temple Theatre. The drive was executed by Billy Exton, manager of the house, and Charles Deardorff, Metro-Goldwyn-Mayer exploiteer.

Reporting the details and results of the exploitation, Exton, in a letter to this department says:

"There are five high schools and colleges in the city of Toledo and each boasts of the best foot ball team in town. Deardorff arranged with the athletic directors of each school whereby the football squad, to the extent of 25, were invited in a body to attend the theatre on nights so designated, namely Monday was Woodward Hi-Day, Tuesday, Libbey-Hi-Day, Wednesday Scott-Hi-Day, Thursday Toledo-U-Day, Friday Waite-Hi-Day.

"We had a presentation and the entire personal was made up of college costuming, the band being dressed in little green caps and loud sweaters.

"Each day the stage was trimmed in the colors and blankets of the corresponding school, and the yell was used by the men in the orchestra. This went over very big.

"The marquee of the theatre was bedecked in college pennants and others which were loaned from an athletic store.

"All stores in Toledo having athletic goods or departments very readily cooperated with us in giving us windows and inside displays. In addition to the theatre's billing, 10,000 circus heralds were distributed, 1,000 each day to the school which would be represented that night."

### Stone Recommends Cent Sales as Stimulant

W. P. STONE of the Capitol Theatre, Ashboro, N. C., writing to this department recommends the one-cent sale as a builder on weak nights and also as an excellent means of launching a serial production. Says Stone:

I have a very good idea for the exhibitor who wants to build up a bad night, or start off a serial: Advertise a picture on a certain night as One Cent Sale Night. All persons who purchase tickets on that night will have the privilege of buying another ticket for one cent additional. A chance to bring your friend or some other member of the family.

If any exhibitor will try this for a few nights he will find it will bring in new customers, and make new fans. Of course, on the beginning of a new serial an exhibitor wants the whole gang in on the start, he will find this a good business stimulator.

# Fans' Reviews for "Stella Dallas" Copy

## Lobby Desk Provided Patrons Writing Ads for Chicago Theatre

IN connection with the run of "Stella Dallas," at the Roosevelt Theatre in Chicago, a tie-up with the public at large was successfully managed.

A writing table was established in the lobby during the third week of the picture's run, and patrons were supplied with blank cards with an invitation to write a review of "Stella Dallas."

There was a surprisingly large response. So much so, that the Roosevelt was able to feature the reviews in a large Sunday advertisement with the names and addresses of the reviewers. Only about one hundred reviews were used, and the names of the reviewers grouped under their verdicts; as for example, about twenty-five names each under the one word, "Wonderful," and as many more under the words, "Superb!" "Sublime!", etc.

## Book Displays Main Item of This "Torrent" Campaign

The Ibanez novel on which "The Torrent" is based was the featured angle of a campaign for the showing of the picture at the Merrill Theatre in Milwaukee recently. Three large department stores, Gimbel's, the Boston Store and Esphain's Department Store, featured large displays in the book departments and in windows. A placard advertising the picture at the Merrill also was displayed on the loan shelf of the Public Library.



*Warner Bros. portable radio station, 6XBR, welcomed in Spokane. A parade headed by the Mayor and Commissioner of Police, escorted the traveling broadcasting station to the Liberty Theatre, where a program arranged by Manager Ray Grumbacher was sent over the air*

## Boxing Bout in Motor Truck Exploits "His People"

One of the most unique exploitation stunts of recent times was executed by Manager Hammerslough of the Broadway Theatre, Newburgh, as an attractor for his presentation of "His People." Hammerslough had a motor truck equipped with a boxing ring, which was parked in front of the theatre and served as the arena for a pair of local boxers in an exhibition bout which attracted great crowds. The truck was posted with glaring notices announcing the showing of "His People." An announcer, who also served as referee, also addressed the crowd, explaining what the bout was being held for and was descriptive of the picture "His People."




*Jazzy lobby display for "The Dancer of Paris" (First National) at the Palace, San Antonio, is shown above. Black and white checkered border around lobby was an effective support for small cutouts and made an enhancing frame for the large cutout of the dancer suspended in the center of the lobby*

## How a Suburban House Used Airplane Advertising

What is probably the first airplane exploitation used by a suburban motion picture theatre has just been reported as a successful stunt to United Artists Corporation. Manager M. A. Ellsworth of the Tivoli Theatre, Los Angeles, used this stunt for the Roland West production, "The Bat." Arrangements were made with an aeroplane corporation to paint the name of the theatre and the title of the picture on the under wings of the plane. Then ten thousand handbills and two hundred single passes were thrown from this plane while flying in the neighborhood of the theatre. This stunt attracted much attention and is credited with increasing business during this engagement.

## "Army Game" Title Contest Used in Greenville

The advance advertising campaign for "It's The Old Army Game" at the Carolina Theatre, Greenville, S. C., included a title contest in a local newspaper. A picture of W. C. Fields, the star in this production, appeared in the paper and numerous prizes were offered for the best titles appropriate for his forthcoming production.

# With Lieut. Commander Ri

*in*

# Ame

# Polar Tr

## A Two Reel

The FIRST and ONLY pictures showing the flight itself to the North Pole and back, taken from the Fokker Josephine Ford.

The FIRST motion pictures of the North Pole.

Pathé
Distributors

# chard E. Byrd, U.S.N.

# rica's iumph

# Special

Byrd's own official pictures of his amazing exploit, complete, thrilling, exclusive.

The best box-office attraction you can present, giving to your public the biggest newspaper story in years, an amazing achievement they all want to see.



Pathé
Distributors



# Studio Briefs

Gladys Hulette will be the leading woman in "Unknown Treasures," the Sterling picture now in production at the Banner studio in Hollywood. She will play opposite Robert Agnew. Gustav von Seyffertitz has been engaged for a character part. Others in the picture are Jed Prouty, John Miljan and Bertram Marburgh. Archie Mayo is taking care of the directing.

Harry von Meter is the eighth and last principal member of the cast of "Kid Boots" to be selected. This Paramount feature stars Eddie Cantor. Others in the supporting cast are Clara Bow, Lawrence Gray, Billie Dove, Malcolm Waite, Natalie Kingston and William J. Worthington. Frank Tuttle is directing with E. Lloyd Sheldon supervising.

Casting for "A Woman's Heart," a Sterling production, has been completed. The leading players are Enid Bennett and Gayne Whitman. The other members of the cast are Mabel Julienne Scott, Edward Earle and Louis Payne. Phil Rosen is directing.

George Nash has begun work on the new Paramount picture, "The Great Gatsby," under the direction of Herbert Brenon at the company's Long Island studio. His last appearance on the screen was in "The Song and Dance Man."

An important role in Douglas MacLean's new production for Paramount has been assigned to George Pearce, character actor who recently appeared in the stage production play, "White Cargo." Work started this week at the Associated studio on the West Coast.

"We're in the Navy Now," Paramount's comedy of navy life in which Raymond Hatton and Wallace Beery are to be featured, will not be started until August 9th, replacing the original starting date of July 15th.

Under the direction of Irving Cummings a producing unit of Fox Films is now in Jasper National Park, Canada, for the filming of "The Country Beyond," from the story by James Oliver Curwood. The cast includes Olive Borden, Farrell MacDonald, Ralph Graves, Fred Kohler and Lawford Davidson.

Last week saw the completion of camera work on Tommy Meighan's "Tin Gods" at the Paramount Long Island studio. Allan Dwan directed the drama and Fuller Mellish, stage actor, was added to the cast on the last day of shooting to play the role of the Padre. Supporting the star are Aileen Pringle and Renee Adoree.

The title role of "A Desperate Woman" has been assigned to Doris Kenyon. Miss Kenyon has just finished a featured characterization in First National's "Mismates." She is expected to entrain for Hollywood within the next week. Carey Wilson is now at work upon the adaptation of the play by Sam Janney. No leading man has, as yet, been announced.

A Winnie Winkle comedy, "Oh! Winnie Behave," an Izzie and Lizzie, "Fighting Fools," and a Hairbreadth Harry, "Sawdust Baby," have been completed by West Bros. These two-reel comedies are part of a series released through Artclass Pictures Corporation. Billy West supervised production on the last two.

For the first time Vera Gordon and George Sidney will be seen under the Warner banner in "What Happened to Father." Mary Roberts Rinehart is the creator of this tale of the glorification of the American dad. Director Lloyd Bacon will start assembling his supporting cast within the next week. According to present plans it will go into production around July 22nd.

Camera work on "The Bonanza Buckaroo," Buffalo Bill, Jr.'s second Western feature produced by Lester F. Scott for Associated Exhibitors, was completed this week under the direction of Richard Thorpe. It is an adaptation of the magazine story of the same name by Barr Cross. Judy King has the feminine lead. The others are Harry Todd, Winifred Landis, Lafe McKee, Al Taylor and Charles Whittaker.

Majel Colman, a member of the De Mille Stock Company, who has been doing small bits in pictures at the studio, has been elevated for a featured role in "Corporal Kate," Vera Reynolds' next starring picture. Miss Colman and Julia Faye will have the principal supporting roles.

Having but just finished the feminine lead opposite Reginald Denny in "Take It From Me," Blanche Mehaffey will leave next week with "The Texas Streak" Company for an extended location trip in Northern California. Hoot Gibson is starred. The supporting cast is made up of Alan Roscoe, James Marcus, Jack Curtis, George Summerville, Lew Bates, Jack Murphy and William H. Turner. Lynn Reynolds directs.

"Gigolo" had its final scenes shot this week at the De Mille studio and Director William K. Howard is now personally supervising the editing of the story produced from Edna Ferber's tale of the French professional dancing partner. In the faithful reproductions of Maxine's and the Cafe Marignys of Paris Rod La Roeque will be seen in a number of exhibition dances with Ina Anson, exponent of the tango and pupil of Ernest Belcher. Jobyna Ralston, Louise Dresser, Cyril Chadwick, George Nichols and Sally Rand are to be seen in the film.

Production started late this week on Emory Johnson's first Universal feature, "The Fourth Commandment." Several players recently added to the cast are Raymond Keane, June Marlowe, Mary Carr and Henry Victor. Belle Bennett, as previously announced, will portray an important part.

Because of her work in "Born to the West," Arlette Marchal, French beauty under contract with Paramount, will enact the role of "Ina Blaine" in the Zane Grey story, "Forlorn River," now in production under the direction of John Waters. Jack Holt plays the leading male role and Raymond Hatton and Edmund Burns have featured parts.

The De Mille Pictures Corporation has signed Margaretta Tuttle, fiction writer, whose stories "The Unguarded Hour" and "Feet of Clay" have already been produced, to write a story based on the title, "The Honor of Women."

George Walsh's second starring vehicle for Excellent Pictures Corporation is going ahead immediately into production. It will be called "A Man of Quality." Wesley Ruggles will again handle the megaphone.

Edward Martindel, who was one of the hits of "Lady Windermere's Fan," has been signed for an important role in "You'd Be Surprised," Raymond Griffith's starring mystery comedy which goes into production within a few days

## Chadwick Product Not to Be Sold in Advance

A NEW sales policy has been adopted by Chadwick Pictures Corporation whereby the current practice that has proved satisfactory for many years will be abandoned. A complete season's program will not be sold in advance, rather every picture will be sold individually upon completion.

The new plan, it is said, will work to the mutual advantage of exhibitors, distributors and producers. It will do away with blind buying by territorial distributors and exhibitors. The producer, by showing his completed picture, will eliminate the element of chance that confronts the state-rights buyer.

## Select Title for Johnny Hines Comedy

"The Knickerbocker Kid" is the title selected for the comedy which Johnny Hines will make next for First National. This replaces the temporary title "The Dancing Mayor." The star will start production in about three weeks at the New York studios. The story was written by Matt Taylor and it will be directed by Charles Hines, brother of the star and director of many of his recent productions.

## New Warner Stars Leads in "Across the Pacific"

Jane Winton and Myrna Loy have been selected by Warner Bros. to portray the leading feminine roles with Monte Blue in "Across the Pacific," the Charles E. Blaney melodrama of two decades ago. Miss Winton will appear opposite the star, while Miss Loy will play the part of the half-caste girl.

## Final Scenes Completed on "Fine Manners"

Gloria Swanson's new Paramount picture, "Fine Manners," was finished this week at the Long Island studio. It has been in work for four months. The cast in support of Miss Swanson is made up of Eugene O'Brien, Walter Goss, Helen Dunbar, John Miltern and Ivan Lebedeff.

# Short Subjects and Serials

## Pathe Has New Mayer Sketch Book Series

PATHE will release a series of four subjects of animated sketches and motion pictures from the pen of Hy Mayer. The first release, on September 5th, will be "The Family Album." The other subjects are tentatively titled "A Trip Up the Rhine," "The Life of a Pup" and "Nuremberg, the Toy City." Each subject is approximately five hundred feet in length.

## Announce Title of Serial Made by Universal

"Fighting with Buffalo Bill" is the title of the Buffalo Bill chapter play which Universal produced from Buffalo Bill's own story, "The Great West that Was." The title was selected in a contest conducted throughout the country, the winning name being submitted by R. Jacobs, of Brooklyn, N. Y., who receives the prize of $250 offered by Carl Laemmle for the best title for the picture.

"Fighting with Buffalo Bill" will be the first serial to be released by Universal during the 1926-1927 season. It will reach the screen August 30, as the lead-off picture for the Famous Authors Five.



Camera angles from the screen version by Fox Films of O. Henry's story, "The Lickpenny Lover"




Ham Hamilton in scenes from his latest comedy for Educational, "Here Comes Charlie"

# Pathe Program is Diversified

### Mack Sennett Offering, Lloyd Re-issue and Serial on List for Current Week

A MACK SENNETT two-reel comedy, "A Sea Dog's Tale," a single reel Harold Lloyd reissue, "Are Crooks Dishonest?" and one of Aesop's Film Fables, "Chop Suey and Noodles," are the comedy highlights on a Pathe short feature program for the week of July 11th, which also includes a Grantland Rice Sportlight, "Keeping in Trim;" Chapter 2 of the Patheserial, "Snowed In;" Pathe Review Number 28; Topics of the Day Number 28 and two issues of Pathe News.

"A Sea Dog's Tale" features Billy Bevan, supported by Madeline Hurlock, Vernon Dent and Andy Clyde. It was directed by Del Lord. The locale of the story is Salami, a link of the Sausage Islands.

"Keeping In Trim" is the latest reel of the Grantland Rice Sportlight Series. Proficiency in athletics is largely a question of keeping the body in proper physical condition. In his new release Rice shows how some of the big figures of the sporting world keep in trim. "Are Crooks Dishonest?" is the second of a series of Harold Lloyd reissues. In this series Lloyd is again supported by Bebe Daniels and Harry (Snub) Pollard.

"The Storm Starts" is the second chapter of the new Pathe-serial, "Snowed In," which features the popular co-stars, Allene Ray and Walter Miller. In this chapter the mysterious muffled figure makes his appearance.

Pathe Review Number 28 presents: "A Hamlet in Hungary," scenes of a village in Croatia in Pathecolor; "A Leaf from Life," just a few of the things a nurse writes home about; and "The Lost Empire of Africa," further camera chronicles of the Count de Prorok's expedition to ancient Carthage.

## Six Units Working on Hal Roach Comedy Lot

Six companies are hard at it on new Pathe comedies at the Hal Roach lot, all endeavoring to complete the current pictures in time for the annual vacation of thirty days, which this year will start July 3rd.

Actual production has started on Mabel Normand's next comedy, as yet untitled. It is of a military nature, with Mabel a disguised rookie in the trenches. F. Richard Jones, who directed Mabel Normand in the past, is personally supervising the picture with Jerome Storm directing.

H. M. Walker, title editor, of the studio, has placed the sobriquet of "Wise Guys Prefer Brunettes" on the recently finished Helene Chadwick comedy. Stan Laurel directed with Jimmy Finlayson, Martha Sleeper and others in the cast.

# Resume of Current News Weeklies

FOX NEWS, VOL. 7, NO. 77: Chicago, Ill.—Entire city and million pilgrims pay homage to Cardinals on arrival; England—Madge Bellamy sees the historic sights of London; Wrangell, Alaska—A frisky black bear cub is brought to camp as a playmate; Washington, D. C.—Senator Warren from Wyoming celebrates 82nd birthday. Long Island—Society throng watches jumpers and hunters compete at Huntington Horse Show; Texas—Record onion crop now being harvested in fields of Fort Valley; Fox Hills, Cal.—Governors of South and Middle West try hand at road building; Memphis, Tenn.—Emmet Spicer wins over L. P. Jones in finals of Southern Golf Tourney; Louisville, Ky.—Thirty-third national athletic festival of American Turnerbund is held before big throng; San Diego, Cal.—Twins by the hundreds attend Mission Beach contest; London—Prince of Wales unveils a memorial to Kitchener; New London, Conn.—The swiftest yachts of two continents start on international race; New York City—Nation acclaims Byrd for North Pole flight; Le Mans, France—41 autos from all parts of world race over 1,600 miles course in 24-hour run for test of endurance; Windsor Great Park—British society attends Ascot race meeting; New York City—The stork puts in busy day at the Bronx Zoo; Yellowstone Park—Elk horn barrier at gate of nation's playground is opened to admit tourists; New Haven—Cambridge nine defeats their ancient rivals by 8 to 7 score; Atlanta, Ga.—Gen. Haggard and Col. Darrah review parade of disabled soldiers at convention of the D. A. V.; Paris, France—Richard and Kinsey defeat Borotra and Lacoste; Off Block Island—Thrilling sea battle to raise sunken S-51; Chicago, Ill.—A vast throng of 200,000 fills Soldier Field when women's day is observed at Eucharistic Congress.

INTERNATIONAL NEWS NO. 52: Berlin, Germany—Kaiser's demands upheld after vast demonstrations; Frisco, Cal.—Battlefleet crews hold exciting cutter race; Los Angeles Cal.—Youthful skippers compete in toy yacht regatta; Versailles, France—Gorgeous display in gardens of Versailles. Long Beach, Cal.—Searchlights play on new Victory Fountain; Gardner, Mont.—Nation's greatest playground commences 54th season. New Haven, Conn.—Elk's sons in annual commencement frolic. Washington, D. C.—President honors Byrd home from Polar triumph. New York Harbor—High lights of Commander Byrd's welcome home; New York City—Monkeys aboard ship in wild dash for liberty; Off Block Island, R. I.—Navy heroes risk lives in thrilling battle to raise sunken submarine; Mundelein, Ill.—Eucharistic Congress ends with million worshippers in greatest Church pilgrimage.

INTERNATIONAL NEWS NO. 53: Crow Agency, Mont.—Golden anniversary of Custer's last battle; Versailles, France—Gorgeous display in Gardens of Versailles; Berlin, N. H.—Champion rollers in unique contest; Ocean Park, Cal.—Tiny tots delight thousands in gala kiddies' parade; Poughkeepsie, N. Y.—Western oarsmen win over nation's best; Wimbledon, Eng.—England's King and Queen honor champion athletes; St. Louis, Mo.—City fathers dedicate site for Greater St. Louis Exposition; Philadelphia, Pa.—Publicists march under glare of searchlights; Exchequer, Cal.—Girls take sky ride to christen huge dam; Kingston, R. I.—Crack New York-South Shore express collides on maiden trip; Solomons Island, Md.—Chesapeake fishing craft sail in speedy races; Colorado Springs, Colo.—Great new highway now open to all traffic; Los Angeles, Cal.—Unusual "spice" in dirt track classic; Detroit, Mich.—Daredevil youth wins great motor classic; Douglas, Ariz.—Woman Evangelist home after desert kidnapping; Auteuil, Paris, France—French steeplechase thrills crowd of 100,000.

PATHE NEWS NO. 53: Washington, D. C.—Byrd and Bennett honored by Geographic Society; Saugus, Cal.—Indian roughriders tame the "wild ones"; Berlin, Germany—Plebescite defeats move to sequester royal property; Long Beach, N. Y.—Sets new record in 220-yard breast stroke swim. Rome, Italy—Mussolini and King inspect crops on royal model farm; Off Block Island—Attempt to salvage submarine, S-51 fails; Philadelphia, Pa.—Governor Trumbull visits Sesquicentennial Exposition; Estes Park, Colo.—Rotarians take to the tall mountains; Detroit, Mich.—Crown Prince of Sweden visits "Auto City"; Indianapolis, Ind.—"Riding the bymps" is thrilling sports for these cyclists; Atlanta, Ga.—Disabled veterans hold reunion; Perth Amboy, N. J.—Dedicate Victory Bridge.

PATHE NEWS NO. 54: Poughkeepsie, N. Y.—Washington wins 29th intercollegiate regatta; Ocean Park, Cal.—Young California gets all dressed up; Moscow, Russia—Display of military might marks huge Soviet celebration; St. Anne's, England—Bobby Jones wins British open golf title for America; Cherbourg, France—General Pershing visits France; London, England—Women hold huge peace demonstration. Riverside, Cal.—Flies under arch of bridge; Crow Agency, Mont.—Redmen and whites pay tribute to General Custer; Auteuil, France—Portmore captures French Grand National Steeplechase; Philadelphia, Pa.—Launch great ocean liner; Asbury Park, N. J.—Elks from all parts of state gather for annual convention; Amarillo, Tex.—West Texas Chamber of Commerce holds convention; Exchequer, Cal.—Dedicate Exchequer Dam; Solomons, Md.—Work boats have gala day; Jersey City, N. J.—New Labor National Bank opens for business.

KINOGRAMS NO. 5199: New York City—Nation acclaims Byrd and Bennett home; Washington, D. C.—Commander Byrd is given Hubbard Gold Medal for heroism; New York City—Stork visits some Bronx zoo families; Ascot, England—Brilliant throng at Ascot opening; Block Island, N. Y.—Raise S-51 but big seas sink her again; Mundelein, Ill.—Vast assemblage of worshippers witness closing rites of the Eucharistic Congress.

KINOGRAMS NO. 5200. Poughkeepsie, N. Y.—Washington crew wins great intercollegiate rowing classic on Hudson River; Paris, France—100,000 see Grand Steeplechase as French society flocks to Auteuil opening; Richmond, Va.—Commander Byrd is given tremendous welcome in home town by delegation headed by brother, Governor Byrd, of Virginia; Exchequer, Cal.—Dam is dedicated with unique ceremonies at completion of $16,000,000 irrigation project; Staten Island, N. Y.—Flyers at big air meet make spectators gasp; New York City—Stage stars gambol to aid Jewish $15,000,000 drive; New London, Conn.—Yale defeats Harvard in great varsity race; St. Louis, Mo.—Giant parade marks start of Greater St. Louis Exposition; Philadelphia, Pa.—Brilliant parade marks dedication of $500,000 Shriners' Hospital for Crippled Children.

## "The Collegians" Go Into Production at "U" City

"The Collegians," the series of ten two-reelers written by Carl Laemmle, Jr., and adapted by Rob Wagner, have gone into production at Universal City under the direction of Harry Edwards. They have a production running to December 15, and every effort will be made to make them surpass "The Leather Pushers," the series which started Reginald Denny on the road to stardom.

George Lewis is the hero and Dorothy Gulliver the heroine. Hayden Stevenson, Charles Crockett, Eddie Phillips, May Wallace and William are included in the ranks of the supporters.


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EDDIE GORDON
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In Twelve Two-Reel Stunt Comedies

SAVA FILMS, INC., 1540 BROADWAY, NEW YORK CITY

## Sava Films Announce 1926-27 Product

SIX series of twelve two-reel productions comprise the Sava Films Inc. program for the season of 1926-27. The comedy section is made up of contributions by Sid Smith, Hank Mann, Fatty Laymon and Eddie Gordon. The featurettes are made up of novelties starring Eileen Sedgwick and Lightnin', the dog, in a series based on the International detective stories; also, an animal picture group featuring the Selig Wild Animals.

Sid Smith has completed three of his twelve subjects, "North of 6⅞," "The Banana King," and "All For a Nurse." His next, now in production, will be "The She Beast." Hank Mann appears in "Stage Shy" and "Hur Ben." "The Gold Brush" is now being made and future productions include "The Wanderers of the Wetland" and "The Vulgar Boatman." Fatty Laymon recently finished his fourth production, "Hard to Hold." His others are "Are Golfers Cuckoo?" "The Inventors" and "Radio Mad." The screen's educated duck, "Wise Quacker," will assist Eddie Gordon in "The Wise Quacker," "Gypping the Gyps" and "The Married Widow."

## More Players Added to Cast of "My Official Wife"

Warner Bros. have added to the cast of Director Paul L. Stein's, "My Official Wife," three additional players, Sydney Bracey, Emil Chautard and John Miljan. The director, it is likely, will have his full cast assembled within another week. Stein himself wrote the narrative and will direct it as his first American picture. Graham scenarized the tale. David Abel will photograph.

## Max Stahl Promoted to Home Office of Educational

Manager Max Stahl of the Milwaukee branch of Educational Film Exchanges, Inc., has been promoted to the home office staff in New York City as special representative. Booker Weisman has been named as succeeding manager of the Milwaukee office. Stahl has just left New York on first first trip, which included a visit to the Washington office.

## American Cinema Assoc. Established in N. Y.

PERMANENT executive offices have been established at 1650 Broadway, New York City, by American Cinema Association, the independent distributing organization which came into being a few months ago in Detroit.

A. J. Moeller, president, H. S. Manus, second vice-president, and the advertising and publicity departments are established in the New York office. An office will be maintained in Detroit, as heretofore, in conjunction with the main office of the David Hartford Productions, in which studio in Los Angeles, work will be continued.

# Sterns Rushing Production

### More Than Half of Next Year's Releases Completed; in Exchanges for Previewings

THE Stern Film Corporation, makers of two-reel comedies for Universal release, report that more than half of the comedies for next year's release already have been completed. With few exceptions they have been shipped east, prints made and a complete distribution to Universal exchanges accomplished.

"Two of our series of two-reelers are more than 75% completed, and the other series are more than half finished," stated Beno Rubel in a recent announcement. "We are to release thirteen 'The Newlyweds and Their Baby' comedies during 1926-1927 and six of these already have arrived in the East, with another expected in a few days. Of 'The Excuse Maker' series, nine already have been completed. The same number of the new Jewel brand Buster Brown Comedies are ready for previewing. The 'What Happened to Jane' series shows seven two-reelers of the thirteen ready for the market, and the 'Let George Do It' series has six completed.

"The six Newlywed comedies already completed, in the order of their release, are 'The Newlyweds' Neighbors,' 'Snookums' Tooth,' 'The Newlyweds Quarantined,' 'Snookums' Buggy Ride,' 'Snookums' Outing' and 'Snookums' Playmate.' The release dates are set as September 1, 22, October 6, November 3, December 1, and January 5, respectively. The nine Buster Brown Jewels already completed, in the order of their release, are 'Buster's Girl Friend,' to be released September 6; 'Buster Watch Tige,' October 4; 'Buster's Narrow Escape,' November 1; 'Buster's Prize Winner,' December 6; 'Buster's Pienic,' January 3; 'Buster's Sleigh Ride,' February 7; 'Buster's Dark Mystery,' March 7; 'Lookout Buster!' April 4, and 'Buster, Don't Forget,' May 2.

"The nine Excuse Maker comedies now ready are 'Love's Hurdle,' September 29; 'Which Is Which,' October 13; 'Please Excuse Me,' November 10; 'A Second Hand Excuse,' December 8; 'Keeping His Word,' December 22; 'What'll You Have?' January 12; 'What's Your Hurry?' February 9; 'Some More Excuses,' March 9, and 'She's My Cousin,' April 13. The Jane comedies already in the exchanges are 'Jane's Inheritance,' September 15; 'Jane's Troubles,' October 20; 'Jane's Engagement Party,' November 17; 'Jane's Predicament,' December 15; 'Jane's Flirtation,' January 19; 'Thanks for the Boat ride,' February 16, and 'Jane's Honeymoons,' March 16.

"The 'Let George Do It' series completed include 'George the Winner,' September 8; 'Why George?' October 27; 'George's in Love,' November 24; 'And George Did,' December 29; 'By George,' January 26, and 'George Runs Wild,' February 23."

# Ten on Educational's July List

### Hamilton and "Big Boy" Comedies on Schedule; Nearly Every Star on Roster

THE July release schedule of Educational is replete with high standard comedies. No less than ten comedies will help to swell the good things of Greater Movie Season.

Lloyd Hamilton heads the two-reeler group with "Move Along," a story of a hungry and penniless youth who is dispossessed after trying vainly to secure a job. Johnny Arthur is a close second with his "Honest Injun," depicting the transformation of a tenderfoot into a real he-man of the West. "Big Boy" the two-year-old Educational star, contributes "Excess Baggage," one of the Juvenile series. "Mister Wife," a Christie offering, features Neal Burns as an agreeable hubby who takes over the household duties in order that his wife can assume his position in his office. Al St. John appears in a new Mermaid comedy, "Who Hit Me?" In this subject he displays a new array of acrobatic clowning.

In the one-reeler division Felix the Cat has two new adventures in "Felix the Cat Seeks Solitude" and "Felix the Cat Misses His Swiss." Cliff Bowes furnishes two Cameos, "Hanging Fire" and "Squirrel Food."

Lyman H. Howe's Hodge Podge, "Chips of the Old Block," and the customary two Kinograms news reel releases each week conclude the month's line-up.

## Larry Semon Directing First Mack Sennett Comedy

Larry Semon started work this week on his first directorial vehicle under the Mack Sennett banner, a new Alice Day "puppy love" type of comedy with Danny O'Shea and Eddie Quillan in supporting roles.

Billy Bevan, under the direction of Del Lord, is nearing completion on his latest fun film. He is assisted in his comic antics by Thelma Parr, Thelma Hill, Vernon Dent and Barbara Tennant. Alf Goulding is in the midst of production on another "Smith Family" comedy, featuring Raymond McKee and Ruth Hiatt, with Mary Ann Jackson, Janet Royce, Andy Clyde, and Ben Fredericks in the cast.

Productions on which camera work has been completed and now in the cutting and titling stage are a Ben Turpin number, directed by Gil Pratt, with Madeline Hurlock, Danny O'Shea, Marvin Lobach and Barney Hellum supporting, and a Johnny Burke starring comedy, filmed under the direction of Eddie Cline.

## Malcolm St. Clair Will Direct Tommy Meighan

Thomas Meighan will be directed by Malcolm St. Clair in a story tentatively titled "The Canadian."

# Opinions on Current Productions

## "A-1 Society"
### Fox-Imperial—Two Reels)

*(Reviewed by Joseph Shea)*

THIS hectic comedy of college life contains many laughable situations and is certain to please most audiences. The football titles are written in the best collegiate style and are sufficiently funny to win many laughs. The story concerns the son of a pawnshop owner who arrives at college wearing several medals taken from his father's store. During his hazing experience Abie is required to chase a greased pig across the field where the football candidates are practising. The coach sees Abie tackle the pig and insists that he join the squad after noticing the numerous medals. The new quarterback falls in love with Barbara, the college belle, and tries to make good for her sake.

The day of the big game comes and Abie's parents arrive at the college in response to a puzzling telegram which says that "Abie intends to bring home the bacon." After a series of trick football plays, which have never been seen on gridiron or in fiction, Abie wins the game and is proclaimed a hero and wins the college belle.

THE CAST

George Harris, Barbara Luddy, Orpha Cazeneuve, William Engle, William Begg. Directed by Ben Stoloff.

*Summary*—Good Imperial with universal appeal.

## "Thundering Fleas"
### (Pathe-Hal Roach—Two Reels)

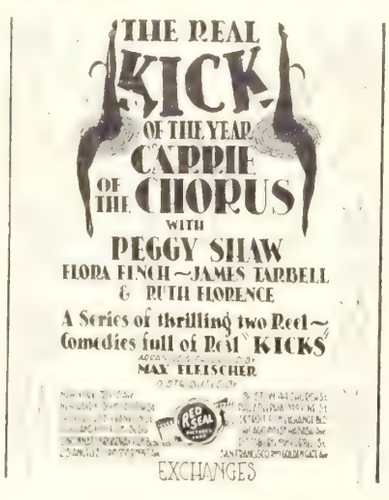
*(Reviewed by Joseph Shea)*

THIS is a highly entertaining comedy in which these merry rascals romp through a family wedding adding much to the discomfiture of the guests. All of the stunts Farina and the other members of the gang put over are certain laugh provokers.

In this latest "Our Gang" comedy, the members of the gang are attending a sidewalk lecture given by a quack-professor whose specialty is trained fleas. The most valuable flea escapes and the children volunteer to search their varied assortment of mutts for the missing acrobatic flea. Farina steals a bottle of several hundred fleas and takes them to a wedding with the other members of the gang. When the fleas are let loose among the guests the ceremony takes on a comedy aspect and the gang breaks up the affair.

THE CAST

Same members of "Our Gang" as in previous comedies. Directed by Robert McGowan




*Summary*—Excellent comedy of this type and should be a favorite in any house.

## "Nothing Matters"
### (Educational—Two Reels)

*(Reviewed by Raymond Ganly)*

A VACILLATING number, long drawn out with gags of an ancient hue. However, it is graced by the somewhat dampening presence of Ham Hamilton, who, with his peculiar gait and facial expression of emptiness, succeeds in strengthening the comedy in his individual fashion.

Ham is a detective and, to judge from appearances, it would take a master criminal to elude him. Two slick gentlemen arrive in town penniless and breeze out again with all the people's money. Ham, "with uncanny skill, accidentally spies the crooks in Chinatown." He sees a fair damsel at a window of the house of an insidious Oriental and gains entrance for the purpose of rescuing her. This is just a ruse of the crooks to get the small-town detective in their power. Embarrassing situations for Ham develop, but he manages to escape them all. The incident of shaving in the dark, the misadventure with the electric bulb and the scene where he is pursuing "fairies" after inhaling opium fumes, are the highlights of an otherwise tame comedy.

THE CAST

Lloyd Hamilton, Stanley Blystone, Bob Kortman, Eddie Boland, Anita Garvin.

*Summary*—Not up to the usual standard of Hamilton's comedies. Will satisfy most of his admirers.

## "Jerry the Giant"
### (Fox—Two Reels)

*(Reviewed by Joseph Shea)*

THERE always has been a wide field for the right type of animal comedy treated so that it has equal interest for both adult and juvenile fan. This new series of Fox animal comedies should be very popular in the majority of houses. In this first comedy little three-year-old Jerry Madden is featured in a circus story which gives plenty of logical reason for the introduction of various trained animals.

Jerry is discovered with two tramps who are pursued by the sheriff. He eludes both sheriff and tramps and is adopted by the members of a traveling circus. His dog, Pal, who aids him in most of his escapades, and Jerry spend much of their time in the menagerie. The sheriff finally arrives on the scene and attempts to capture the boy, who enlists the aid of all the animals from the elephant to the trained ponies to help him escape.

THE CAST

Jerry Madden, Frank Coleman, George Davis, Harry Cornella, Frank Madden. Directors, Leslie Selander and Mark Sandrick.

*Summary*—Fast moving comedy with appeal for all those who like children and animals.

## "Meet My Dog"
### (Educational-Cameo—One Reel)

CLIFF BOWES, Virginia Vance and the clever bullterrier, Pal, make up the cast in this single reel Cameo directed by Jules White. It's a pleasing little piece of work with Pal carrying off most of the honors; in fact, it's Pal's picture. Cliff has a date with Virginia at the De Luxe Tea Shop and almost misses getting there on account of Pal chewing up several articles of wearing apparel. Cliff attempts to leave the dog behind but Pal follows and exhibits his usual well-trained tricks while the meal is under way. A novelty in the shape of a coasting tea-wagon furnishes some laughable slapstick.—EDW. G. JOHNSTON.

## "In Sunny Spain"
### (Fox Variety—One Reel)

MANY of the beauty spots of Spain are pictured in this leisurely camera trip through the land of the Grandees. From the view of the Mediterranean waters breaking on La Costa Brava we are taken through Barcelona and then to the great vineyards. The tour includes Sargossa, Cordova, where Roman legions once marched in triumph, Seville, the city of laughter, and then to Ronda, with its high-arched bridge. The journey ends at Tarifa, a quaint town on the rocky southern shores not far from Gibraltar. This is a well-edited and interesting travel subject which is suited to most houses.—JOSEPH SHEA.

## "Marvels of Motion"
### (Red Seal—One Reel)

THROUGH the aid of the slow-motion camera and trick photography the secrets of successful baseball pitching are disclosed in the first half of this reel. All the well-known "curves," "slow-balls," etc., of the game are shown in a manner to be of interest to every fan. The remainder of the reel shows other marvels of motion illustrated by a military parade. The soldiers are shown marching backward and, by stopping the camera, the men are left in many grotesque positions. This is an entertaining novelty reel with interest for the majority of theatres.—JOSEPH SHEA.

## "A Man About Town"
### (Pathe—One Reel)

THIS single reel Hal Roach reissue has Stan Laurel as principal funmaker. Its chief merit lies in the antics of Laurel himself as most of the gags have done noble service before. The star as the man about town gets into difficulties by following the wrong young woman about the city. There are several laughable moments in a department store where Laurel is confused by several women dressed the same as his guide. A medley of slap-stick comedy presented in fairly interesting fashion.—JOSEPH SHEA.

## "Down to Damascus"
### (Fox-Variety—One Reel)

THIS is a Biblical travelogue via caravan through Syria down to Damascus. Vast ruins of the ancient glories that have stood untouched for 2,000 years are shown with excellent photographic effects. Something of the geography, industries and bizarre market places of this story land of the Bible is all interestingly portrayed here. Worth while subject for Church use and suited for the better class theatre.—JOSEPH SHEA.

## "Keeping 'Em Guessing"
### (Red Seal—One Reel)

SLEIGHT of hand tricks and various forms of parlor magic are presented for the enlightenment of all amateur magicians. Coin and card tricks are shown and the methods by which the magician fools his audience with the aid of an accomplice are exposed and explained. The stunts selected are quite simple and the reel has fair entertainment value for the average house.—JOSEPH SHEA.

## "Old Black Joe"
### (Red Seal—One Reel)

THIS is the latest of the Ko-Ko Song Cartune series and will be found to have the same interest as the previous reels in this series. This is an amusing novelty and should be fully appreciated by every audience familiar with the antics of Ko-Ko in the earlier songs in this series.—JOSEPH SHEA.

# The Dead Line

*Mexican Border Tale is Average Western*

**(Reviewed by Joseph Shea)**

BOB CUSTER does some marvelous riding and great fighting in this story of the search for a lost gold mine. The plot has been used many times in other Westerns and there is little novelty in the treatment of this story. It is, however, well photographed and offers many thrilling shots of fights in the canyons. "Lightnin' Jim," a cowboy whose capable trigger finger is respected all along the border, finds a dying prospector who tells him of the location of his mine. The cowboy sets out to hunt down the murderers, but he is pursued by two rangers who believe him to be the killer. The daughter of the slain miner and an old friend start out to find the mine. They meet the cowboy and they also believe him to be the murderer. "Silver Sam" McKee, who planned the murder, and his hired gunman capture the expedition, including the cowboy, and hold them prisoners at the mine. But help arrives from the captain of the rurales, who was told of the plot by Lolita, the belle of the little Mexican town. The rescuers arrive just as the mine is about to be blown up by McGee and his men. The cowboy reveals his identity and wins the girl after the real murderer is taken prisoner.

*The Cast: Bob Custer, Nita Cavalcri, Bob McKim, Tom Bay, Marianna Moya, Billy Franey, Gino Corrado. Author, Barr Cross. Director, Jack Nelson.*

**THEME: Western. Texas ranger, mistaken for murderer of prospector, falls in love with daughter of bandit's victim. In order to win the girl he captures the real killer and turns the remainder of the gang over to the Mexican police.**

**PRODUCTION HIGHLIGHTS. Good Western locale. Hard riding and fast action of Bob Custer.**

**EXPLOITATION ANGLES: Tie-up with traffic department and paint this title at dangerous crossings, etc. Feature Western atmosphere and popularity of star.**

**DRAWING POWER: Should be popular with Custer fans and all Western patrons.**

*Produced and distributed by F. B. O. Length, 5,000 feet. Released June, 1926.*



*Camera angles of another tale of the West, "The Masquerade Bandit," and F. B. O. release starring Tom Tyler*



*Milton Sills' latest First National picture, "Puppets," is suffused with drama as the above scenes will show*

# Lovey Mary

*Tenderness and Humor Make It Worth While*

**(Reviewed by Laurence Reid)**

ANYONE familiar with Alice Hegan Rice's tenderly humorous story cannot help but respond to the picture which has been treated most sympathetically here. The well-known Cabbage Patch provides a setting which contains appeal as well as atmosphere. And the most delightful moments are enacted against its simple background. Seeing the humble shacks and the manner in which the poor people carry on is sufficient to set the heart throbbing with sympathy.

Probably the best definition would be to call it a homey picture. Why even the head of the orphanage is presented as a human being—which can be put down as something original in this celluloid world, where shadows are sharply divided.

The film is acted with good feeling by Bessie Love in the title role. She brings considerable shading to the impersonation. There is Vivia Ogden, too, who very nearly steals the picture as Miss Hazy. It is a sort of grotesque role and Miss Ogden makes herself pathetic and funny. Mary Alden is splendid as Mrs. Wiggs and William Haines plays the son with creditable sympathy.

*The Cast: Bessie Love, William Haines, Mary Alden, Vivia Ogden, Martha Mattox, Jackie Comos, Freddie Cox, Gloria Holt, Mary Jane Irving, Eileen Percy, Russell Simpson, Rosa Gore, Sunshine Hart. Director, King Baggot.*

**THEME. Heart interest story of orphan girl who takes sister's child and rears him—and scatters sunshine in the homes of her neighbors.**

**PRODUCTION HIGHLIGHTS. Bessie Love's shading of the title role. The performances by Vivia Ogden, Mary Alden and William Haines. The sequences with the sister. The heart interest. The Cabbage Patch episodes.**

**EXPLOITATION ANGLES. Nearly everyone is familiar with author's characters and books—so go to it in exploiting them. Play up as tender little story of the home and heart. Put on special matinees for youngsters, etc.**

**DRAWING POWER. Suitable for every type of house, everywhere. Title should attract because books of author are widely read.**

*Produced and Distributed by Metro-Goldwyn. Length, six reels. Released June, 1926.*

# "The Masquerade Bandit"

*Mediocre Story Slows Up Action of This Western*

**(Reviewed by Joseph Shea)**

NOTHING novel in Western story material is provided for Tom Tyler's efforts here, but everything possible is obtained in the treatment of rather hackneyed situations. Tom Tyler puts up a credible performance and his leading woman is pleasing.

While leisurely paced at the start the story picks up the routine Western thrillers as the plot is spinning out, including the fight on the cliffs, the rescue from the swirling rapids and the search for the hidden cave. It has, however, well selected locations throughout and excellent photography which is helpful in getting the picture over. An adventurer of the plains comes into possession of stolen money and mail together with a ranch when his bandit cousin dies. Efforts of a ranch foreman to obtain the secret of this cache, through the aid of a dance-hall girl in love with the cowboy, results in a terrific fight, during which the bandit is hurled over the cliffs and the stolen money is recovered.

*The Cast: Tom Tyler, Dorothy Dunbar, Ethan Laidlaw, Al Houston, Ray Childs, Ray Hampton, Earl Haley and Frankie Darro. Authors, Enid Hibbard and Ethel Hill. Director, Bob DeLacey.*

**THEME.** Western. Cowboy, who inherits ranch when his cousin dies following mail robbery, finds the loot and returns money to the sheriff after thrilling fight with ranch foreman and members of his gang. The dance-hall girl who was in the plot to locate the cache falls in love with the cowboy and refuses to trick him.

**PRODUCTION HIGHLIGHTS.** Excellent Western background, fine photography and good child actor and his trick dog.

**EXPLOITATION ANGLES.** Because of the acting of the boy and dog this has great appeal for juvenile fans. Play up Tyler's horsemanship and fighting ability.

**DRAWING POWER.** Good one day program in houses with Western patronage.

*Produced and distributed by F. B. O. Length, 4,919 feet. Released May 30, 1926*



*The usual whirlwind action and on-the-go-ness are incorporated with humorous incidents in these stills of the F. B. O. production, "The Dead Line"*



*Episodes from Metro-Goldwyn-Mayer's filmization of "Lovey Mary," the novel by Alice Hegan Rice*

# Puppets

*Has Its Moments of Interest*

**(Reviewed by Laurence Reid)**

AL ROCKETT'S initial production for First National is a fair-to-middlin' little picture which has a deal of charm and atmosphere through its early reels. If there were more plot to the story—something more substantial in the shape of action and suspense it would easily enter the select circle. Still there is nothing to get provoked over its shortcomings. The introductory footage more than compensates for the weaknesses in the subsequent sequences.

The melodrama draws upon heroic embers to sustain its dramatic fire. For instance there is a bit of knife play as well as a restoration of the hero's health after he had been rendered deaf by the war. This particular sequence has something in common with the blind soldier in "The Dark Angel," though it lacks the same amount of pathos. Milton Sills has the major role and his acting is sincere except when he tries to simulate anger. Gertrude Olmstead gives an appealing performance and the others are adequate. The atmosphere is highly creditable.

*The Cast: Milton Sills, Gertrude Olmstead, Francis McDonald, Mathilde Comont, Lucien Prival, William Ricciardi, Nick Thompson. Director, George Archainbaud.*

**THEME.** Drama of a triangle in which Italian love and vengeance are manifested. Soldier returns from war to settle feud with rival.

**PRODUCTION HIGHLIGHTS.** The early scenes in the puppet theatre. Scene when hero returns deaf from the war. His pride which permits him from telling of his affliction. The knife sequences. The atmosphere. The capable acting.

**EXPLOITATION ANGLES.** Mention as a story of a man's love and how he settled with a philanderer. Play it up as atmospheric story of love in New York's Little Italy. If you think the film is worth it you might stage a puppet show with very little expense. Sills has a following. Be sure to exploit his name.

**DRAWING POWER.** Suitable for all types of houses. Sills should attract them.

*Produced by Al Rockett. Distributed by First National. Length, seven reels. Released July, 1926.*

# Footloose Widows

## *Doesn't Carry Sufficient Mirth*

(Reviewed by Laurence Reid)

JUST about the most commendable feature in this picture is the main title. True, there is an effort made by a few of the players to catch something of the spirit of the plot, but their work is wasted upon a story which has barely enough substance to carry through three reels. It is all very obvious and very simple—and though the title suggests that it might contain a share of sparkling situations, the hoped-for "kick" never develops.

The idea centers around a couple of gold-diggers who work in a fashionable modiste shop in New York. The owner, being in love with the more personable of the girls, permits both of them to borrow sufficient finery to make a hit at a dinner which he is giving. The two fair damsels then proceed to place New York and their boss far from their immediate presence. They hop the train to Palm Beach for the express purpose of trapping a millionaire.

The film is burdened with a set of weak titles—which do not furnish any humor to the commonplace scenes. With such a plot clever captions might have helped it a great deal. Neely Edwards has some amusing moments—and so has Louise Fazenda. The others are adequate.

*The Cast: Louise Fazenda, Jacqueline Logan, Jason Bobards, Arthur Hoyt, Neely Edwards, Douglas Gerrard, Jane Winton, Mack Swain, John Miljan. Director, Roy Del Ruth.*

**THEME.** Comedy-romance of two ambitious girls in search of a millionaire — with the more sincere of the couple falling in love with a youth who turns out to be exceedingly rich.

**PRODUCTION HIGHLIGHTS.** Scene of girls' getaway. The Florida hotel episode. The effort of girls to hoodwink an elderly man only to discover he is playing the same game.

**EXPLOITATION ANGLES.** The title is a teaser and might attract them if well advertised. Play up the gowns worn by principals—and feature as a comedy of manners.

**DRAWING POWER.** Suitable for two or three day run. Needs strong support from program if presented in first-run houses.

*Produced and Distributed by Warner Brothers. Length, six reels. Released June, 1926.*



*The continual pitting of man against man goes on with undiminished sweep in the Art Acord starring vehicle, "The Terror," a Universal Western*



*A quartet of dramatic and comedy highlights from the Producers' Distributing Corporation release, "Meet the Prince"*

# The Road To Mandalay

## *Chaney Displays New Make-Up in Sordid Story*

(Reviewed by Laurence Reid)

ANY picture which has Lon Chaney decorating it is worth seeing no matter how ineffective its story. The plot here is an offshoot of the wild melodramas of yesteryear in which a bestial parent carried the torch of redemption when he discovered his daughter about to trespass, innocently, in forbidden fields.

There is nothing much to recommend the story—as Chaney's characterization has first and last call. He adds another ghoulish disguise to his gallery of portraits in his study of the uncouth father. The make-up features a fade-out of one eye. According to the best reports the effect was achieved by Chaney using collodion or some other chemical—and he could only use it two or three hours at a time because of its extreme painfulness. But Chaney is a realist and he believes in living his roles. Hence this uncanny triumph of characterizations.

The action proceeds rather aimlessly, but it is superbly photographed and is saturated with atmosphere. The setting is the whole thing. Chaney sees to that, although Owen Moore and Henry B. Walthall act vigorously enough.

*The Cast: Lon Chaney, Lois Moran, Owen Moore, Henry B. Walthall, Sojin, Rose Langdon, John George. Director, Tod Browning.*

**THEME.** Melodrama of cut-throat parent who gets a streak of redemption when he would save his daughter from evil partner. She has no knowledge of her father's identity.

**PRODUCTION HIGHLIGHTS.** The fine atmosphere. The uncanny make-up of Lon Chaney. The suspense. The romance between girl and father's partner.

**EXPLOITATION ANGLES.** Lon Chaney can always draw them. So feature him in another marvelous characterization. Feature the title. It has teaser possibilities.

**DRAWING POWER.** Chaney is excellent and is a favorite. So picture can fill the first run houses. Title has magnetic quality.

*Produced and Distributed by [illegible] Length, seven reels. Released June, 1926.*

# Meet the Prince

*Plot Never Gets Started and Action Is Slow*

(Reviewed by Laurence Reid)

THIS picture may have read very interestingly in its original magazine form, but converted into celluloid a number of things have happened to it. For instance, the plot never gets down to the brass tacks of telling you what it is about. Again, the action pauses time and again—and becomes so slow that the spectator's attention is sure to wander.

When it does come out in the open it reveals nothing much of consequence. The simplest kind of romance is revealed and one anticipates seeing an excursion into the realm of light comedy. But the humor—the subtle points which could have been made from it—these never find expression. So it keeps to its simple romantic tack—telling a tale of a Russian prince who escapes from the Reds and the Revolution and comes to New York where after a series of mild adventures he succeeds in crashing into society. To give it the benefit of romance the hero poses as a butler in the home of the girl who has attracted him. Eventually he makes off with her in cave-man fashion. And the picture is over.

There is nothing to get excited about in the situations or in the acting.

*The Cast: Joseph Schildkraut, Marguerite De La Motte, Vera Steadman, Julia Faye, David Butler, Helen Dunbar. Director, Joseph Henabery.*

**THEME.** Romantic drama of Russian prince who flees to America to escape the Reds and crashes into society, where he falls in love and wins a young heiress.

**PRODUCTION HIGHLIGHTS.** The settings and atmosphere. Moment when hero meets heroine. The development of the romance at the party.

**EXPLOITATION ANGLES.** The best angle here is to exploit the title, which has teaser possibilities. Play up the cast, featuring the two principals. Mention that it is a romance of a Russian prince and an American girl.

**DRAWING POWER.** Suitable for average houses—those catering to daily change of programs. O. K. for small towns and neighborhoods. Title should attract them.

*Produced by Metropolitan. Distributed by Producers Distributing Corp. Length, 5,929 feet. Released August, 1926.*



*Scenes from the Metro-Goldwyn-Mayer offering, "The Road to Mandalay"*



*Warner Bros. have another of their subtle light comedies to offer in "Footloose Widows," a Roy Del Ruth directorial effort*

# The Terror

*Fairly Fast Moving Western Romance*

(Reviewed by Joseph Shea)

THIS is the familiar story of the Texas Ranger, the cattle rustlers and the beautiful daughter of the impoverished ranchman. There is a wealth of incident, though, that gives this story added interest and lifts it out of the routine Western class. Art Acord displays his horsemanship, roping ability and fighting prowess, aided by his trick horse and trained dog.

The Texas Ranger is mistaken for "The Terror," a notorious outlaw. The chief of the band of rustlers takes the rancher's daughter to a cabin up in the mountains. The Ranger goes to the gang's headquarters and rides away with the girl. Both the rustlers and the girl's father spend all night searching for the pair. The outlaws capture the rescuers and start to clean out the ranch just when the Ranger sweeps down on them with his posse. After a fierce battle his real identity is established and the girl and the ranger decide on their future happiness.

*The Cast: Art Acord, Velma Connor, Dudley C. Hendricks, C. E. Anderson, Edmund Cobb, Jess Deffebach and Hank Bell. Author, E. Richard Schayer. Director, Clifford Smith.*

**THEME.** Western romance. Texas Ranger mistaken for notorious outlaw. He saves ranchman's daughter from rustlers, captures the gang and wins the girl.

**PRODUCTION HIGHLIGHTS.** Western setting. Horsemanship of Art Acord and stunts of trained horse and dog.

**EXPLOITATION ANGLES.** Play up the popularity of Art Acord and the Western locale of the story. Emphasize whirlwind action in your ads and lobby display.

**DRAWING POWER.** Will be enjoyed by all Acord fans and well suited for all small-town houses.

*Produced and Distributed by Universal. Length, 4,862 feet. Released June, 1926.*

# Regional News from Correspondents

## Central Penn.

ALL the leading picture theatres of Harrisburg are displaying daily on their screens a film prepared by the Harrisburg Chamber of Commerce, urging all citizens to be hospitable to visiting motorists passing through the city on the way to the Sesqui-Centennial Exposition in Philadelphia.

The Penn Theatre Company, which will operate the theatre in the new Moose home in Reading, has applied for a charter of incorporation at the State Department in the capitol at Harrisburg. The corporation is headed by Morris H. Jacks, of Red Bank, N. J., president of the company. The theatre will be opened in September as a motion picture and vaudeville house. The seating capacity is 1,600.

Announcement has been made that the Hippodrome Theatre, Pottstown, operated by the George Bennethum interests, would be closed July 3 to permit improvements that will cost $25,000. A new organ console will be installed and the interior of the house will be redecorated and renovated.

The Opera House at Ambler, a motion picture theatre, has been closed to permit summer improvements which include increasing the seating capacity to 500.

Peter Magaro, pioneer picture exhibitor of Harrisburg, sailed from New York on the "Majestic" in the latter part of June, for a two months' tour of Europe, with a group of New York friends.

John F. Barret, manager of the George Bennethum Theatres in Soudertown and Quakertown, has been transferred for the summer to manage the concessions which Mr. Bennethum controls in the summer resort at Harvey's Lake.

Another Pennsylvania theatre that will undergo extensive summer improvements is the Grand, Lancaster, operated by the Stanley Company of America. It will be renovated from top to bottom.

## Salt Lake City

THE Peery Brothers of the Egyptian Theatre at Ogden, Utah, are now in this city.

L. O. Lukin, District Manager for Associated First National, spent a few days here on his way West.

Claude Hawkes, sales representative for First National, arrived in town after a trip throughout Southern Utah. Miss Loraine Allen, clerk at this exchange, leaves next week for a vacation.

L. A. Davis, branch manager here for F. B. O., is now on an extended trip in Montana. W. T. Withers is still making Montana while Joe K. Soloman is in Idaho.

The local Universal personnel is attending a lake party this week at Saltair. Tony Hartford, sales-representative, is in from Southern Utah, and will leave immediately for Cache Valley, Utah.

J. W. Simmons, owner of the Orpheum Theatre at Oakley, Idaho, is lining up new business along Film Row this week. M. Anderson, of the Cozy Theatre, at Moroni, Utah, is also here.

W. H. Rankin, local manager for Warner Brothers, is in the Idaho branch as is Representative Mix. M. F. Keller is covering the Montana territory.

George Mayne, owner of the Preferred Pictures Exchange here, is still in the Idaho country.

Lou Heinrich, traveling auditor for Fox, is spending a few days here.

Branch Manager Fish, of the local Fox office, has received notice that the steel poster shelving has been shipped for the new exchange as well as new furniture. He expects to be able to move about July 1st.

C. John Predari, sales representative for Fox, is in from his first trip to Idaho from this exchange. J. L. Tidwell has left for Nevada.

Manager Fish expects J. R. Granger, General Sales Manager for Fox, to spend a few days here on his way to the Coast.

Milton Cohn, salesman for United Artists is on a trip through Southern Utah.

Walter S. Rand, branch manager for United Artists here, is on an extended trip, taking in all of the key cities of Montana on the new fall product.

Joe Madsen, office manager for United Artists here, is making preparations to install the new uniform system now being adopted by the home office. Special Representative Rowell from New York will spend the week here to assist Madsen in the installation of the new system.

Al O'Keefe is leaving his managerial desk at the local Producers Distributing Corporation Exchange for an extended trip into Idaho and Montana. E. L. Walton, Idaho sales representative for Producers Distributing Corporation, and Jack Connors, who has been working Southern Utah, have come in for a sales conference with O'Keefe.

Harry Lenhart, of the Orpheum Circuit, is a Salt Lake City visitor in the interest of the Orpheum.

Mr. and Mrs. S. H. Rich, of the Rich Theatre, at Montpelier, Idaho, were in this city this week.

Paul DeMourdaunt, owner of the Mission Theatre at Blackfoot, Idaho, is among exhibitor visitors here.

James R. Keitz is on his way back to his managerial desk at the local office of the Columbia Exchange from Denver, where he has been spending his vacation.

Carsten Dahnken, one of the owners of the American Theatre, of this city, left here for the Pacific Coast and is expected back about the 24th of this month.

The Utah Theatre Supply Company of this city, owned by E. D. Smith, sold another Power's 6B Improved Projector this week to the Hillcrest Ward. A new Walker Sunlight Screen was sold with the projector. Smith, with Clyde Blasius, assistant manager here and Robert Worthen, in charge of the mechanical department, have been trying their luck at fishing along the Weber River, and are expounding many fish stories.

The moving of the local Famous Players-Lasky Exchange into the new film building has been postponed for a few days because of a delay in the shipment of the steel for the vaults.

Manager L. J. McGinley for Famous Players here, is in Montana attending the joint meeting of the Intermountain and Montana Film Boards of Trade.

A. G. Birch, Publicity Man for Paramount in Denver and Salt Lake, is visiting this city.

C. T. Epperson, salesman for Famous Players-Lasky, is in the local office from the territory for a brief stay.

C. A. Orr of the Opera House, Grace, Idaho, is visiting the local film mart.

L. C. Wingham, manager of the local Metro-Goldwyn-Mayer Exchange, returned a few days ago from Montana.

Seth D. Perkins, District Manager for Metro, is in this city from Denver.

The Pathe salesmen are all in for a sales conference with Manager Epperson.

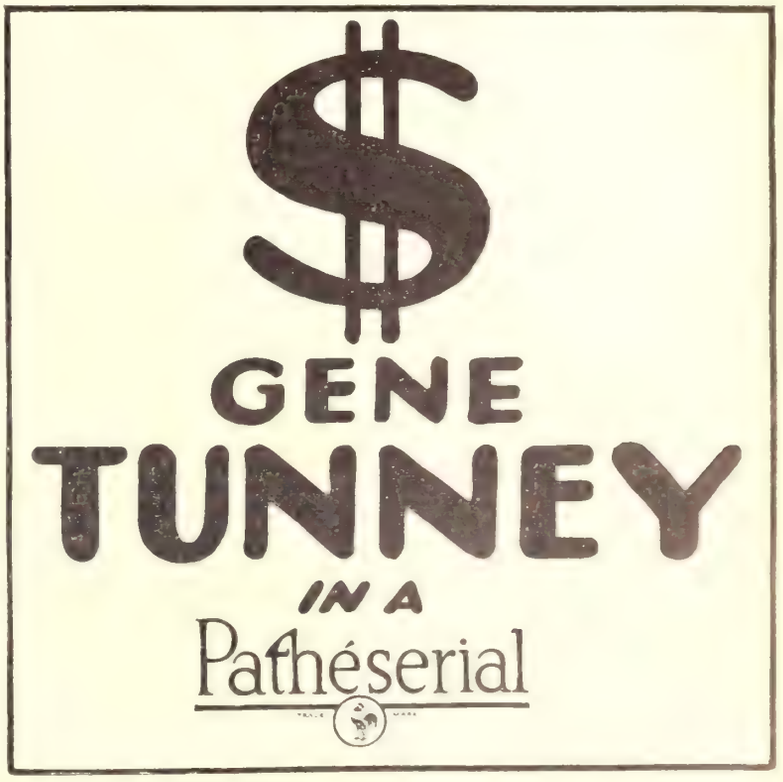
Manager Clyde H. Messinger just arrived at the local Educational Exchange from a trip in Southern Utah. He is expecting A. P. Archer, Denver Branch Manager, to arrive in this city within a few days.

T. M. Chesler, operating the Princess Theatre at Bingham, Utah, is conferring with local exchange managers here.

John Ruger of the American and Orpheum Theatres at Park City, Utah; Mick Salvurakis, of the Lyric Theatre at Price, Utah, Bishop Thatcher, owner of the Capitol Theatre at Logan, Utah, and W. H. Morrison, operating the Opera House at Myton, Utah, are exhibitor visitors here.

C. C. McDermond is going into Nevada with the Metro-Goldwyn-Mayer fall product. C. F. Parr is in from Idaho and is leaving again this week for that section.

J. A. Epperson, local manager for Pathe, returned from a trip to Cache Valley and leaves within a few days for Idaho.





# San Diego



ALTERATIONS to the extent of $5,000 are being made at the Ramona Theatre, 3020 University Avenue, which will greatly improve the facilities and appearances of this film house.

C. B. Mason has taken over from Louis Stutz the Seville Theatre, a combination house at Chula Vista. Mr. Stutz still retains his interests in the Granada Theatre at La Jolla, another suburb, and the Palace in this city.

Herbert S. Burns, formerly general manager of amusements and concessions at Mission Beach, a seaside resort, and last winter the manager of Flo Ziegfeld Palm Beach Follies Company, has been appointed manager of operation of the Bush chain of theatres in and about San Diego, including the Vista in East San Diego, the Silver Strand in Coronado, the Kinema in Escondido and the new Egyptian in this city. The Bush interests have in contemplation the construction of several more film houses in various parts of the community.

Announcement is made that the film studios at Grossmont, near this city, have been leased by a group including W. S. Campbell, E. C. Baker, F. G. Touvant, E. C. Olds and Ed Foster, who will operate under the name of the Atlas Studio. It is planned to commence work on pictures very soon.

The block which has housed the Colonial Theatre, formerly known as the Isis, has been sold to a syndicate of Los Angeles men and will be razed to make way for a new $1,000,000 structure. The Colonial has had a varied career for some years as a vaudeville, stock and film house, changing as management changed.



# Des Moines



SOME visitors in Movie Row during the past week were Mr. C. Schweneker, of the Garden Theatre at Guthrie Center; W. C. Schumenan, of the Isis Theatre at Webster City; Chris Nelson of the Alamo Theatre at Pella; R. J. Relf of the Star Theatre at Decorah; F. R. Bandy, of Britt; C. M. Brownlee of the Palace Theatre at Adan and Z. L. Dixon of the Temple Theatre at Mt. Pleasant.

P. A. Schlumberger, owner of the Opera House at Dennison, Iowa, was in Omaha recently. This was Mr. Schlumberger's first visit there for a long time as he has been in the hospital having trouble with his foot.

Miss Miller of the Pathe Exchange expects to return this week from New York, where she has been for the past fortnight.

A brother of Jess Willard, champion heavyweight, is now owner of the Isis Theatre at Lovilla, Iowa.

Planz, of the Western Theatre Company, spent the first of the week in Bell Plain on business.

The Famous Players Exchange was visited during the week by Mr. and Mrs. W. P. Grossman, of the Palace Theatre at Nevada.

Charles Stevens, shipper for the Universal, has left for Kansas City, and Miss Ruby Morgan of the same office is now spending her vacation on the farm.

The Film Booking Offices look mighty fine after having gone through a period of painting and redecorating. They have also had an extra vault installed.

Tracy, Assistant Booker at the Pathe, is still confined to his home on account of illness.



# Albany



FILM ROW received what was both a surprise and a shock last Saturday, when the news spread that J. H. MacIntyre had resigned as manager of the Paramount Exchange in this city. Mr. MacIntyre gave no reason for his sudden resignation, nor did he outline his plans for the future.

Three theatres closed this week on account of poor business. The Palace in Troy, and the Hudson in Albany, both Berinstein houses, will reopen early in September. The Crescent in Schenectady, operated by Betty Feuer, will also remain closed for two months. So far as can be learned, this is the first time these three theatres have closed during the summer months.

Last Saturday was moving day along Film Row. The Fox Exchange, Educational, Metro-Goldwyn-Mayer, Universal and Warner Brothers, all packed up, bag and baggage, and moved to the new Film Exchange Building, on the outskirts of Albany.

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John Garry, who has been managing the Empire in Glens Falls, has returned to Albany and will handle the Clinton Square Theatre.

E. J. Hayes, local manager for Pathe, has rented a house in the exclusive Pine Hills section of Albany.

John Hammell, district manager for Paramount, was in town for two or three days last week, in going over matters at the local exchange.

Sam Eckman, district manager for Metro-Goldwyn-Mayer, spent a portion of last week in Albany. Ted O'Shea, manager of the company's exchange in Buffalo, and former local branch manager, was also in town, conferring with Mr. Eckman.

Miss Carrie Himmelberger, booker-secretary at the First National Exchange, is to be married this week to John Rogers, of this city. Miss Mary Curley, also of the First National Exchange, will be bridesmaid.

The Producers Dist. Corp. Exchange is scheduled to move into one of the units of the new Film Exchange Building on June 30.

Among those in town during the week were Louis Buettner, of Cohoes; Morris Silverman, of Schenectady, and Julius Byck, of Tannersville. And what's more to the point, for the first time in many a month Morris Silverman admitted that he had made money on a picture.

Ray Coyle, an inspector-booker for Pathe, has returned to New York State after spending several weeks at the branch in this city.

Fred Stone, ad-sales manager at the Paramount Exchange, has been having a tough siege of it lately, having had his tonsils, as well as his appendix, removed.

Frank Learnan, manager of the Strand in Schenectady, was for fourteen years employed in the State Treasurer's office at the Capitol in Albany. Under his direction, however, the Strand is doing an excellent business these days.

Frank Hickey, assistant treasurer of Farash Theatres, Inc., was in Chicago last week attending the Eucharistic Congress.

R. J. Meigs, salesman for Pathe out of Albany, will be married in September, according to an announcement of last week.

Albany's police force now boasts as one of its members no less a personage than George Schwartz, former shipper at the Paramount Exchange.

The Madison Theatre in Oneida is soon to be resplendent in electric lighting to the extent that there will be two large torches in front of the house, while a new electric sign will also call attention to the theatre.

Charles McIver has given up the Empress Theatre in Norfolk, and likewise the Star in Norwood. A. E. Curry, former owner of the two houses, is now running the theatres.

Mrs. I. M. Arquette, of Parishville, is now back on the job from an extended vacation during which she visited friends in New York and Washington.

James Roach, general manager of the Farash Theatres in Schenectady, has decided to spend his vacation this summer in the Adirondacks.

Mr. and Mrs. Alex Papayanakos, of Canton, have been in Syracuse, a portion of the past week.

Harry Berinstein, of Elmira, was in Albany for a day or so last week as the guest of Julius Berinstein. Mr. Berinstein will be married in New York City at the Hotel Ritz on June 29 and with his bride, formerly Beatrice Wels, will leave for California, where they wil enjoy a honeymoon of a month or so. They will return to Elmira, where a new home awaits them.

Harrington Mills, who runs Saranac Inn, has booked pictures for the summer months. Mr Mills has been in Europe all of last winter, and upon his return home, expressed his pleasure at once more greeting the film boys.

W. W. Farley, owner of theatres in Schenectady, Catskill and Yonkers, will have quite a bit to say this fall as to the Democratic party's candidate for Governor. Mr. Farley is a State Committeeman and one of the shrewdest politicians in Central New York.

Rather than have a theatre ninety miles away remain dark on account of a mix-up in shipping Abe VanDusen, shipper at the F. B. O. Exchange here, left at 5 o'clock the other night for Newport, a small town in Northern New York. Fortunately the village was under old time and Mr. VanDusen was able to make the trip in his car in sufficient time to permit the house to be opened.

The Capitol and Regent Theatres of Dunkirk, owned and operated by Harry and Ben Berinstein, are being thoroughly redecorated and otherwise improved at the present time.

Abe Stone, owner of the Arbor in Albany, attended a meeting of the New York State M. P. T. O., at Syracuse, on Friday.

# Seattle

JACK LANNON, President and General Manager of the Columbia Exchanges in Seattle, Portland and Butte (formerly the Greater Features Exchanges) last week announced the appointment of Walter Miller as manager of the Portland branch. Mr. Miller, who has been doing special work in the local territory, succeeds L. N. Walton, and Mr. Walton, in turn, will devote his time to the St. Helens Theatre in the Oregon city in which he has just purchased an interest.

Roy Boomer, former manager of the Clemmer Theatre in Spokane, resigned that position recently and is at present operating a theatrical exchange in the inland city. He is also editing a small "Where To Go" amusement guide and directory. His position at the head of the Clemmer has been taken by W. L. Doudlah, formerly associated with the Jensen-Von Herberg interests in this state.

H. M. Glanfield, well-known on Film Row, has returned to his original territory after a season in Portland, and is now associated in this city with Manager William Ballantine's Fox Film Exchange. For the last several months Mr. Glanfield was manager of the Associated Exhibitors' office in the Oregon city.

Reseating of the entire Blue Mouse Theatre in this city, to be done about the middle of August, was announced last week by John Hamrick, general manager and owner of the Blue Mouse Circuit. It is planned to accomplish the work during the hours that the theatre is closed, and no interruption in the shows is contemplated.

Paul Aust, former manager of the Associated Exhibitors Exchange in this city, has returned from a lengthy visit in California, and is now again engaged in business in this territory. Mr. Aust's new venture is a brokerage office on Film Row at 2016 Third Avenue, where he handles the selling and leasing of theatres, and also represents a national distributor of trailer service for picture houses.

Fire which broke out in the projection room of Manager George P. Endert's local Famous-Players-Lasky Exchange last week caused a flurry of excitement on Film Row, but was extinguished before any serious damage had occurred. The loss of one reel of film was the total damage done.

The Family Theatre in Ballard, a suburb of Seattle, was purchased last week by Harvey Lewis, who has already taken over the management of the house. T. U. Nelson was the former owner.

Don Smith, district representative of the Producers' Distributing Corporation, and J. N. Naulty, home office representative of the same organization, were visitors at Dave Frazer's local exchange last week, en route to California on a tour of the country's exchanges.

Charles Code, film man and exhibitor, of the Northwest territory, left this city last week for Nome, Alaska, where he will spend the next six months in the management of his Alaska Dream Theatre in that city.

W. C. Gowan, sales representative of D. C. Millward's Western Film Corporation, left last week for an extended tour into the Eastern Washington territory. R. C. Clint ("Monty") Montgomery, another member of the same organization, has just returned from Oregon, and Mr. Millward himself is again in Seattle after a business trip around Western Washington points.

The Rose Theatre at Port Townsend, Washington, suffered slight damage last week when fire broke out in the projection room and destroyed two projection machines, other operating room equipment, and several reels of film. Quick action on the part of Messrs. DeLeo and Stevenson in summoning the fire department prevented more serious damage and a possible disturbance in the audience.

Eddie Rivers, formerly connected with several theatrical enterprises in this city and Spokane, and now a real live exhibitor in Walla Walla, spent a short time on Film Row last week, the first visit in several months. Mr. Rivers extended special invitations to the film men to "look him up when they were sent over" to Walla Walla, which is the home of the State penitentiary. [illegible] interpretation of his invitation has not yet been fully determined.

Fred G. Sliter, manager of the First National Exchange, led all other local branch offices last month in the regular competition in the Fire Prevention Campaign. Mat Apparton, a former Seattle film man also, was high man in the Salt Lake City territory, where he now manages the Universal Exchange.

John O. Von Herberg, President and General Manager of the Jensen-Von Herberg Circuit, last week was elected President of the newly organized Park Board of the City of Seattle. He was formerly a member of the Board under the recent regime of Mayor Edwin J. Brown.

Stewart Dunlop, for the last several weeks a special sales representative in the Seattle territory, left last week for Mexico City where he will assume new headquarters.

The new Washington Theatre on Vashon Island, Wash., opened to the public last week under the management of Mrs. Shattuck, and reported a very favorable opening seven days' business.

# Kansas City

JACK QUINLAN, JR., son of Jack Quinlan, manager of the Main Street Theatre, Kansas City, narrowly escaped with his life last week when a motor car in which he was riding collided with a milk wagon near Chanute, Kan. Seven stitches were required to bind lacerations. He was taken to his home in Kansas City from a hospital and is said to be improving rapidly.

"There were some in the bunch about five inches long; then there were some small ones." is the manner in which C. Claire Woods, manager of the Waldo Theatre, Kansas City, describes a fishing trip last week.

G. M. Purcell has been named as manager of the New Lewis, Elliott and Electric Theatres in Independence, Mo., owned by the Glenn W. Dickinson Enterprises. Mr. Purcell formerly owned the New Lewis Theatre, which he sold to the company by whom he now is employed.

George Costa, owner of the Mayfield Theatre, suburban house, of Kansas City, will open an airdome in Sedalia, Mo., soon for negro patrons, he announced this week.

Henry Ginsberg of the Ginsberg-Kahn Distributing Company, New York, was a Kansas City visitor and a predicter of bigger days for the independent producers.

Sam Abend of the Exhibitors Film Delivery Service, left for St. Louis to attend a Grotto convention

Eddie Solig, former Fox booker, has turned salesman and joined the Warner-Vitagraph ranks.

Mel Stewarts, assistant Educational shipper, could stand the temptation no longer, so signed a contract with a traveling baseball team and "pulled stakes."

With most of his salesmen off on vacations, Bill Warner, First National branch manager, set forth this week to do duty on the road, as well as in the office and city territory.

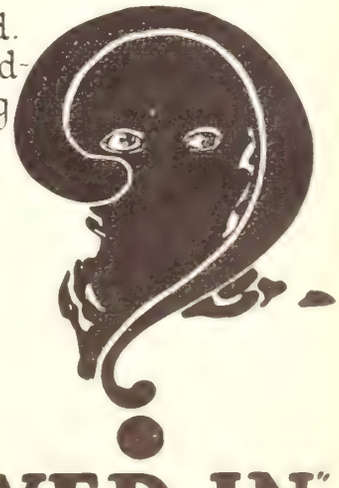
About forty members of the P. D. C. branch spent Monday at Fairyland Park, Kansas City, the day being labeled as "P. D. C. Day" at the park.

E. C. Rhoden, manager of Midwest Film Distributors, Inc., was hustling in the territory for more contracts this week. C. D. Hill and R. L. McLean, district manager and assistant district manager, respectively, of P. D. C., were Kansas City visitors.

Desiring to see "how it feels to be an exhibitor," G. G. McInnis, veteran film salesman, of the Kansas City territory, has taken over the Eureka Theatre at Weston, Mo., from J. C. Allison.

Among the out-of-town exhibitors in the Kansas City territory this week were: G. C. Craddock, Macon, Mo.; L. A. Wabner, Princess, Eureka, Kan.; E. E. Gorsline, Peabody, Kan.; S. F. Wilhoit, Jefferson, Springfield, Mo.; Walter Wallace, Orpheum, Leavenworth, Kan.; G. G. McInnis, Eureka Theatre, Weston, Mo.; Ben Levy, Hippodrome, Joplin, Mo.


They called him Redfield.
He was the Master Mind
They knew he was among them
Yet who knew him?
Who could say he had seen his face?



*See*

"SNOWED IN"

A Mystery Drama of the High Sierras

with

Allene Ray & Walter Miller

Pathéserial

DIRECTED BY SPENCER BENNET STORY BY FRANK LEON SMITH

# Cleveland

GEORGE SCHADE, owner-manager of Schade's Theatre, Sandusky, is busy with contractors these days, making plans to remodel his house. He is building a new stage, among other improvements, with the idea of playing vaudeville the last half of the week. Pictures will be the policy the first half of the week.

Keith's Palace, now building in Canton, is expected to be completed by October 1st.

Quite a few Cleveland theatres have reduced their showing schedule for the summer months. The Happy Hour, run by Mrs. Olga Korn, is being kept open on Saturdays and Sundays only. Sam Stein is operating the Columbia Theatre, St. Clair Avenue, four days a week. J. S. Wilkinson has his Broadway Theatre open three days a week. The Lakeview and Empress, belonging to Martin Polcar, are each open three days a week. Very few local houses are being closed entirely for the warm months. The Temple, East 55th Street, is the only one on record. This house belongs to Kaplan Brothers, who own and operate other neighborhood picture theatres.

Sam Barck, who retired from picture exhibition last week when he sold his Market Square Theatre, is back again as owner of the Ball Park.

The Ball Park, at Lexington and East 65th Street, belonged to Mrs. Lazarus. Her husband was killed in the theatre recently when a boiler exploded, throwing a heavy door on him with such force that he died instantly.



Members of the Cleveland Film Board of Trade standing left to right are: Oscar Ruby (Pathe); W. N. Skirboll (Columbia); Harris Wolfberg (Metro-Goldwyn-Mayer); George Erdman (Producers Dist. Corp.); Mrs. Georgia Moffet (Sec'y of Board); Tom Colby (Assoc. Exhib.); E. H. Brauer (Paramount); Al Mortz (Universal) and Gradwell Sears (First National). In the foreground are: Lon Geiger (F. B. O.); Wm. Shalit (U. A.); Harry Skirboil (Educational); Bill Onie (Standard); Ward Scott (Fox), and Norman Moray (Warner Bros.)

Morris Kaplan, of the Camera Theatre, Payne Avenue and East 33rd Street, has gone on a two months' trip to Boston and other interesting points in the East. Ben Rosenberg is managing the theatre in his absence.

Christie Deibel, manager of the Liberty Theatre, Youngstown, was elected vice-president of the Ohio Golf Association at a meeting of the association in Cleveland last Wednesday.

George Fleischman, proprietor of the World and Atlas Theatres, Toledo, doesn't have to tell folks that his business has been good. He has just built himself a beautiful new home, filled the garage with a couple of high-powered cars, and last week his daughter, who just graduated from a preparatory school, sailed to spend the summer abroad.

Mrs. Joe Perlstein, wife of the manager of Keith's in Toledo, is back home after a long stay at a Toledo hospital, and is said to be on the road to recovery.

W. S. Ainsworth, formerly with Producers Distributing Corporation, is now with the Fischer Film Exchange in a sales capacity covering the Toledo territory. J. B. Hardy, formerly a theatre manager, is also with the Fischer Film Exchange as salesman.

Henry Goldsol, of Goldsol Productions, was in Cleveland last week calling on the independents.

M. J. Hogan, First National home office auditor, is spending a few weeks in the Cleveland First National Exchange.

Adolph Braeunig, of the Cleveland First National sales force, is taking an ideal vacation. Braeunig is cruising the Lakes in his new 50-ft. cabin boat called "The Wing-and-Wing."

Gradwell Sears, local First National Exchange manager, is hard to please. His office is now holding first place among all the United States offices in the summer play date contest. But still he isn't satisfied. Montreal holds first place on the continent, and Sears says he'll either usurp that place or else give Montreal a hot fight for it.

Harris P. Wolfberg, local Metro-Goldwyn Exchange manager, states that he is all set for first run and subsequent runs in all key points of the territory. After next week, when a few more bookings are listed, Wolfberg will begin to polish up his golf game, which has been sadly neglected during the period of the new product drive.

Guy Morgan, Johnny Hines' special representative, paid the Cleveland First National Exchange a personal visit last week.

# Minneapolis

HUGO R. VOGAL, assistant manager of the Minneapolis branch of Exhibitors Supply, has gone to Milwaukee to take charge of the office in that city.

O. D. Freer has decided to reopen the Lyric Theatre at Binford, N. D., after closing it for a few weeks.

S. E. Abel, branch manager for Fox in Minneapolis, left for a tour through Northern Minnesota and North Dakota last week. Frank Mantzke, Fox salesman, accompanied him.

A. H. Ressler, owner of the Royal Theatre at Park Rapids, Minn., was a visitor at the Fox Minneapolis Exchange last week.

Jack De Waal, traveling auditor for the Pathe company, dropped in at the Minneapolis Pathe office last week to give the place his official "once-over."

Rebecca Stalle, stenographer at the Minneapolis F. B. O. Exchange, has inaugurated the vacation season at that office. She has gone to the big city of Chicago.

Exhibitors who called at local exchanges last week included M. T. Faythe, of the Orpheum Theatre, at McHenry, N. D.; John Kellogg of the Black Hills Circuit at Leeds, S. D.; George Kyle of Spring Valley, Wis., and H. L. Bock of Boyceville, Wis.

H. J. Chapman, branch manager for Universal at Sioux City, S. D., is a busy man. His brother, Dave Chapman, booker at the Minneapolis Pathe office, tried to reach him by telephone three times last week and gave it up as a bad job. "He's a hard worker," concluded Dave.

Houston, Minn., is having movie competition for the first time in its history. David Comstock has opened the New State Theatre in the building vacated by the Lyric, formerly managed by L. G. Iverson. Mr. Iverson has moved his theatre to the Opera House temporarily and is building a new theatre which he hopes to complete in short order.

The Strand Theatre at Madison, Wis., has purchased a third interest in the broadcasting station owned by *The Capitol Times*. Organ and orchestra music will be broadcast from the Strand through the station, which will henceforth be known as the Capitol Times-Strand Theatre station.

F. A. Crawford, Famous Players-Lasky manager at Des Moines, Iowa, is in fighting trim again. He dislocated his shoulder a while ago, but has fully recovered.

Robert Gorham has been named office manager for Educational at Des Moines. He was formerly with First National at Omaha.

The Star Theatre at Mitchellville, Iowa, has temporarily been placed under the management of V. E. Tornquist, of the Metro-Goldwyn-Mayer Des Moines office. Galloway & Schwartz operate the theatre.

The Home Theatre at Portage, Wis., will be enlarged by Judson & Evers.

Jack Shearer has given up his lease on the Royal Theatre at Park Rapids, Minn., and is showing pictures in the auditorium of the Park Rapids High School.

The Palace Theatre at Nora Springs, Iowa, has been taken over by John Claybaugh.

The Princess Theatre at Mapleton, Iowa, has been purchased by W. A. Bower, who operates the Opera House at Onawa, Iowa. The Princess will be managed by Alfred McBurney, of Onawa.

The American Colonization Company at Osceola, Iowa, is said to be contemplating a circuit of motion picture theatres in Nebraska and Iowa.

Richard Latshaw, bookkeeper in the Minneapolis office of the Friedman Film Company, has joined the sales force. His place has been taken by Miss Bernice Baudette.

New equipment will be installed in the Idle Hour Theatre, Chancellor, S. D., this summer while it is closed. It will resume operation September 1.

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DEVELOPING AND PRINTING MOTION PICTURE FILM

# New York and New Jersey

ELSEWHERE in this issue of MOTION PICTURE NEWS there is an estimate of the number of theatres under construction at the present time in the New York and New Jersey zone. The estimate is a conservative one and deals only with circuit-controlled houses; not attempting to list at this writing the several independent theatres also being built in this zone.

Apropos of the foregoing paragraph, Dave Snapper reports that his new house at South River, N. J., has already grown to the proportions of having its roof on, and that his other new theatre at Tottenville is also well under way. Both will be complete the latter part of November, 1926.

Morris Kutinsky, with a good-sized building program on his hands over in Jersey City, has recently established offices at 1650 Broadway, where he will transact practically all business concerning his enterprises.

It is reported that an entente cordiale has been agreed upon in the city of Montclair, N. J., between the hitherto opposing forces of Messrs. Wellinbrink and Faulkner. Mr. Wellinbrink operates the Bellvue, Montclair and Welmont theatres while Mr. Faulkner operates the Claridge. These houses, together with the Wellinbrink house at Caldwell, N. J., will now book jointly, according to report.

Friends of Walter Hoffman, associated with the Roth Bros. enterprises in Summit and Morristown, N. J., will regret to learn that he has recently suffered the loss of his mother. Mr. Hoffman has returned from Cleveland, O., where he attended the funeral.

Peter Adams, of Newark fame, did not take his usual European trip this season; at least, not so far, for the reason that he considers it far more beneficial to the trade to stay on the job and put the expense money into circulation with the film boys. Asked whether he contemplated expanding his theatre holdings in the near future, Mr. Adams said: "I've two good theatres and no worries—more theatres mean more worries—and I am thankful to state that while I can still stand erect, some of my friends in this business who are forever expanding their holdings, are stoop-shouldered with care."

The Liberty Theatre, Bernardsville, N. J., has recently reopened after considerable money had been spent in the way of improvements by Manager Miller.

Avenue A and 14th Street's Mecca Theatre, said to be one of the finest on New York's East Side, has postponed its premiere until August 1.

Another August 1 opening will be that of Irving Lesser's Bayside Theatre, Bayside, L. I.

The Mayfield Theatre, Great Neck, L. I., temporarily closed, will also reopen August 1.

Manager Warren of the Garden Theatre, Princeton, N. J., will close that house about July 1 for extensive alterations. The Garden will reopen during August.

Stanley Sobelson, with his partners, Messrs. Thompson and Unger, have started construction on a new house at Elizabeth, N. J. It will be known as the Elmora. In addition to this project, their Empire at Bayonne and West End at Newark, this concern has also two sites under consideration in the latter-named city.

Rosensweig and Katz will add three new houses to their ever-increasing circuit of theatres in Brooklyn and on Long Island. The Piccadilly, Coney Island and 18th Avenues, is one, and another is a new house at Liberty Avenue and 135th Street, Queens. The Concord Theatre and airdome will be torn down and a new 2,000-seat house erected in its place. C. A. Sandbloom is the architect, and M. Shapiro the builder.

J. Joelson's new Starr Theatre held its opening performance on Monday evening, June 28th, and a representative gathering of exchange men and exhibitors were in attendance. The new Starr is said to be one of the finer types of neighborhood theatres. It is located at Knickerbocker Avenue and Starr Street, Brooklyn.

Al Sautelle, manager of the [illegible] theatrical department of Pathe New York Exchange, has recently filed application to membership with the select Greenbrook Country Club of Montclair, N. J. Eddie Carroll of Associated Exhibitors, who makes his week-end home in Montclair, is a member.

You'll find Phil Meyer, genial manager of Associated Exhibitors' New York Exchange, just as far down front at George White's Scandals as he can get on Thursday evening of this week.

Pelham Lynton of Pathe has returned from his vacation spent at Baldwin, L. I., safe, sound and sunburned. While at home Mr. Lynton employed his spare moments painting the house and is said to have accomplished a very good job.

# Canada

CLAIR HAGUE, Toronto, general manager of Canadian Universal, has announced the appointment of H. Swartz as manager of the Winnipeg, Manitoba, Universal Exchange in succession to George F. Law, who was recently appointed Western sales manager for Canadian Universal. Mr. Swartz has been with the Universal Company for nine years, being one of the oldest exchange men in the Winnipeg territory.

The only construction on the program of Famous Players Canadian Corp., Toronto, for this year is the building of a $250,000 theatre at Saskatoon, Sask., which is already under way, according to announcement by the company.

Henry Morton, owner of five independent theatres of Winnipeg, Manitoba, returned home recently with his young bride after a honeymoon trip to the New England States.

M. Triller, owner of the National Theatre, Winnipeg, Manitoba, has closed his theatre for the summer and will re-open in the fall.

The Temple Theatre, long one of the downtown theatres of Hamilton, Ontario, is being converted into a garage.

The Capitol Theatre, Kitchener, Ontario, has been redecorated by Manager Jack Allan. Mr. Allan has discontinued the presentation of four acts of vaudeville and is featuring one special act on each program in addition to pictures.

George McComber has taken charge of the Capitol Theatre, Calgary, Alberta, during the absence of John Hazza, general manager, on vacation. Claude Smith also has charge of the Grand Theatre, while Manager Maynard Joiner is on a visit to Chicago.

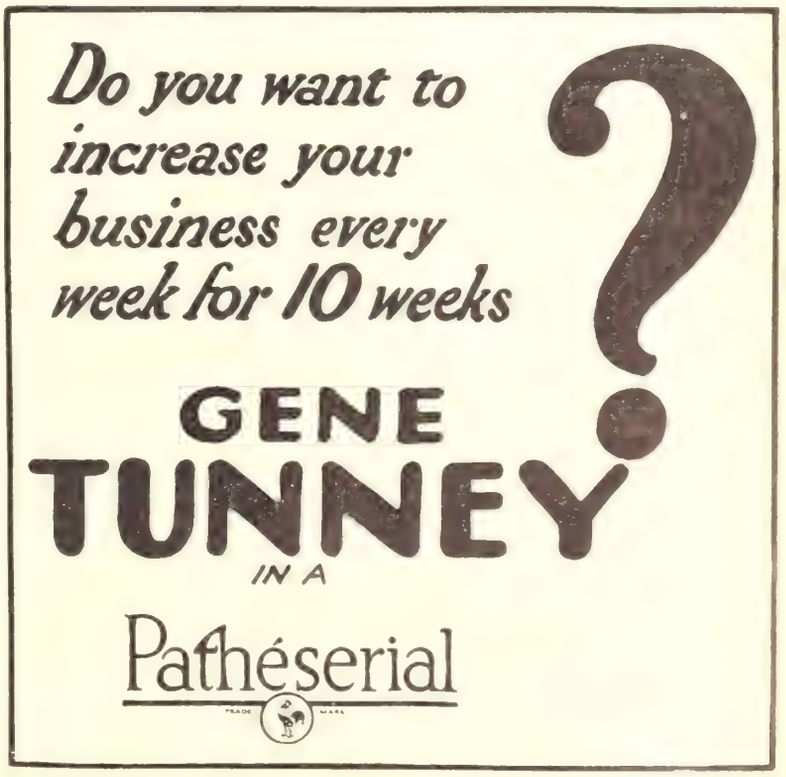
No official announcement has yet been made of the appointment of a chairman to the Ontario Board of Moving Picture Censors, Toronto, by the Ontario Provincial Government in succession to Major A. S. Hamilton, who died last April. J. C. Boylen, vice-chairman of the Board, has continued to have charge of moving picture censorship in Ontario since that time.

Oral Cloakey, once well-known theatre manager in various Canadian cities and also with Universal theatres in California, is now an oil salesman in the Calgary, Alberta, district.

Manager A. P. Drohan, of the Griffin Theatre, Chatham, Ontario, has made a big difference in the appearance of the house front for the summer by the addition of large photo frames, all gaily painted, miniature boxwood trees in tubs, blooming plants and ferneries.

With the closing of the Capitol Theatre, Peterboro, Ontario, [illegible] July, Manager J. D. Fletcher has arranged to relieve Manager Fred McLennan at the Brock Theatre, Brockville, and later will run the Strand and Capitol Theatres at Kingston, Ontario, for E. O. Smithers, before returning to Peterboro.

The Rialto Theatre, Portage Avenue, Winnipeg, Man., one of the oldest theatres in Western Canada, is being dismantled and will be replaced by a restaurant.

# New England

ROBERT G. LARSEN, head of the Keith-Albee interests in New England, plans to spend considerable time at his summer home at Scituate and to take a less active part in the company's affairs in Boston during the next few months, although keeping in touch with the office by telephone and through his secretary, who carries his mail to him daily. Mr. Larsen has recently been quite ill and, though his physician has recommended a complete rest, Mr. Larsen will continue to guide the affairs of the office although turning over the smaller details temporarily to others. His friends hope for a speedy return to complete health.

In a picturesque ceremony at 102 Ranch, headquarters of the Bath Riding Club at Bath, Me., on Sunday morning, H. A. Huse, manager of the Bath Opera House and widely known horseman, and Miss Anna McCausland, head of the commercial department of the Morse High School at Bath, were married by Rev. C. Myron Tubbs, of Grace Episcopal Church of Bath.

The Roger Sherman Theatre in New Haven, Conn., gave a benefit performance Sunday in charge of managing director Edwin Mochary in aid of the Fresh Air fund for the children of that city. The entire proceeds were turned over to the fund.

While word pictures have been painted of shows which have "taken the roof off" of playhouses, it remained for Manager W. C. Benson, of the Laurier Theatre, at Woonsocket, R. I., to discover that someone was actually taking the roof off his playhouse. Police found that boys had been stealing quantities of lead from the top of the house.

Miss Stella Larsen, daughter of Robert G. Larsen, head of the Keith-Albee Enterprises in Boston, and Albert Forbes McLean of Fort Lauderdale, Florida, were married at the beautiful summer home of the bride's father at Egypt, Scituate, Mass., Saturday, by Rev. William L. Clark of St. Paul's Church, Brookline. George H. Larsen, brother of the bride, was best man and two other brothers, Ralph R. Larsen, in charge of Keith-Albee publicity in Boston, and Roy E. Larsen, together with four of the groom's brothers, were ushers.

Metro - Goldwyn - Mayer exchange in Boston is making extensive plans for Metro Week, Sept. 12-18.

J. R. Granger, sales manager for Fox, spent several days during the week in Boston.

The date for the first outing for the recently organized Bookers' Club, comprising all of the bookers of the Boston exchanges, has been set for July 10 and 11, but the place has not been definitely determined.

The first meeting of exhibitors and distributors in connection with the Greater Movie Season program was held Monday at Keith's Theatre, Boston. Bert Adler, from the Hays organization, was in charge.

The Franklin Film Co. Exchange, at 42 Piedmont Street, Boston, becomes known as Tiffany Productions, starting this week. I. L. Wallenstein and W. Shapiro are in charge of the exchange.

Thomas B. Spry, branch manager of First National at Boston, has now fully recovered from his recent operation for appendicitis and resumed his duties.

Extensive alterations and improvements are under way at the Fox Exchange on Broadway.

Sam Hacking, who covers Rhode Island for Producers Distributing Corp. and who is a brother of division manager L. J. Hacking, of the same company, is at St. Elizabeth's Hospital, Boston, following an operation.

Mrs. Nellie M. Rima, of the Pastime Theatre, Tilton, N. H., was in Film Row during the week, completing bookings for the summer season at her theatre.

Edward McAvoy, formerly manager of the Palace Theatre at Norwich, Conn., and prior to that connected with distribution work, has joined the sales force of Film Booking Office, Boston.

J. J. Scully, branch manager of Educational at Boston, spent several days during the week at the home office in New York City.

R. C. Cropper, branch manager of Pathe, Boston, has been in New York for several days on business at the home office.

L. J. Hacking, division manager for Producers, has returned from a business trip to Albany, Buffalo and New Haven.

Charles Henchell, assistant Eastern Division Sales Manager, was at the Pathe Exchange, Boston, several days during the week.

The University Theatre, Cambridge, one of the largest of the suburban Boston houses, is rapidly nearing completion and the date for the formal opening is now tentatively set for Sept. 6. Stanley Sumner is managing director.

Persistent rumors are afloat in Boston to the effect that by the end of another year a new Fox house will be under construction in that city. Representatives of the Fox interests in Boston deny any knowledge of the undertaking.

# St. Louis

GEORGE CURRIE, principal of Paramount's first screen school, came to St. Louis to direct the screen tests of St. Louis girls and boys made at the Missouri Theatre, Grand Boulevard and Lucas Avenue, in connection with the showing of "Fascinating Youth."

Lou Walters, one of the best known movie supply men in the Central West, has decided to desert that business to take a position with the Opie Brush and Janitor Supply Company of Kansas City, Mo. He will work out of the St. Louis branch office.

The Birch Tree, Birch Tree, Mo., has been dismantled and the equipment sold.

The Regent Theatre Building, Dongola, Ill., has been sold and the equipment stored.

Joe Schorle has purchased the Silex Theatre, Silex, Mo.

The Star Theatre, West Union, Ill., was destroyed by fire recently.

Theatres that have closed for the summer months include: American, Cambria, Ill.; Orpheum, Elsberry, Mo.; Masonic, Lebanon Junction, Ky.; Kittel, Linn Creek, Mo.; Rex, Loveioy, Ill.; West End, Shelbyville, Ill.; Wilsonville, Wilsonville, Ill.; Arlington, Arlington, Ky.; Victory, Cabool, Mo.; Dixon, Dixon, Mo.; Legion, Germantown, Ill.; Lyric, Newburg, Mo.

Houses that have closed indefinitely are: Airdome, Jonesburg, Mo.; Trenton, Trenton, Ill.; Star, Trenton, Ill.; Chastain Airdome, Steele, Mo.; Stoneport, Stoneport, Ill.; Illmo, Illmo, Mo.; Delphos, Carthage, Mo.; Temple, Earlington, Ky.; Strand, Equality, Ill.; Opera House, Farmersville, Ill.; Liberty, Morley, Mo.; Orient, Orient, Ill.; Red Bud, Red Bud, Ill.; Singer's Williamsville, Ill.; Bone Gap, Bone Gap, Ill.; and Jacksonville, Jacksonville, Mo.

The Mecca, Greenville, Ky., until further notice will be closed except on Saturdays.

J. R. Grainger, general sales manager for Fox, accompanied by Max Milder, special home office representative, have gone to Kansas City after spending several days here the past week.

C. H. Behlen, formerly attached to the Louisville, Ky., Paramount office, is now traveling Southern Illinois out of St. Louis.

W. A. Wandel, booker, and A. Selby Carr, ad sales manager for the local Paramount Exchange, are vacationing in the Ozarks.

John Nolan, special home office representative of Fox, was another caller of the week. He has gone to Omaha.

Out-of-towners along the Row were Tom Reed, of Duquoin, Ill., and Green Luttrell, of Jacksonville, Ill.

# Newspaper Opinions on New Pictures

### "Snookum's Tooth"—Universal, Warners Theatre, New York City

*Daily News:* "I liked the short comedy, 'Snookum's Tooth,' better than the feature, probably because underneath its froth is a vein of satire."

*Evening World:* "The Warner program also includes the first of a new series of comedies from Universal, 'The Newlyweds and Their Baby,' from the well-known comic strip. The 'Snookums' is as good an infant actor as I have seen. He seemed to be having about the best time ever with the childish deviltry the parents so adore. The director, whose name I did not catch, must have infinite patience and 'a way with him' in dealing with children. 'Snookums' is almost perfectly the original character as conceived by the artist."

*Times:* "An amusing comedy with a jolly baby is an added attraction. It is the first production of a series entitled 'The Newlyweds and Their Baby,' based on George McManus's comic drawings. The child figures as Snookums, and he appears to derive much pleasure out of sawing up the furniture and hiding in the back seat of an automobile."

*Morning Telegraph:* "We nearly forgot the first of 'The Newlyweds and Their Baby' series which is entitled 'Snookums' Tooth.' The comedy is far above the average and has many laughs, sticking pretty close to the cartoon comedy strip. The kid is a wonder and to the director must go the credit for the various expressions of delight, mischief and concern that the kid was forced to register. The situations in which he tore the paper garlands from the wall as fast as his father put them up looked as if he knew he was up to some devilment and was really getting his kick out of it. If the remainder of the series is as interesting as this one we are not going to miss one of them."

*American:* "Warners, I am glad to say, is still a motion picture theatre and not a vaudeville house. 'Snookums' has leaped from the comic strip to the screen, with a lovable baby in the title role."

# Philadelphia

A LARGE number of the local film fraternity attended the wedding in the Corpus Christi Church, of Miss Mae Murray, of the M-G-M. Philadelphia office force, to John J. Bergin, a prominent Philadelphia stock broker. Miss Murray was for several years secretary to Robert Lynch, general manager for M-G-M., and prior to that was confidential secretary to W. F. Smith, district manager for Famous. The film fraternity presented her with a huge chest of silver.

More than $3,000 in cash was recently distributed to members of the Philadelphia office force of Pathe for vacation money. The fund is made up of weekly voluntary contributions by employees throughout the year.

While Green and Altman have closed their Jefferson Theatre for repairs, Bill Webber, resident manager, has been transferred to the Avon, succeeding Ben Wilson, who resigned to manage Sam Shapiro's newly remodeled Felton Theatre. C. Folk Kline, until recently at Bob Lynch's Regent Theatre, will serve as substitute manager during the summer, while the regular Green and Altman house managers are on their vacations.

Sam Shapiro recently reopened his Felton Theatre, which had been closed for several months while undergoing extensive alterations and repairs. Seating capacity was increased from 500 to 1,500, a balcony and a new organ was installed.

After having been associated for several years with Len Berman in his various enterprises Bill Haggerty recently resigned to take charge of the "Guess Who?" contest in the territory for Tony Luchesse of the Liberty Exchange. The contest will be directed in the Easton section by Tom Bible for Clayton D. Buss, who purchased the rights for that and the surrounding towns.

Succeeding Lew Bache, who resigned to enter the electrical appliance business, David J. McGowan is now assistant branch manager in the Philadelphia exchange of Producers Distributing Corporation. Mr. McGowan was formerly connected with the sales force of the First National Exchange in New York.

Harry Weiner, until recently branch manager for Associated Exhibitors in Philadelphia, is now serving as manager for Columbia Pictures, Len Berman's new exchange. Franch Hammerman, who has been manager of Columbia since its inception, is devoting his time to Mr. Berman's theatrical interests.

Herbert Effinger, who operates the Strand, Leader, 69th Street and Glenside Theatres, and the Embassy in Jenkintown, will act as managing director for P. J. Lawler's new 1,400-seat house, which is now in the course of construction in Bala, Pa. It is expected that the house will be opened to the public about Hallowe'en giving time.

James Byrne has been added to the sales force of the Philadelphia office of Associated Exhibitors. Mr. Byrne was for many years connected with [illegible] as booker and later as sales representative in the up-state districts. Syd Sygarman has joined hands with Ben Amsterdam and Louis Korson in Masterpiece, and Sam Palen, who was formerly with Associated, is now with F. B. O. filling the place made vacant by James Byrne's resignation.

Graham Harris, for three years conductor of the orchestra at the Capitol Theatre, New York, is now acting as guest conductor at the Stanley Company's Stanley Theatre, while Sydney Lenton, who has been resident conductor for two years, is on his vacation. Mr. Harris has also conducted the London Symphony Orchestra in concerts at Prince Albert Hall, London.

# Southwest

I. S. STREET has added a second theatre for Pond Creek, Okla. Mr. Street is now operating The Rex at Pond Creek. The new house will be called The Star.

The new $100,000 theatre at Cushing has changed managers. J. F. Binkley, who was employed as manager by Hiram Dunkin the owner, when the theatre was in construction, after a reign of ten weeks has given place to S. Dunbar. Mr. Dunbar was formerly in the theatre business at Drumright, Okla.

Jim Amis is back with Pathe again selling film after spending several months on the Universal selling force. Amis is one of Oklahoma's veteran film men.

W. P. Moran, manager of the local Universal office, recently celebrated his tenth wedding anniversary with a chicken dinner at Blossom Heath. The guests included Mr. and Mrs. Sam Beniamin, Mr. and Mrs. Wallace Walthall and D. S. Levy. Beniamin is manager of the F. B. O. office, Walthall. President of Enterprise Film Corp., Levy is a lawyer.

C. M. Jagers, booker for the last year for Progress Pictures exchange, has been named manager of this exchange to succeed Roy Avey. Avey has just accepted a position as sales representative of Metro-Goldwyn-Mayer. Jagers will combine his present position with that of manager. The new manager is well known in this territory, having served as cashier-booker for Educational for four years previous to his going with Progress.

Max Brock, who opened up the Rialto Theatre at Lawton this spring, is a new father. Max Brock, Jr., is the new arrival's name, and he weighs 10 pounds. Brock the elder was formerly salesman for the local P. D. C. exchange.

D. K. Reed, who has been out on the road selling for Famous Players-Lasky, was called in last week to take back his old job as booker while George Reed is recuperating. George Reed, who only recently arrived here from Dallas to become booker, was severely injured in an automobile accident. His back was broken and his spinal cord injured, but he is reported to be improving at this time.

The Liberty Film Company, who opened up a local office here in the new film building this last spring, has two salesmen out in the territory now. W. C. Robertson, formerly an exhibitor from Okmulgee, and Jack Stuart, of Dallas, are the men.

Jim Wilbanks is a new salesman for Progress. Wilbanks comes from the Progress office at Atlanta.

Jack Adams and H. K. Buchanan, officials from the home office, were spending several days with the local Home State office here this week.

The Griffith Brothers have announced that the Rex Theatre, which was recently burned at Burger, Tex., is now being rebuilt and is under contract to be completed within two weeks. Building was begun three hours after the last ember had died away, and lights are strung up to enable the night shift to do its day's work. This new theatre is located a couple of blocks away from the burned theatre, as a little later the owners plan upon re-erecting this theatre as it was originally.

Bill Para, booker at Home State and well known to Oklahoma City Film Row as salesman and booker, left last Saturday for Chicago, where he will sell for Celebrated Pictures. A. R. Mitchell, of Fox, will take Para's position here.

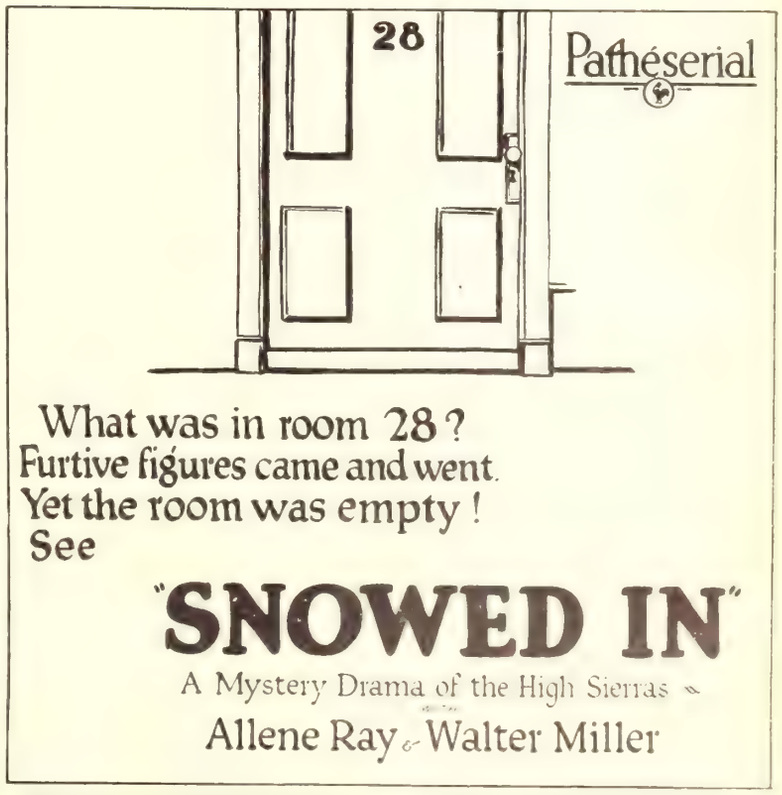
Mrs. Nell Marsh, of the Progress Exchange, has been acting as booker in the absence of C. M. Jagers. Mr. Jagers has been in the hospital with an infected jawbone. A. B. Cheatham, sales representative for Progress, has been in charge of the local office since Roy Avey's departure and during Mr. Jagers' illness.

John Mills, of Hominy, Okla., is building an attractive new theatre at Pawhuska, Okla.

It is rumored that a new theatre is being planned for Tulsa. A man new in the industry is to be the builder, according to reports.

The Palace Theatre, of Tulsa, owned by Harry Castle, has been closed for repairs.

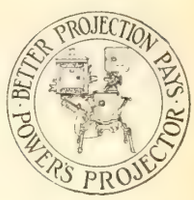
Mrs. Erle W. Harkins has recently opened up a new theatre at Gotebo, Okla. The theatre has been named the Art Theatre, after Mrs. Harkins' father, Mr. Art Hamley, who was a well-known exhibitor at El Reno prior to his death, two years ago.






# FOR THE GREATER MOVIE SEASON

## ALL THRU THE YEAR




# BETTER PROJECTION PAYS

## Suggestions From The

## Moving Picture World

SINGLE PROJECTOR installation is scarcely worth mentioning as an installation. While it is possible to splice into the upper magazine and break out of the lower without stopping until the carbon trim gives out, the procedure is sufficiently hazardous to condemn it except in emergencies. Otherwise a stop is inevitable every three thousand feet or so.

The presentation of a motion picture is essentially, as Harry Rubin has so well pointed out, the creation of an illusion. The two projector installation makes this possible through the elimination of stops.

In the case of the three projector installation repairs and adjustments are made at the proper time instead of being delayed for weeks and sometimes months, to the detriment of screen results, until loan mechanisms, motors, drives or whatever is needed can be procured. Probably more important yet, these repairs and adjustments are always made at leisure in a three projector installation, and never under the driving pressure of emergency, as is so often the case in the twin installation. The result of this is that no unit that is not exactly right either goes into or remains in service. In turn the result of this is that the projection is not *almost* mechanically perfect, but *is* mechanically *perfect*. The seemingly minor flaws that mar the fineness of the illusion are eliminated and the audience drifts on a magic carpet without being periodically brought back to earth and the realization that "it is only a picture." From the viewpoint of the owner these carefully made repairs and adjustments mean longer projector life. In such cases you will usually find them running more smoothly and sweetly as the years go by. They are usually replaced because of obsolescence rather than deterioration, and they have a high resale value. It is frequently difficult to credit their age without checking the serial numbers.

Then there is the advantage that can best be spoken of as the artistic advantage, and this is probably the greatest of all. Certainly it holds the greatest possibilities of all. In fact, it is not too much to call it the mission of the three projector installation. It reaches its highest development only in those rare remarkable cases where both exhibitor and projectionist, in addition to being respectively business man and technician of the highest order, are true artists as well. In such cases the third projector is specially fitted for the attaining of beautiful effects in connection with presentations. The variety of results is well nigh endless.

In view of the fact that the three projector installation finances itself through increased life and superior results, what better way is there for developing the needed personnel than by taking advantage of the artistic possibilities of the third projector?

For these reasons I regard the three projector installation as a logical and necessary step along our way to the realization of Roxy's great dream of motion pictures as "the highest form of art that we shall know."

CHAUNCEY L. GREENE.

## Motion Picture News

THE Royal Theatre front is being rearranged and improved. A new and continuous-operation machine is also being installed which will eliminate the stops between reels.—The Exponent, Oak Harbor, Ohio.

Splendid evidence of the importance of proper screen presentation in the eyes of the public—a local newspaper going so far as to make a news item of the installation of two new projectors. Not so much because there is news in the actual installation as to spread the tidings to the town folks that they can now anticipate sitting through a whole evening's performance without once being jarred to commonplace realities by white screens and irritating delays.

This item isn't an isolated instance. We have on our desk several clippings pertaining to installations of seats, organs, lighting equipment, and other improvements that make for better theatres. But items commenting on "continuous projection," as it is usually termed, predominate. In our opinion, theatres having a single projector, and that often cranked by hand, still number in the thousands. They are located, almost without exception, in small towns or cheap city neighborhoods.

The keen appreciation the public now has of modernized theatres will cause these thousands of out-of-date houses—the last of a passing era—to remodel or go out of business.

And many of the owners of these theatres, when they find themselves losing money and seeking a solution for their loss, will fail to correctly analyze the reason. They never have believed that good equipment played a part in making profits and they never will.

P. M. ABBOTT.

# DEPEND UPON POWER'S

## POWER'S DIVISION

## INTERNATIONAL PROJECTOR CORPORATION

**90 GOLD STREET** **NEW YORK, N. Y.**



# THEATRE MANAGEMENT
## EQUIPMENT CONSTRUCTION OPERATION



# His Theatre Heralds Go Direct to Prospects

### *C. R. Edrington Gets 100 Per Cent. Distribution for House Organs With This Delivery System*

DIRECT advertising sent direct is the plan which C. R. Edrington, manager of the Waverly Theatre, East St. Louis, Mo., finds the most profitable of all the business-getting efforts put forth in the interests of his house. He publishes a house organ, or weekly program which is gotten up with the greatest care. He uses lots of space, makes his advertising copy easily readable, and illustrates the program profusely.

In a recent program Mr. Edrington has given considerable space to his short subjects as well as his features. The Pathe News gets a conspicuous place on the front page, the copy being a display of one of the Pathe corner-block ads. On the back cover there is a two column "Our Gang" corner-block ad.

#### *Organizes Delivery Corps*

His method of distribution is one which should be of interest to a large number of exhibitors situated as Mr. Edrington is—with a theatre that is, whose natural patronage is drawn from well-defined districts or zones located in the general neighborhood of the house. Describing his distribution method, Mr. Edrington says:

"With the realization that under ordinary methods of distribution about 80 per cent. of all theatre bills given out never reach the persons they are intended for, I decided that some system would have to be instituted which would overcome this waste. Seeking a direct and reliable distribution agency for my programs, I obtained the aid of three Boy Scout troops and from their membership selected 42 boys of good family connections and trustworthy character. I assigned each boy a street to cover for a certain distance. Some of the boys have as many as a hundred and fifty houses to distribute programs to and some have only twenty-five.

#### *Theatre Passes Inducement*

"I give each of the boys a season pass, put up in a nice billfold for their services and my distribution has gone over one hundred per cent. I am getting the whole benefit to be expected from this class of advertising and it has been the means of building up a nice business where none existed before.

"My program pays for itself in the advertising that I carry in it and the advertisers all report excellent results. Through this medium I am reaching people who never take a newspaper and if it were not for the program they would never know what we were showing. They come and tell me where they saw the ad and what induced them to come and whenever a boy misses a house or the program gets away from him, that housewife does not hesitate to call me up or come and tell me that she has been missed with her program. It has happened a number of times and I have been able to check up my results nicely."

## Smoking in Balcony Sells Upstairs Seats Here

Clarence Gardner, owner of the Pine Hills Theatre in Albany, has the only motion picture theatre in that part of the State, in which smoking is permitted. The house is a residential one and two-thirds of the men attending the evening shows wend their way into the smoking balcony, while their wives occupy seats on the main floor. The balcony is also becoming quite popular with many of the city's flappers, who simply have to have their cigarettes if they are to live through the evening.

## Cut in Prices Increases Palace Ticket Sales

The Palace Theatre, Toledo, has cut its admission price from forty cents to twenty-five cents for the summer, and is said to be showing to twice as many people as formerly. The program has not been reduced in any way to meet the lower admissions, however. It is the intention of the management to keep people interested in pictures during the summertime, and to keep up their picture theatre habit during the months when patrons are apt to seek new amusements.

### Stillman Revivals Extended

Loew's Stillman Theatre, Cleveland, is extending its engagement of revivals to eight weeks. This is the fourth year of summer revivals at the Stillman, but heretofore the season has been limited to six weeks. The policy has been enthusiastically met by the public this season.

## Equipment

# Durability

By P. M. ABBOTT

THE remarkable wearing qualities of good motion picture theatre equipment were forcibly brought to our attention today. In company with some manufacturers, we were manipulating (mostly from curiosity) data on the motion picture industry. Our data, by the way, was not the haphazard, guessed at variety so generally at large on theatres, but authentic figures.

We had at hand the number of theatres in this country and their classifications. Also the number of projectors sold per year to the professional trade. By taking into consideration various factors, such as the rate of theatre construction and theatre depreciation, it was relatively simple to determine the approximate life of a projector. The figure was a revelation—eight and one-half years.

In the average course of events a projector is installed new in a better grade theatre. After serving a useful life there, it is then shunted along to houses that make a practice of using second, third or even fourth hand equipment until finally there remains a decrepit machine that upkeep costs forbid maintaining in operation.

This analysis demonstrates the excellency of the mechanical construction and materials that are employed in making theatre equipment. Especially is this the case with projectors.

A point well worth consideration is brought forth in this analysis. If projectors were scrapped at the end of six and one-half years instead of eight and one-half, then most of the poor screen presentations would be eliminated. For undoubtedly, during the last two years of a projector's life the quality of the projection secured from the machine is far from perfect. And exhibitors could well afford to scrap projectors at an earlier period, as their value during their last two years of life is very small.

# Moscow Art Co. in Presentation Act

## Will Tour With 20 Minute Version of New York Success.

THE Moscow Art Theatre Company, brought to this country by Morris Gest and which recently completed a terrific successful season in New York, has been signed to appear in presentations at the picture theatres. The company will be under the management of Burling Hull and R. Barrish for this presentation engagement.

Sixteen members of the original company, including the musical conductor and composer, Professor V. Bakaleynikoff, will present a condensed version of their season's biggest musical success, "Carmencita and the Soldier," condensed to run twenty minutes.

This attraction, which sold out at $10.00 a seat in New York for many weeks and then went on a tour of principal cities, returning for further run in New York, will be made available to the public at popular prices via the presentation field.

A new idea in presentations is being offered by Burling Hull. Each presentation feature is sold with a complete publicity campaign built around it, consisting of photos and stories for newspaper insertion, special stunts, contests and exploitation ideas, all completely worked out and ready for the theatre's publicity man to put over. Service and cooperation is rendered from the New York office as the campaign is conducted from New York if the theatre has not adequate publicity facilities. The publicity campaign starts two weeks in advance of the presentations' appearance and culminates with a series of special exploitation stunts, contests, etc., on the practically opening of the week of the appearance.

After one of the most successful engagements on the Marcus Ave Theatre circuit, "La Argentina Grande," the "Atmosphere Girl Revue," an all-girl publicity man is sent on to stage the publicity and exploitation ideas in co-operation with the theatre's press department.

## "Jazz Derby" Stage Feature at Grand Central

"The Jazz Derby," presented as a stage attraction at the Grand Central Theatre, New York City the week ending on June 27, was the race for applause.

Southern melodies. "Gene's Discovery" was a powerful-voiced laborer, while "Little Elelyn," the eventual winner of the Derby, was a Charleston stepper. Harry Barris was an entrant with his mouth [illegible] and [illegible] Hunter" called Early [illegible] Wells and Hunter touched the peak of entertainment with [illegible] Harris was the judge, offered "Dinah." The screen feature was "Seven Daddies."



PRESENTING THE LOCAL BAND

**The Lockport, N. Y., High School Band, winner of first prize in the state competitions, appeared on the stage of the Palace Theatre, Lockport, as a special attraction. The presentation, sponsored by Manager George T. Cruzen, played to capacity audiences at every performance**

## Kiddie Revue Draws Record Crowd at State

"Under the Spreading Chestnut Tree," the sixth annual Kiddie Revue, staged by Finkelstein & Ruben, opened at the State Theatre, and shattered all records for past juvenile productions. So great were the crowds that stormed the theatre to see the talented children perform that it was necessary to show the revue four times a day instead of three, as originally planned. "Under the Spreading Chestnut Tree" moved from Minneapolis to the Capitol Theatre in St. Paul, and from there will tour F. & R. houses in the Northwest for the balance of the summer.

## "Circus Week" Presentation at Rivoli, New York

"Circus Week," produced by Frank Cambria, is the presentation feature at the Rivoli Theatre, New York, this week. Allan Raymond appears as ringmaster of the "five ring" show, which presents Franklyn D'Amore, acrobat; Foster & Peggy, man and trained dog; Spencer & Beach; Delano Dell; Dan Holt; Carlos Circus and the Six Hassans.

The photoplay attraction is "Born to the West."

## Oriental Ballet Presented at Capitol, New York

An Oriental ballet, "By the Old Moulmein Pagoda," is being presented this week as one of the leading features on the bill surrounding "The Road to Mandalay," at the Capitol Theatre, New York City. The number was staged by Chester Hale, and utilizes the augmented Capitol Ballet Corps, which includes Vlasta Maslova, especially engaged for the week, with Bayard Rauth as her partner.

The musical program for the week includes the Capitol Grand Orchestra in an overture, "Solennelle," and a group of numbers called "Impressions of McDowell." The latter consists of three of the composer's works in a special stage setting. These are "To a Wild Rose," sung by Celia Turrill; "Long Ago," played by Waldo Mayo, concertmaster of the Capitol orchestra, and "To a Water Lily," danced by Ruth Southgate.

## Radio Aggregation Stars at Loew's State

The Coon-Sanders, original Kansas City Night Hawks, were the chief stage attraction at Loew's State Theatre, St. Louis, Mo., last week.

Not forgetting their first love, the organization rigged out a radio sending set and the director talks through it, giving the audience the same effect as if the voice was broadcast from some radio station.

There was also a musical novelty by Charles Peters and Gail Helley on the bill. A splashing fountain and soft accompaniment by Tom Terry on his organ added much to the effect of the singing of "He Beans Are Only Rainbows." Terry also played it in the form of an organ solo.

## "Passing Follies" Offered at Omaha Rialto

"Passing Follies," with Bobbie Brewster and Jack Pomeroy as the star team of a cast of six performers, was the stage attraction last week at the Rialto Theatre, Omaha. The Rialto presented "The Wise Guy" as the screen feature during the week.

Presentation features at the Strand included the Misses Jason and Harrigan, harmony singers, the Strand orchestra and Albert Sand at the organ. The screen program was headed by "Padlocked," with a Jimmie Adams comedy among the [illegible]

COSTUMES FOR HIRE PRODUCTIONS EXPLOITATIONS PRESENTATIONS BROOKS 1437 Broadway Tel. 5580 Pen.

## Parade Marks Opening of B. & K. Northshore

A NEIGHBORHOOD pageant and parade marked the opening on June 17th of the Northshore at Howard Avenue and Clark Street, Balaban & Katz's newest theatre. The Northshore, while like all Balaban & Katz houses, is a magnificent addition to the amusement places of Chicago and is ornate and elaborately furnished throughout. Although almost as large as the Chicago and Oriental theatres, it is more intimate in effect, the balcony being small and the majority of seats being on the main floor.

## Koenigstein to Build House at Norfolk, Neb.

As soon as the Pacific building can be wrecked, work on which will be started immediately, a new building at Norfolk, Neb., 132 feet on Norfolk Avenue, 176 feet on Fifth Street, two stories and basement, of fire-proof, modern construction, re-inforced, with face brick front, containing nine store rooms, 60 offices and a theatre with 1,200 seating capacity, will be constructed at a cost estimated at $350,000, according to a recent announcement made by Jack Koenigstein.

The theatre will be 60 by 132 feet, having seating capacity of 1,200 on the ground floor and in the balcony; and a stage large enough for the larger road shows and vaudeville in addition to the latest in moving picture equipment, including a pipe organ. Rest rooms and business offices of the theatre will be built on the mezzanine floor. It will be completely furnished with the latest in theatre equipment at an estimated cost of $28,000. Several firms are now negotiating for the theatre lease although a contract has not yet been made.

## Hoblitzelle Plans Third for San Antonio

The third new theatre building this year for San Antonio, Tex., is in prospect, it became known Monday, with the visit of Karl Hoblitzelle, president of the Interstate Amusement Company.

Some time ago Hoblitzelle announced that the Majestic needed a larger building because it has been impossible to handle crowds on many occasions during the past season. His visit here Monday was to consider proposals on two sites. While Mr. Hoblitzelle would not indicate the prospective sites, rumors have been current several days that one of the sites offered is on East Houston Street and the other in the vicinity of Alamo Plaza.

## 700 Tons of Steel for Grauman's Chinese

TWO HUNDRED tons of he 750 tons of structural steel to be used in the construction of the $1,000,000 Grauman's Chinese Theatre has been delivered, and the entire tonnage will be in place by June 15. The structure is being built on Hollywood Boulevard just west of Highland Avenue, in the heart of the film capital's shopping and theatrical district.




Exterior of Hamrick's new Uptown Theatre, newest addition to the Seattle chain. Two shops flank either side at the box office and the interior is of unique Spanish design. Note the [illegible] the theatre

# Claim Individuality for Hamrick's Latest Seattle House

INDIVIDUALITY is the keynote of John Hamrick's new Uptown Theatre which recently opened in Seattle. Although this new house is not the largest in point of seating capacity, it is unsurpassed for beauty and distinctiveness.

The front of the building is of modern design, but is distinguished by a low-hanging marquee which extends the full width of the theatre proper, under which are the doorways for the two shops on either side of the box office.

The interior of the Uptown is finished in Spanish style and was equipped throughout by B. F. Shearer, the well known theatre specialist of the Northwest. The seating consists of 750 Heywood-Wakefield theatre chairs of special type, including three rows of full-upholstered chairs at the extreme rear. The aisle-ends of the seats bear the initial "U" in color.

Other features of the equipment are: [illegible] direct lighting fixtures throughout. The [illegible] and [illegible] Stapley-Hough pattern [illegible] Wakefield [illegible]

Mr. Hamrick's interest in the use of the best in theatre equipment is evidenced by the following, which appeared [illegible] after you see it in the Uptown [illegible] Wednesday and Friday.

# H. W. Poole Plans 1600 Seat House at Klamath Falls, Ore.

BY early Fall of 1926, construction of a new $200,000 theatre will be begun by H. W. Poole on property acquired by him on Klamath, Main and Eighth streets, Klamath Falls, he announced recently.

Deals have been closed whereby Mr. Poole became the owner of a site on the corner of Eighth and Klamath, 112 feet fronting on Eighth and 155 feet fronting on Klamath Avenue. The property also takes in a 40-foot strip extending to Main Street.

In discussing his plans, Mr. Poole said:

"Klamath Falls will have a theatre second to none in Southern Oregon, and the attractions that will be shown in it will be on a par with the theatre itself.

"The new theatre will have a seating capacity of 1,600.

"On Klamath Avenue will be a row of ground floor stores, suitable for [illegible] main line point, the rail problem has adjusted itself.

"The [illegible] with the exception of normal changes [illegible] regardless of my decision [illegible] building."

[illegible] quin Theatre in Chiloquin.

# Rank Greater Saenger Among the Finest

## *Blue Sky, Moving Clouds, Twinkling Stars for 4,000 Seat New Orleans Theatre*

RAPIDLY taking form, the massive steel skeleton already soaring skyward, the Greater Saenger Theatre, Canal and North Rampart Streets, is progressing toward its destiny, a magnificent dream come true.

Designed by Emile Weil, the new theatre will rank among the finest in the world. Its interior decorations and furnishings will be a revelation.

Upon entering the auditorium of this $2,000,000 theatre, Mr. and Miss New Orleans and their out of town friends will have a spacious sense of being in a palace with rare delicacy and rich color of decoration. The great dome, which the eye naturally will seek, will be a vista of deep blue sky with moving clouds and at intervals twinkling stars. The illusion will be marvelous.

### *Distinctive Art Salon*

The great art salon will be, perhaps, the most distinctive mark of the theatre. In this, it is said, the Greater Saenger will be absolutely without a peer. Julian Saenger, president of the Saenger Theatres, Inc., and E. V. Richards, Jr., vice-president and general manager, combed Italy and France on their Mediterranean cruise this summer, for statuary and objets d'art for this art salon.

Visitors to the theatre will enter from Canal Street through a wide vestibule into an arcade extending to a cross arcade from North Rampart Street, with exit on Basin Street. These arcades will be finished in marble, mirrors and elaborate plastic ornamentation. And four of the great crystal chandeliers from the Chateau Pierrefonds D'Oise will illumine.

The cross lobby will have a much broader effect, with its marble, bronze, crystal and scenic effects.

Two stairs of Italian marble will lead from the entrance to the promenade under the balcony. Leading to the balcony are two inclined approaches and a leading stairway to the balcony seating.

The completely appointed projection room will have three machines and rewinding rooms and fireproof enclosures. The screen is being built along newly perfected lines which, in conjunction with the most recent innovations in projection equipment, will reduce to a minimum any eye strain.

On the balcony floor will be the ladies' room, furnished in French style and having a cosmetic and retiring room with every known modern convenience. The men's room is finished in elaborate woodwork and will be furnished with rest rooms and all other comforts.

From the inner lobby, instead of proceeding to the upper balcony, the visitors will find themselves going through spacious areas to the various aisles leading to the main auditorium. A glimpse will then be had of the magnificence of the interior treatment and the proscenium opening, framed with elaborate marbles and plastic effects, and surmounted by a treatment not only decorative but useful in its concealment of lighting effects and ventilating requirements, of which it will be a component part.

On either side of the proscenium will be noted most interesting recesses for soloists and various off-stage activities. The organ and sounding boards have been contracted for with the Robert Morton Organ Company.

### *Unobstructed View*

The auditorium will have over 2,000 seats, which alone indicates the extensive area of the building. The balcony will seat close to 2,000, bringing the seating of this theatre up to 4,000. Every one of these seats will have a clear and unobstructed view of the stage.

The rest rooms of the auditorium will be in the theatre's basement, and done in an Italian garden arrangement.

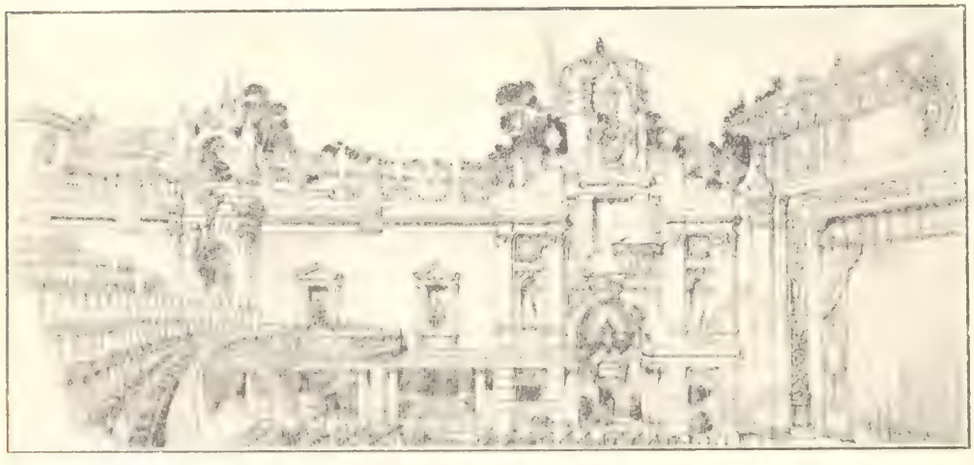
The stage will be fitted with the very latest accessories for the handling of scenery and will have an operation to meet any requirement of presentation. The asbestos and fire-proof curtains, as well as the scenic curtains will be motor-operated and controlled either from back stage or from the operator's booth.

### *Hydraulic Lifts*

The orchestra, composed of the best musical talent available, will be placed on a huge hudraulic lift or elevator, rising and lowering as the occasion warrants.

Flanking the stage will be dressing rooms, property rooms, baths and all comforts for the players and on the stage the immense switchboard controlling every light and every mechanical equipment, with a great number of remote switches and dimmers for the variety of lighting colors and effects.

Lastly, but most important, will be the refrigeration installation so controlled as to insure varying degrees of temperature.



Artist's sketch showing of the interior of the Greater Saenger Theatre. It will cost in the neighborhood of $2,000,000 and will have a seating capacity of 4,000. Note the elaborate open air effects and unobstructed view. The new playhouse is expected to be completed in January, 1927

### Historic Chandeliers to Grace New Saenger

TWELVE great chandeliers — weighing 25,000 pounds—and from the same set that illumines the Chamber of Mirrors, Versailles, France, will emblazon with brilliant light the new greater Saenger Theatre in New Orleans, La., when that house opens early in 1927.

Four of the largest will decorate the lobby of this $2,000,000 theatre; four more, smaller in size, will be advantageously placed in corners, while the balance, placed on pedestals, will also adorn the lobby.

The pendants are of rare cut crystal, the intrinsic value of which is difficult to estimate. They were found in the bombed castle, Pierrefonds, where on account of their value they had been placed for safe keeping. The only modernizing of them will be the conversion from the candle to electric sockets. The reported purchase price is said to have been $35,000.

## Second for Coral Gables Within 60 Days

Coral Gables, Fla., will have its second theatre within the next 60 days, it was recently announced by J. Gordon Hussey, builder, simultaneously with the actual beginning of the operation. It will be of the open-air type and be devoted to first-run motion pictures. The structure will also house 29 shops.

It is located on the corner of Ponce de Leon Boulevard and Avenue Giralda, with 100-foot frontage on Ponce de Leon Boulevard and 200 feet on Avenue Giralda. The auditorium of the building will seat between 1,000 and 1,500. It will be known as the "Dream Theatre."

### Plan Louisville, Ky. Playhouse

Preliminary plans for a one-story motion picture theatre to be erected at 1167-1171 South Eighteenth Street, Louisville, Ky., by the Broadway Amusement Company have been made, according to announcement made by the company and architects are drawing up plans for the proposed building. The site is 80 by 150 feet.

# *For Greater Movie Season*

For that matter, for every season, insist on pictures that are printed on Eastman Positive Film—the film that carries the quality of the negative through to the screen.

It takes but a moment to check up—look in the film margin for the black-lettered identification, "Eastman" and "Kodak".

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.




## Inquiries and Comments

### *Carbons Break Condensers*

PETER BYLSMA, who operates the Victory Theatre, Napoleonville, La., is having trouble with condenser lenses and attributes it to a new carbon which, he says, the National Carbon Company has placed on the market.

His complaint reads as follows:—

"Dear Sir:

Ever since we began using the new carbon the National Carbon Company is putting out, our condenser lenses have been breaking.

Prior to this, we had been using the same lenses four and one half years without any trouble at all, but the first night we used the new ones both lenses, I mean the rear lens in both projectors, cracked so badly that I was obliged to write to the Monarch Theatre Supply Co., Memphis, for two new ones.

These immediately followed suit so I ordered two more and asked them for advice in the matter and they suggested the Pyrex lens as the one that would not only resist breakage but would give excellent results.

We have two Motiograph projectors, No. 1 A, 1916 Model and we use alternating current. I ordered some $\frac{5}{8}$ in. A. C. Special White in place of the $\frac{3}{4}$ in. we have always used in the hope that this size might not be so severe on the lenses. I also installed a 12 in. oscillating fan just above and between the two lamp houses in the hope that, by driving out the hot air, we might relieve them somewhat. This seemed to do the work because we had no trouble last night.

I am inclosing a self addressed stamped envelope so you can tell me if the Pyrex lens is really good in every way."

### *A New Carbon?*

Concerning this matter of the new carbon, Friend Bylsma, we must confess that you have us guessing there. We have heard of no new development in carbons other than the positive electrode developed for the high intensity lamp and you are not using such a device. There is very little, indeed, in your letter to give us a clue as to what can be causing your trouble other than the fact that immediately after switching to this new carbon you speak of, the collector lenses in both projectors began to break.

A recommendation on our part would, after all, be in the nature of a guess and in the hope that the National Carbon Company are better guessers than we, a copy of your letter is being sent to them with the request that they explain, if possible, the cause of your trouble.



A comfortable corner of one of the rest rooms in Maurice Baum's new Cathaum Theatre, opened a few weeks ago at State College, Pa.

We are assuming, of course, that your trouble lies in the matter of the carbons you are using and if this is so, then the National people are better qualified than we to give an expert opinion.

### *Pyrex Condensers*

In the matter of Pyrex condensers, we can say definitely that such glass will stand up under high temperature without cracking or breaking because that is the principal thing for which it was designed.

It seems to us, however, that it should be unnecessary for you to resort to the use of Pyrex in connection with an A. C. are providing the other conditions, as for instance, proper lamp house ventilation, are satisfactory.

Neither does it seem probable that the National Carbon Company would knowingly place on the market a carbon which would result in such frequent breakage of condensers. With large companies, you are fairly certain of the behavior of their products before they are ever placed on the market for general use. However, we will see what reply they make to your forwarded letter.

Pyrex glass condensers, while especially built for heat resisting work, have no disadvantages, optically, as compared with the standard lenses. When they first appeared in the form of prismatic condensers for use with Mazda, the glass had a decidedly greenish tinge but we believe that has now been corrected and a clear white glass is being provided.

It also sticks in our mind that the light loss with this glass is somewhat higher than with the regular condenser lenses but it is not enough to warrant serious consideration.

If it is found that your trouble really lies in the kind of carbons being used then Pyrex will probably be the solution.

### *High Intensity Carbon Saver*

Because of the peculiar construction of High Intensity lamps it was found necessary to discard the positive carbons when they were burned down to a length of about six or seven inches. As this represents about one-third of the total length of the electrode it is obvious that a serious waste occurs. It is rather poor economy to buy high-priced carbons and then have to throw away one-third of them. Many attempts, some quite ingenious, have been made to eliminate this wasteful condition, but it appears that none ever amounted to much, until the appearance of a recent invention, which makes it possible to burn carbons with convenience and safety, down to a length of one inch.

This device consists of two parts:—a grinder and an adapter. The former is used to grind a shoulder on the back, or flat end of the stub. This is then placed in the adapter and the two are ready for insertion in the lamp in the same manner as the original carbon, the adapter acting as an extension of the carbon stub.

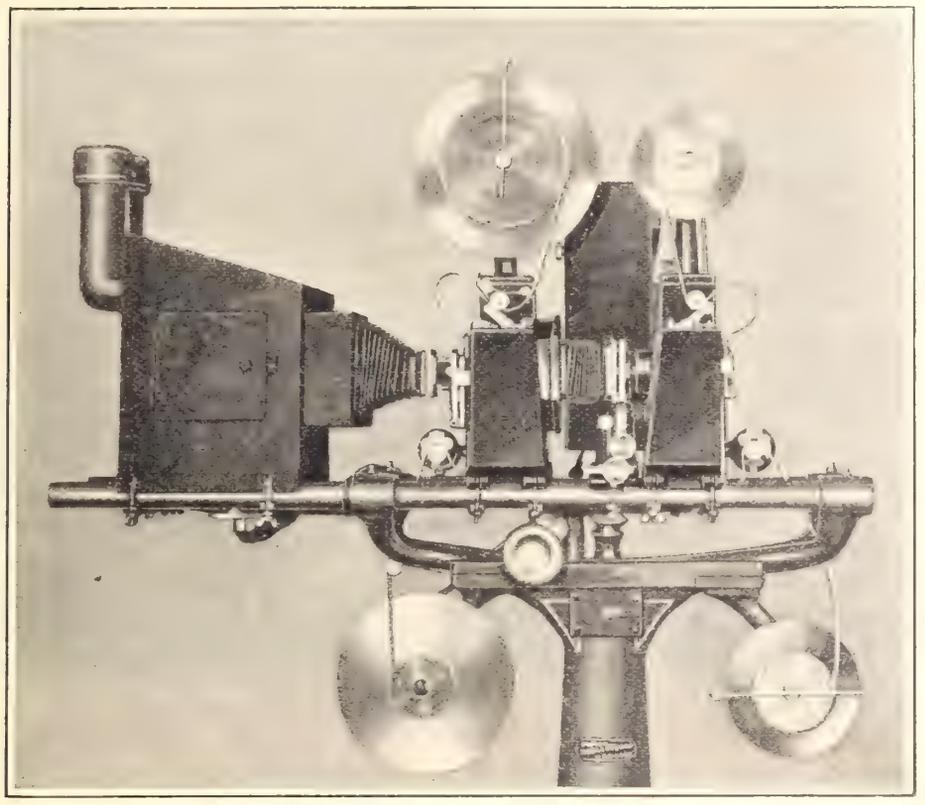
The adapter, into which the shoulder of the ground carbon stub fits, is a piece of heat resisting steel tube which is split longitudinally for about two inches at the end which receives the carbon stub. A countersunk screw is used to make the ends of the tube grip the shoulder of the stub firmly. The outside diameter of the adapter is the same as that of the original carbon: 13.6 m.m. of 11 m.m., wheil the inside diameter is the same as that of the shoulder which is ground on the stub. A ring, or collar, on the 13.6 m.m., or a set pin on the 11 m.m., adapter prevents it from feeding too far forward and coming in contact with the flame.

The grinder is so constructed that one end of it fits on to the crankshaft of the projector mechanism so that it revolves when the machine is running. It can be attached and detached in the same way as the crank handle. The other end of the grinder has a guide-hole into which the carbon to be ground is inserted. Inside this guide-hole is a blade which grinds off a thin shoulder when the carbon stub is pressed gently inward. This part of the grinder is provided with a removable dust cover which catches the dust from the carbon and prevents it from getting on the machine or on the floor.

This device is manufactured and sold by the W. & W. Specialty Mfg. Co. It is claimed that local theatres are already using it.

## Wurlitzer Installed at Loew's Regent

Loew's Regent Theatre, Harrisburg, has just completed the installation of a new Wurlitzer-Hope-Jones organ of the most modern type.



Side view of the Duplex optical reduction printer manufactured by the Duplex Motion Picture Industries, Inc., Long Island City, N. Y. These printers are built on order only and are made to handle standard positive or to reproduce on any width of narrow gage stock. Note the three-way control of lens

## Claim Organ "Registrator" Benefits Player

One of the most notable features of the motion picture industry, as far as the exhibition of films is concerned, is the rapid evolution of music as that art has been applied to the proper interpretation of action on the screen.

The advent of the organ is one of the most logical events in cinema history; its very character of flexibility and tonal qualities have made it the international instrument of the theatre.

Recently, however, an important invention has come to light in the so-called "Symphonic Registrator Organ," the product of the Marr & Colton Company.

On the keyboard of the organ console the Marr & Colton designers and engineers have placed a row of different colored keys, each of which controls a fixed combination of "stops" or "organ effects." For example, a red key labeled "fire" or "riot" produces, without the aid of any additional "stops," an excellent effect of fire or riot music when the organist touches the notes of the keyboard. A black key, for instance, mechanically controls the different pipes, which in combination, bring out interpretively the mood of "sorrow." When the different colored keys, therefore, are individually employed by the organist he finds that he has at his very finger tips all the moods that fit the most familiar screen situations and actions.

## E. J. Vallen Elec. Company Issues Catalogue

Vallen Electrical Company, Akron, O., have recently brought out an attractive booklet carrying complete information concerning the several articles of stage equipment manufactured by that company, chief among which are the noiseless automatic curtain controls and curtain tracks which have been installed in many theatres. Several types of the curtain control are listed. Vallen also manufactures scenic doors, fixtures winches, hand curtain winches and steel doors. For those desiring detailed information, a catalogue will be mailed upon request.

E. J. Vallen, president of the Vallen Electrical Company, has recently been making a tour of the East and New York City.

## Improvements on Missouri Cost $150,000

THE Missouri Theatre will open its new season on July 3, when alterations and improvements that cost $150,000 will have been completed. The work was carried on during off hours without interfering with shows at the big first run palace of Skouras Brothers at St. Louis, Mo.

One of the outstanding features is an elevating orchestra pit which raises the orchestra to stage level.

The entire interior of the theatre has been repainted and redraped; the lighting system changed to give greater illumination during intermissions and a more subdued light during pictures. New stage equipment has also been installed back stage.

### Start Work Soon at Shelbyville

Work of removing the two-story frame building from the lot, on east Jackson Street, Shelbyville, Ind., which is part of the site for a new $75,000 theatre that will be built there by F. J. Rembusch, is nearing completion and excavation for the theatre will be started early in July.




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WM. F. THOMANN, Manager



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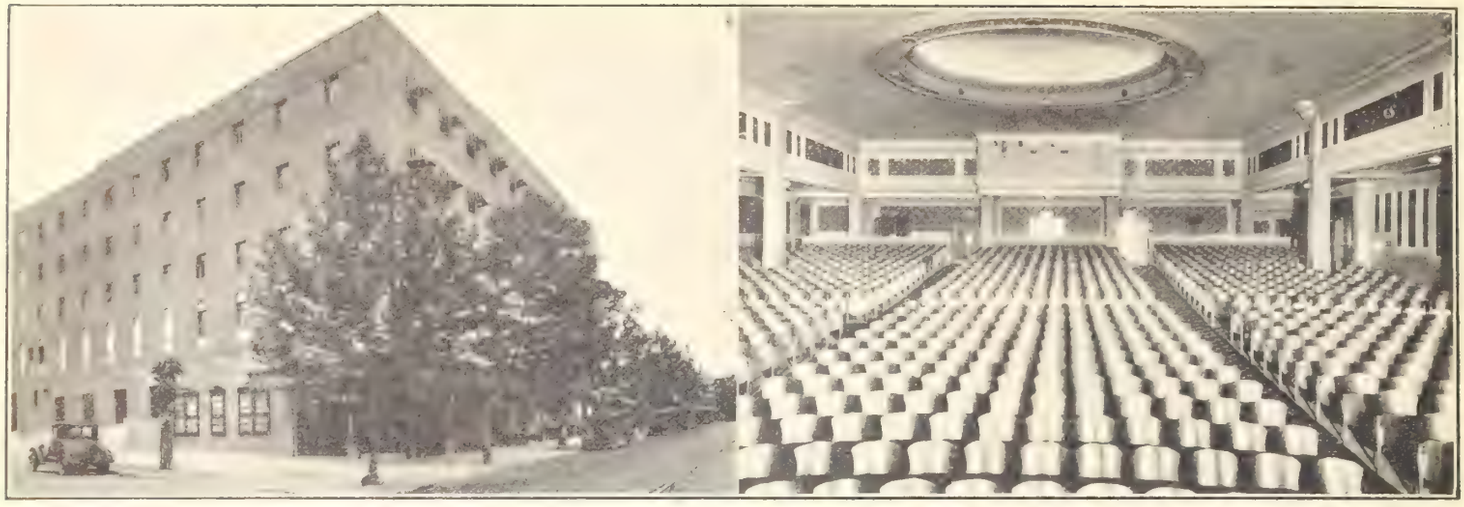
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Two views of Harry Crandall's new Colony Theatre, Washington, D. C., the latest addition to the extensive Crandall circuit in that city. The colony seats 1,500, all on one floor. Note the type of structure which also houses apartments and stores

# Harry Crandall Opens Colony

## Adds Another Fine Residential House to Washington, D. C., Circuit

CRANDALL'S new Colony Theatre, on Georgia Avenue at Farragut Street, Northwest, Washington, D. C., recently completed and formally dedicated, adds another residential house of the first class to the constantly growing chain of theatres founded by Harry M. Crandall and now operated in and about the National Capital by the Stanley-Crandall Company of Washington, of which Jules Mastbaum is president and Mr. Crandall executive vice-president in full charge of operation.

The Colony is a part of a five-story improvement that also embodies six stores on the Georgia Avenue frontage and 26 apartments, ranging from two to seven rooms, exclusive of baths and kitchens. The theatre itself occupies a ground area 125 feet by 125 feet and has a total seating capacity of approximately 1,500 on one floor.

The box office and entrance to the foyer abut directly upon the corner of the intersecting avenue and street, with entrances on each side of the corner. From the foyer a rise of a few steps leads to the lobby proper, which is 100 feet long and 22 feet high, with sidewalls paneled to accommodate pictorial display frames on current and coming attractions. The lobby is handsomely decorated in harmonizing shades of tans and browns, set off by blue and gold. The foyer, lobby and auditorium all are effectively wainscoted with Roseal Tennessee marble in tones that blend well with the general color scheme that has been skillfully carried out.

The auditorium gives an immediate impression of spaciousness and comfort. Here, too, the color scheme is executed in tans, browns and blue, with a cerulean dome effect that emphasizes the artistic quality of the multiple-color lighting system. This dome, directly over the center of the orchestra floor, is 35 feet in diameter and 8 feet deep. The lighting here is indirect, with wall fixtures furnishing semi-direct ceiling illumination.

The proscenium opening is 34 feet in width and 16 feet high and embellished with a series of drapes that add much to the beauty of the playhouse. The treatment of the interior is further enhanced in artistic value by the utilization of exquisitely proportioned cut-crystal chandeliers. The Colony is equipped with wide, leather-seated orchestra chairs of utmost comfort.

The house is ventilated by the latest improved giant fan system, which can be made to supply twice the amount of fresh air, for which provision must be made under the District of Columbia Building Code. The heating is done by a specially installed oil burner which also heats the stores and apartments in the Colony Building, although stores, apartments and theatre may be separately controlled and operated singly, if desired. The building is completely fireproof and of self-supporting steel construction, the steel framing being totally independent of any masonry.

The projection booth in the theatre is absolutely the last word in application of the best usages in providing for flawless projection of the image upon the screen. It stands at right angles to the screen, in a direct line and is equipped with a full battery and reserve of Powers' Peerless low-intensity machines.



View of the main lobby, looking toward the foyer and entrance of Crandall's new Colony Theatre, a neighborhood house at Washington, D. C.

The Colony was designed by John J. Zink, well known Baltimore architect, and is under the management of LeRoy Sherman, formerly manager of Crandall's Savoy Theatre in Washington, who is particularly proud of the specially assembled orchestral-unit pipe organ that was built to order for this house under the personal direction of Joseph P. Morgan, general manager of the Stanley-Crandall Company of Washington. This triple-manual instrument is one of the largest in the city of Washington and is presided over by George A. Emmans, concert organist.

## Crandall's Metropolitan to Be Redecorated

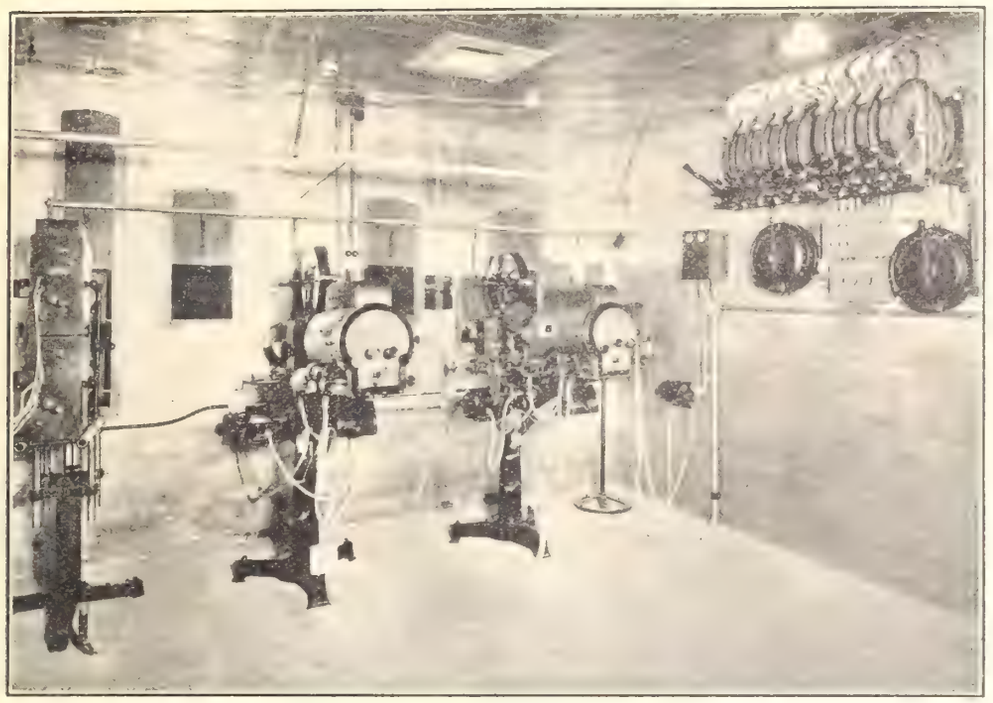
Crandall's Metropolitan Theatre will be closed for a period of two weeks beginning July 18th, for the purpose of making extensive alterations of the interior of the auditorium and the seating arrangements on both floors. Recarpeted, reseated, redecorated and with amplified stage facilities the Metropolitan will be in a position to take its place again with the foremost first-run houses in the country.

## Another New Theatre for Detroit's East Side

Another new theatre on the east side of Detroit is to be erected at once that will have a seating capacity for 3,000. The Harper Van Dyke Business Association announces a community house and recreation building to be erected on Harper Avenue between Van Dyke and Maxwell, costing approximately one million dollars, which includes the theatre.

### Salt Lake House Installs Peerless Ares

Tom Olsen, assistant to Louis Marcus, Western Division Manager for Famous Players Lasky, announces that new Peerless Reflector Ares have been installed in the Paramount Empress Theatre, Salt Lake City, which have improved the projection considerably. He also states that the new uniforms for the ushers of the Paramount Empress and Victory Theatres will be in this week.



Two Simplex projectors with Peerless arcs, a Brenkert Spot and Hertner Transverter make up the projection equipment in John Hamrick's new Uptown Theatre, Seattle, Wash. Note the complete lighting control on the right. B. F. Shearer equipped the Uptown.

## Skouras' Ambassador Ready During August

The seventeen-story Ambassador Theatre and office building at Seventh and Locust Streets, St. Louis, Mo., will be formally opened by Skouras Brothers on Saturday, August 21. It was originally planned to have the house ready by September 1, but favorable weather and efficiency of the general contractors, the Boaz-Kiel Construction Company, advanced the date more than two weeks. Something unique in theatre construction.

The construction of this house set a new record in St. Louis building annals, for the work of wrecking the old buildings on the site did not start until May 1, 1925. At that time the general contractors promised the house would be ready by November 1, 1926.

The brick work has already been finished to the sixteenth floor while the finishing touches to the inside of the theatre are being rushed. The plastering is almost finished while the decorators are not at work on the ceiling and will get to the walls within two weeks.

The public will enter the Ambassador at the corner and then move to the lobby that will run east and west along Locust Street. The interior of the theatre runs north and south with the stage at the north end. There will be a main floor, loge boxes and balcony. The seating will accommodate 3,200 persons.

## Glacken Completes Plans at Plainville, Conn.

John S. P. Glacken, well known as a theatrical man throughout the state, is completing plans for a new theatre building for Plainville, Conn., which will cost about $40,000. The theatre will be located in the center of the town and will be ready for opening about October 1. It will seat between 500 and 600 people and will have two stores in front. The building will be 55 feet wide and 100 feet in depth and will be constructed of either hollow tile or stucco. Mr. Glacken plans to show motion pictures.

## Negotiations Under Way at Pana, Ill.

Negotiations are under way for a new motion picture theatre to be erected in Pana, Ill., according to a recent announcement.

The parties who anticipate the erection of this new theatre hope to close negotiations and start building by Aug. 15. A $100,000 corporation will be formed.

## Plan Indian Style House at Culver City

A pueblo Indian style theatre costing approximately $100,000 is being planned for Culver City, Calif. It will rise on what is known as the Bokenia property. The showhouse will have a seating capacity of 1800, reports indicate. Colburn's Immortal West Company is the owner.

## Women Boost Temperature in Minnesota House

THE State Theatre in Minneapolis, it seems, has committed the unusual sin of keeping too cool in summer. A fine artesian well cooling system has hitherto kept the temperature at 70 degrees, but this summer all the advertisements say 72 degrees. The reason? Women have complained that 70 degrees is too cool, and that they frequently shiver in their seats. The men, who presumably are more warmly clad, don't complain. Health experts say that 70 degrees is the best temperature. But the women must wear their sheer clothes, and the women must be satisfied, so the State Theatre will remain two degrees warmer all through the summer.


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WANTED—Used posters, photos, slides, banners and accessories of all kinds. Must be in good condition. Will allow liberal credit. Theatre Poster Supply Company and Sign Exchange, 327 E. Sixth Street, Cincinnati, Ohio.

ORGANIST desires position in theatre; 8 years' experience in cuing pictures; good instrument essential; A. F. of M.; give duties and salary; references furnished. Address Organist, E. 3007 Broad Ave., Spokane, Wash.

ORGANIST woud consider change of city in Fall. Concert and picture experience. Choicest references. Address Box 810, Motion Picture News, New York City.

AVAILABLE September 1st. Refined gentleman pianist, age thirty. Twelver years' experience movies, vaudeville. Good library. Program and cue pictures. Limited organ experience. Prefer organ work alone. Location West Coast. Address Ferrel Pruyn, Paris, Ill.

WANTED a quality product to sell to theatres by a well financed small sales organization. Prepared to advertise and sell aggressively. Centrally located office New York City. Box 800, Motion Picture News, New York City.

PIANIST desires engagement to play alone in picture theatre within commuting distance from New York City. Box 680, Motion Picture News, New York City.

ORGANIST, fourteen years' experience, splendid education and library, married, reliable. Organist, 810 E. Huron St., Ann Arbor, Mich.

OPERATOR and electrician with ten years' experience wants steady job. Married. Operator, Box 282, Mason City, Iowa.

WANTED—Position as assistant camera man. Graduate of New York Institute of Photography. Address Box 315, Motion Picture News, New York City.

WANTED — Position by manager who is also poster artist, lobby man and exploitation expert. Capable of handling first class house where results are required. Can furnish best of references. Will go anywhere. Address Manager, Motion Picture News, New York

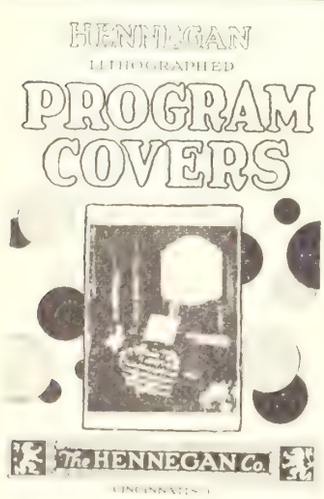
EXCEPTIONAL OPENING for Engineer familiar with Theatre Lighting. Must be capable of laying out Control for modern lighting effects. Both Engineering and Sales activities are involved. Position to be filled immediately. Give age, training, experience and salary expected. Address Box 760, Motion Picture News, New York City. City.

## For Sale

FOR SALE—New Bell and Howell tripod only $75.00; also 4 new Universal 200-foot magazines for $20.00. Harry Berger, 197 Hamilton Street, Dorchester, Mass.

SPLENDID OPPORTUNITY for Builder-Exhibitor in city of Glen Cove, Long Island. No first-class house within 15 miles. Drawing capacity over 30,000. Ideal location on main street available. Address M. Steisel, 17 Glen Street, Glen Cove, L. I.

THEATRE LEASE for sale in Ohio; very cheap. 600 seats. Small down payment. Box 750, Motion Picture News, New York City.






*The group above includes representative displays for First National's "Old Loves and New" used in newspaper campaigns by first run theatres. Ads shown were used by the following theatres: Circle, Indianapolis; Fairfax, Miami; Colorado, Denver; Grand Central, St. Louis: Capitol, Des Moines; Pantheon, Toledo. The illustrations show several instances where clever adaptations of press book suggestions were employed.*

# FEATURE RELEASE CHART

*Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy release, as well as information on pictures that are coming, will be found on succeeding pages. (S. R. indicates State Right release.)*

**Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to March**

## MARCH

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Arizona Streak, The | Tom Tyler | F. B. O. | 4540 feet | April 3 |
| Bar C Mystery, The | Phillips-MacDonald | Pathe | 5 reels | |
| Barrier, The | L. Barrymore-Day | M-G-M | 6480 feet | April 3 |
| Bat, The | Special Cast | United Artists | 8219 feet | Mar. 27 |
| Beverly of Graustark | Marion Davies | M-G-M | 6977 feet | May 8 |
| Beyond All Odds | Eileen Sedgwick | Chesterfield (S. R.) | 5 reels | |
| Blue Blazes | Pete Morrison | Universal | 4659 feet | Jan. 23 |
| Broadway Billy | Billy Sullivan | Rayart (S. R.) | 5000 feet | |
| Chip of the Flying U | Hoot Gibson | Universal | 6596 feet | Mar. 6 |
| Combat | House Peters | Universal | 6714 feet | Feb. 20 |
| Coming and Going | Buffalo Bill, jr | Artclass (S.R.) | 5000 feet | |
| Dancing Mothers | Special Cast | Paramount | 7169 feet | Feb. 27 |
| Dangerous Virtue | Jane Novak | Lee-Bradford (S.R.) | 6000 feet | |
| Danger Quest, The | Reed Howes | Rayart (S. R.) | 5000 feet | May 8 |
| Forbidden Waters | Priscilla Dean | Prod. Dist. Corp | 5335 feet | April 17 |
| Gilded Highway, The | Devore-Harron | Warner Bros. | 6927 feet | April 17 |
| Hearts and Spangles | Wanda Hawley | Lumas Film | 5980 feet | May 8 |
| Hell's Four Hundred | Margaret Livingston | Fox | 5582 feet | |
| Her Second Chance | Nilsson-Gordon | First National | 6420 feet | May 8 |
| Highbinders, The | Tilden-Daw | Assoc. Exhib | 5486 feet | May 1 |
| High Steppers | Hughes-Astor | First National | 6136 feet | |
| Let's Get Married | Richard Dix | Paramount | 6800 feet | Mar. 13 |
| Little Irish Girl, The | Dolores Costello | Warner Bros | 6667 feet | April 10 |
| Midnight Thieves | H. Rawlinson | A. G. Steen | 5 reels | |
| Miss Brewster's Millions | Bebe Daniels | Paramount | 6457 feet | Mar. 20 |
| Monte Carlo | Special Cast | M-G-M | 6512 feet | April 10 |
| New Klondike, The | Thomas Meighan | Paramount | 7445 feet | Mar. 27 |
| Night Patrol, The | Richard Talmadge | F. B. O. | 6 reels | Mar. 20 |
| Non-Stop Flight, The | Special Cast | F. B. O. | 6 reels | April 17 |
| Nutcracker, The | E. E. Horton | Assoc. Exhib. | 5786 feet | April 17 |
| Oh! What a Nurse | Syd Chaplin | Warner Bros | 6967 feet | Mar. 6 |
| Other Women's Husbands | Blue-Prevost | Warner Bros | 6721 feet | April 3 |
| Out of the Storm | Logan-Burns | Tiffany (S.R) | 7000 feet | May 1 |
| Red Dice | Rod La Rocque | Prod. Dist. Corp | 6 reels | April 3 |
| Roaring Forties, The | Special Cast | Jans (S.R.) | | |
| Sap, The | Kenneth Harlan | Warner Bros | 5519 feet | |
| Sea Horses | Special Cast | Paramount | 6671 feet | Feb. 27 |
| Secret Orders | Evelyn Brent | F. B. O. | 5506 feet | Mar. 27 |
| Siberia | Special Cast | Fox | 6950 feet | April 24 |
| Six Shooting Romance | Jack Hoxie | Universal | 4869 feet | Jan. 30 |
| Social Celebrity, A | Adolphe Menjou | Paramount | 6025 feet | May 8 |
| Taxi Mystery, The | Roberts-Agnew | Ginsberg (S.R.) | 5052 feet | |
| Test of Donald Norton | George Walsh | Chadwick | | |
| Three Weeks in Paris | Moore-Devore | Warner Bros | 6050 feet | May 8 |
| Unknown Dangers | Frank Merrill | Hercules (S.R.) | 4700 feet | |
| Untamed Lady, The | Gloria Swanson | Paramount | 6132 feet | Mar. 27 |
| Vanishing Hoofs | Wally Wales | Artclass Pictures | 5000 feet | |
| Whispering Smith | H.B.Warner-L.Rich | Prod. Dist. Corp | 6155 feet | April 10 |
| Yellow Fingers | Olive Borden | Fox | 5594 feet | April 10 |

## APRIL

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Big Show, The | Lowell-Russell | Assoc. Exhib | 5385 feet | May 15 |
| Blind Goddess, The | Special Cast | Paramount | 7249 feet | April 3 |
| Border Sheriff, The | Jack Hoxie | Universal | 4440 feet | Mar. 13 |
| Brown of Harvard | Pickford-Brian-Haines | M-G-M | 7941 feet | May 8 |
| Crown of Lies, The | Pola Negri | Paramount | 5020 feet | Mar. 27 |
| Desert Gold | Special Cast | Paramount | 6900 feet | Mar. 20 |
| Dance High | Buffalo Bill, Jr. | Artclass (S.R.) | 5 reels | |
| Early to Wed | M. Moore-K. Perry | Fox | 5912 feet | May 15 |
| Earth Woman, The | Alden-Bonner | Assoc. Exhib | | |
| Exquisite Sinner, The | Nagel-Adoree | M-G-M | 5844 feet | May 1 |
| Fighting Boob, The | Bob Custer | F. B. O | 5000 feet | May 1 |
| Fighting Buckaroo, The | Buck Jones | Fox | 5096 feet | May 15 |
| Fighting Shadows | Leo Maloney | Clarion Photoplays | 4900 feet | |
| Fighting Thorobreds | Billy Sullivan | Rayart (S.R.) | 5000 feet | |
| For Heaven's Sake | Harold Lloyd | Paramount | 5356 feet | April 24 |
| Hidden Way, The | Mary Carr | Assoc. Exhib | 5919 feet | |
| Kiki | Norma Talmadge | First National | 8299 feet | April 17 |
| Lucky Lady, The | Special Cast | Paramount | 5942 feet | |
| Mike | Sally O'Neill | M-G-M | 6755 feet | Jan. 23 |
| Mlle. Modiste | Corrine Griffith | First National | 6230 feet | May 15 |
| Money Talks | Windsor-Moore | M-G-M | 5139 feet | May 22 |
| Old Loves and New | L. Stone-B. Bedford | First National | 7423 feet | April 24 |
| Only Way, The | Special Cast | United Artists | 6850 feet | May 1 |
| Paris At Midnight | Special Cast | Prod. Dist. Corp | 6995 feet | May 8 |
| Runaway, The | Special Cast | Paramount | 6271 feet | May 8 |
| Rustlers Ranch | Art Acord | Universal | 5230 feet | April 24 |
| Rustling for Cupid | George O'Brien | Fox | 4835 feet | |
| Sandy | Madge Bellamy | Fox | 7850 feet | April 24 |
| Seventh Bandit, The | Harry Carey | Pathe | 6 reels | Mar. 27 |
| Silence | Warner-Reynolds | Prod. Dist. Corp | 7518 feet | June 12 |
| Silken Shackles | Irene Rich | Warner Bros | 6061 feet | May 8 |
| Silver Fingers | George Larkin | Elvin Film | 5000 feet | May 1 |
| Sir Lumberjack | Lefty Flynn | F. B. O. | 5129 feet | April 10 |
| Somebody's Mother | Mary Carr | Rayart (S.R.) | 6000 feet | |
| Starlight's Revenge | Jack Perrin | Rayart (S.R.) | 5000 feet | |
| That's My Baby | Douglas MacLean | Paramount | 6805 feet | April 24 |
| Tony Runs Wild | Tom Mix | Fox | 5477 feet | |
| Tramp, Tramp, Tramp | Harry Langdon | First National | 5831 feet | April 10 |
| Twin Triggers | Buddy Roosevelt | Artclass (S.R.) | 4800 feet | |
| Volga Boatman, The | Special Cast | Prod. Dist. Corp | 10050 feet | May 1 |
| Watch Your Wife | Virginia Valli | Universal | 6980 feet | Feb. 27 |
| Western Trails | Bill Patton | Chesterfield (S.R.) | 5 reels | |
| Why Girls Go Back Home | Miller-Brook | Warner Bros. | 6 reels | May 1 |
| Wild To Go | Tom Tyler | F. B. O. | 4570 feet | May 8 |

## MAY

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Black Paradise | M. Bellamy–E. Lowe | Fox | 4962 feet | June 12 |
| Boob, The | George K. Arthur | M-G-M | 5020 feet | |
| Broadway Gallant, The | Richard Talmadge | F. B. O. | 5510 feet | June 5 |
| Carnival Girl, The | Mack-Forrest | Assoc. Exhib. | 5025 feet | |
| Chasing Trouble | Pete Morrison | Universal | 5 reels | |
| Ella Cinders | Colleen Moore | First National | 6 reels | June 19 |
| Footloose Widow, The | Irene Rich | Warner Bros | | |
| Galloping Cowboy, The | Bill Cody, Jr | Assoc. Exhib | 5000 feet | May 29 |
| Hands Across the Border | Fred Thompson | F. B. O. | 5267 feet | June 5 |
| Hell Bent fer Heaven | Miller-Harron | Warner Bros | 6578 feet | May 15 |
| Impostor, The | Evelyn Brent | F. B. O. | 5457 feet | May 15 |
| Isle of Retribution, The | Lilian Rich | F. B. O. | 6388 feet | May 22 |
| It's the Old Army Game | W. C. Fields | Paramount | | |
| Jade Cup, The | Evelyn Brent | F. B. O. | | |
| Looking for Trouble | Jack Hoxie | Universal | 4362 feet | |
| Love Thief, The | Norman Kerry | Universal | | |
| Lovey Mary | B. Love-W. Haines | M-G-M | | |
| Man Four Square, A | Buck Jones | Fox | 4744 feet | May 22 |
| Man From Oklahoma | Jack Perrin | Rayart (S.R.) | 5000 feet | |
| Masquerade Bandit, The | Tom Tyler | F. B. O. | | |
| Morganson's Finish | Special Cast | Tiffany (S.R.) | 7500 feet | |
| My Old Dutch | O'Malley-MacAvoy | Universal | 7750 feet | May 8 |
| Paris | C. Ray-J. Crawford | M-G-M | 6 reels | June 12 |
| Perils of the Coast Guard | Special Cast | Rayart (S.R.) | | |
| Phantom Bullet, The | Hoot Gibson | Universal | 6148 feet | |
| Poor Girl's Romance | Short-Hale | F. B. O. | | |
| Prince of Pilsen, The | Special Cast | Prod. Dist. Corp | 6600 feet | April 24 |
| Racing Romance | Reed Howes | Rayart (S.R.) | 5000 feet | |
| Rawhide | Buffalo Bill, Jr. | Assoc. Exhib. | 4460 feet | May 29 |
| Secret Spring, The | Special Cast | Paramount | 5710 feet | |
| Set Up, The | Art Acord | Universal | 4600 feet | Mar. 27 |
| Shadows of Chinatown | Kenneth MacDonald | Bud Barsky (S.R.) | 5000 feet | |
| Shamrock Handicap, The | Special Cast | Fox | 5866 feet | |
| Shipwrecked | S.Owen-J.Schildkraut | Prod. Dist. Corp | 5865 feet | June 12 |
| Sign of the Claw | Peter the Great (dog) | Lumas Film | 5925 feet | |
| Skinner's Dress Suit | Denny-La Plante | Universal | 6887 feet | Dec. 26, '25 |
| Social Highwayman, The | Harron-Miller | Warner Bros | 6 reels | May 29 |
| Still Alarm, The | Special Cast | Universal | 7406 feet | Jan. 16 |
| Unfair Sex, The | Hope Hampton | Assoc. Exhib | 5016 feet | |
| Valley of Bravery, The | Bob Custer | F. B. O. | 5021 feet | June 19 |
| Wet Paint | Raymond Griffith | Paramount | 5109 feet | May 29 |
| Whispering Canyon | J. Novak-R. Ellis | Ginsberg-Kann(S.R.) | 5652 feet | |
| Wilderness Woman, The | Pringle-Sherman-Conklin | First National | 7533 feet | May 22 |
| Windjammer, The | Billy Sullivan | Rayart (S.R.) | 5000 feet | |
| Winning the Futurity | Landis-C. Horton | Chadwick | 5400 feet | |
| Wise Guy, The | James Kirkwood | First National | 7775 feet | June 5 |

## JUNE

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Better Man, The | Richard Talmadge | F. B. O. | | |
| Born to the West | J. Holt-M. Morris | Paramount | | |
| Call of the Klondike, The | Special Cast | Rayart (S.R.) | | |
| Certain Young Man, A | Ramon Novarro | M-G-M | | |
| Dangerous Dub, The | Buddy Roosevelt | Assoc. Exhib. | 5000 feet | |
| Dead Line, The | Bob Custer | F. B. O. | | |
| Dice Woman, The | Priscilla Dean | Prod. Dist. Corp | 5614 feet | June 12 |
| Escape, The | Pete Morrison | Universal | 4500 feet | April 3 |
| Eve's Leaves | Leatrice Joy | Prod. Dist Corp | 6750 feet | May 15 |
| Flashing Heels | Bill Cody | Assoc. Exhib | | |
| Footloose Widows | Special Cast | Warner Bros | | |
| Frontier Trail, The | Harry Carey | Pathe | 6 reels | |
| Gentle Cyclone, The | Buck Jones | Fox | 4825 feet | June 26 |
| Glennister of the Mounted | Lefty Flynn | F. B. O. | 5480 feet | June 19 |
| Good and Naughty | Pola Negri | Paramount | 6 reels | June 26 |
| Grass | | Paramount | | Mar. 7,'25 |
| Hard Boiled | Tom Mix | Fox | | |
| Hero of the Big Snows, A | Rin-tin-tin (dog) | Warner Bros | | |
| Lew Tyler's Wives | Frank Mayo | Famous Attractions | | |
| Lodge in the Wilderness | A. Stewart-E. Breese | Tiffany (S.R.) | 7000 feet | |
| Love Thief, The | Norman Kerry | Universal | 6822 feet | June 19 |
| Millionaire Policeman, The | Herbert Rawlinson | Gingsberg-Kann | | |
| Miss Nobody | Anna Q. Nilsson | First National | 6859 feet | June 19 |
| More Pay-Less Work | Mary Brian | | | |
| One Punch O'Day | Billy Sullivan | Rayart (S.R.) | 5000 feet | |
| Palm Beach Girl, The | Bebe Daniels | Paramount | 6918 feet | July 3 |
| Passionate Quest, The | Marie Prevost | Warner Bros | | |
| Rainmaker, The | Collier-Hale | Paramount | 6055 feet | May 29 |
| Ranson's Folly | Richard Barthelmess | First National | 7322 feet | May 29 |
| Road to Mandalay, The | Lon Chaney | M-G-M | | |
| Rolling Home | Reginald Denny | Universal | 6993 feet | May 29 |
| Say It Again | Richard Dix | Paramount | 6 reels | June 19 |
| Scrappin' Kid, The | Art Acord | Universal | 4664 feet | Dec. 5, '25 |
| Self Starter, The | Reed Howes | Rayart (S.R.) | 5000 feet | |
| Silver Treasure, The | Special Cast | Fox | | |
| Sporting Lover, The | Conway Tearle | First National | | |
| Sweet Daddies | Special Cast | First National | 6562 feet | |
| Trip to Chinatown, A | Special Cast | Fox | 5594 feet | June 19 |
| Twisted Triggers | Wally Wales | Assoc. Exhib | 5000 feet | |
| Two-Gun Man, The | Fred Thomson | F. B. O. | | |
| Unknown Soldier, The | Mack-De La Motte | Prod. Dist. Corp | 7979 feet | June 12 |
| Up In Mabel's Room | M. Prevost-H. Ford | Prod.Dist. Corp | 6 reels | June 19 |
| Variety | Jannings-de Putti | Paramount | 8 reels | July 3 |
| Volcano | Bebe Daniels | Paramount | 5467 feet | June 12 |
| Yellow Contraband | Leo Maloney | Clarion Photoplays | 4900 feet | |

## JULY

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Aloma of the South Seas | Gilda Gray | Paramount | reels | May 29 |
| Bachelor Brides | Rod La Roque | Prod. Dist. Corp | 66712 feet | |
| Brown Derby, The | Johnny Hines | First National | 7 reels | June 5 |
| Bucking the Truth | Pete Morrison | Universal | 4305 feet | June 26 |
| Cowboy Cop, The | Tom Tyler | F. B. O. | | |

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Dangerous Dude, The | Reed Howes | Rayart (S.R.) | 5000 feet | |
| Doubling With Danger | | F. B. O. | | |
| Fighting Peacemaker, The | Jack Hoxie | Universal | 4292 feet | April 10 |
| Flame of the Argentine | Evelyn Brent | F. B. O. | | |
| Hero of the Big Snows, A | "Rin-Tin-Tin" | Warner | | |
| Lawless Valley | Bill Cody | Assoc. Exhib. | 5000 feet | |
| Manhood | Special Cast | Fox | | |
| Man in the Saddle, The | Hoot Gibson | Universal | | |
| Mulhall's Great Catch | Lefty Flynn | F. B. O. | | |
| Passionate Quest, The | M. MacAvoy-W. Louis | Warner Bros. | | |
| Puppets | Milton Sills | First National | | |
| Savage, The | Lyon-McAvoy | First National | | |
| Sea Wolf, The | Ralph Ince | Prod. Dist. Corp. | 7500 feet | Dec. 19 |
| Senor Daredevil | Ken Maynard | First National | | |
| Sinister Detail, The | KennethMacDonald | Bud Barsky (S.R.) | 5000 feet | |
| Terror, The | Art Acord | Universal | 4862 feet | |

## AUGUST

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Bigger Than Barnum's | G. O'Hara-V. Dana | F. B. O. | | |
| Collegiate | Alberta Vaughn | F. B. O. | | |
| Delicatessen | Colleen Moore | First National | | |
| Devil's Gulch, The | Bob Custer | F. B. O. | | |
| Fig Leaves | G. O'Brien-O. Borden | Fox | | |
| Flame of the Yukon, The | S. Owen-A. Gray | Prod. Dist. Corp. | 5800 feet | July 3 |
| Golden Web, The | H. Gordon-L. Rich | Lumas (S.R.) | | |
| Into Her Kingdom | Corrine Griffith | First National | | |
| It Must Behave | Colleen Moore | First National | | |
| Last Frontier, The | Boyd-De La Motte | Prod. Dist. Corp. | | |
| Men of Steel | Milton Sills | First National | | |
| Mile a Minute Man | Wm. Fairbanks | Lumas (S. R.) | | |
| No Man's Gold | Tom Mix | Fox | | |
| Pals First | Hughes-Del Rio | First National | | |

## SEPTEMBER

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Bells, The | L. Barrymore | Chadwick | 7000 feet | |
| Black Pirate, The | Douglas Fairbanks | United Artists | 8200 feet | Mar. 20 |
| Dutchess of Buffalo, The | Constance Talmadge | First National | | |
| Going the Limit | | F. B. O. | | |
| Kosher Kitty Kelly | Viola Dana | F. B. O. | | |
| Marriage Clause, The | Billie Dove | Universal | 8 reels | July 3 |
| Silent Power, The | Ralph Lewis | Lumas (S.R.) | | |
| Son of the Sheik, The | Rudolph Valentino | United Artists | | |
| Sparrows | Mary Pickford | United Artists | | |
| Three Bad Men | Special Cast | Fox | | |
| Through Thick and Thin | Wm. Fairbanks | Lumas (S.R.) | | |
| Winning of Barbara Worth | Colman-Banky | United Artists | | |

## OCTOBER

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Final Extra, The | | Lumas (S.R.) | | |
| Risky Business | Vera Reynolds | P. D. C. | | |

# Comedy Releases

| Title | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| A-1 Society | Luddy-Harris | Fox | 2 reels | |
| Adorable Dora | Hank Mann | F. B. O. | | |
| Alpine Flapper, The | "Aesop Fables" | Pathe | 1 reel | June 5 |
| All's Swell That Ends Swell | A. Vaughn-L. Kent | F. B. O. | 2 reels | |
| Al's Troubles | Al Alt | Universal | 2 reels | Mar. 13 |
| Among Those Present | Harold Lloyd(Reissue) | Assoc. Exhib. | 2877 feet | |
| Are Crooks Dishonest? (Re-issue) | Harold Lloyd | Pathe | 1 reel | |
| Babes in the Jungle | "O. Henry" | Fox | 2 reels | |
| Baby Clothes | "Our Gang" | Pathe | 2 reels | April 24 |
| Back Fire | | F. B. O. | | |
| Back to Mother | "Helen and Warren" | Fox | 2 reels | |
| Ball and Chain | Arthur Lake | Universal | | |
| Bear Cats | "Big Boy" | Educational | 2 reels | June 12 |
| Beauty Parlor, A | "Fat Men" | F. B. O. | 2 reels | |
| Bedtime Story, A | Arthur Lake | Universal | 1 reel | |
| Big Business | | Fox | | |
| Big Charade, The | A. Vaughn-L. Kent | F. B. O. | 2 reels | June 5 |
| Big-Hearted Fish, A | Aesop Fables | Pathe | 1 reel | April 10 |
| Big Idea, The | Snub Pollard | Pathe (Reissue) | 1 reel | |
| Big Retreat, The | "Aesop Fables" | Pathe | 1 reel | June 5 |
| Bill Grim's Progress(Series) | M. Morris-J. Luden | F. B. O. | | |
| Black and Blue Eyes | | F. B. O. | 2 reels | June 19 |
| Broken China | Bobby Vernon | Educational | 2 reels | May 8 |
| Bumper Crop, The | "Aesop Fables" | Pathe | 1 reel | May 29 |
| Buster Be Good | Trimble-Turner | Universal | 2 reels | |
| Buster's Heart Beat | Trimble and Dog | Universal | 2 reels | |
| Buster's Hunting Party | Trimble and Dog | Universal | 2 reels | |
| Buster's Mix-Up | Trimble-Turner | Universal | 2 reels | April 24 |
| Buster's Orphan Party | Trimble and Day | Universal | 2 reels | |
| Buster's Sky Rocket | Trimble and Dog | Universal | 2 reels | April 24 |
| Caliph, Cupid and the Clock | "O. Henry" | Fox | 2 reels | |
| Camel's Hump | | F. B. O. | 1 reel | |
| Carrie of the Chorus (Series) | Tarbell-Finch | Red Seal | 2 reels | |
| Cat's Whiskers, The | "Cartoon" | F. B. O. | | June 26 |
| Caught in the Act | Laymon Dorety | Tennek Film | 2 reels | |
| Chase Yourself | Jimmie Adams | Educational | 2 reels | |
| Chop Suey and Noodles | "Aesop Fables" | Pathe | 1 reel | |
| Circus Today | Billy Bevan | Pathe | 2 reels | Mar. 13 |
| Clown, The | "Van Bibbers" | Fox | 2 reels | |
| College Yell, The | Neely Edwards | Universal | 1 reel | April 17 |
| Collegiate, The Series | George Lewis | Universal | 2 reels | |
| Complete Life, The | "O. Henry" | Fox | 2 reels | |
| Comrades-in-Work | Mabel Normand | Pathe | 2 reels | |
| Count Your Change (Re-issue) | Harold Lloyd | Pathe | 1 reel | |
| Couple of Skates, A | Neely Edwards | Universal | 1 reel | April 17 |
| Crazy Kisses, The | Glenn Tryon | Pathe | 2 reels | June 26 |
| Creep | Archer Dunham | Educational | 2 reels | June 19 |
| Crowned Prince, The | Neely Edwards | Universal | 1 reel | May 22 |
| Dancing Daddy | Jack Duffy | Educational | 2 reels | April 10 |
| Dare Devil Daisy | Edna Marian | Universal | 2 reels | |
| Dinner for Two | O. Henry | Fox | 2 reels | |
| Dizzy Doodle in the Wild West | | F. B. O. | 1 reel | |
| Dizzy Daddies | | Pathe | 2 reels | |
| Dizzy Dancers | | Fox | | |
| Don Key-Son of a Burro | | Pathe | 2 reels | |
| Do Your Duty | | Pathe | 1 reel | |
| Dog Shy | | Pathe | 2 reels | |
| Do or Bust | | Universal | 1 reel | |
| Dumb Friend, A | | Universal | 1 reel | |
| Dumb Luck | | Universal | 2 reels | |
| Easy Payments | | Fox | 2 reels | |
| Egged On | | F. B. O. | 2 reels | |
| Eight Cylinder Bull | | Fox | 2 reels | |
| Excess Baggage | | Educational | 2 reels | |
| Family Picnic, The | | Fox | 2 reels | |
| Farm Hands | | Pathe | 1 reel | |
| Felix the Cat Braves the Briny | | Educational | 1 reel | |
| Felix the Cat in a Tale of Two Kitties | | Educational | 1 reel | |
| Felix the Cat in School Daze | | Educational | 1 reel | |
| Felix the Cat Laughs It Off | | Educational | 1 reel | |
| Felix the Cat Misses His Cue | | Educational | 1 reel | |
| Felix the Cat Misses His Swiss | | Educational | 1 reel | |
| Felix the Cat Rings the Ringer | | Educational | 1 reel | |
| Felix the Cat Scoots Thru Scotland | | Educational | 1 reel | |
| Felix the Cat Seeks Solitude | | Educational | 1 reel | |
| Felix the Cat Uses His Head | | Educational | 1 reel | |
| Felix the Cat Weathers the Weather | | Educational | 1 reel | |
| Fight Night | | Pathe | 2 reels | |
| Fire Fighter, The | | Pathe | 1 reel | |
| Fistical Culture (Series) | | F. B. O. | 2 reels | |
| Flivver Vacation, A | | Universal | 2 reels | |
| Flying Wheels | | Universal | 2 reels | |
| Fly Time | | Pathe | 1 reel | |
| Fool's Luck | | Educational | 2 reels | |
| Fraternity Mixup, A | | F. B. O. | 2 reels | |
| Fresh Faces | | Educational | 2 reels | |
| From the Cabby's Seat | | Fox | 2 reels | |
| Ghost of Folly | | Pathe | 2 reels | |
| Gimme Strength | | Educational | 2 reels | |
| Girl | | Fox | 2 reels | |
| Going Crazy | | Educational | 2 reels | |
| Golf Bug, The | | Pathe (Reissue) | 1 reel | |
| Hanging Fire | | Educational | 1 reel | |
| Hard to Hold | | Tennek Film | 2 reels | |
| Haunted Heiress, A | | Universal | 2 reels | |
| Hayfoot, Strawfoot | | Pathe | 2 reels | |
| Hearts for Rent | | Universal | 1 reel | |
| Heavy Parade, The | | F. B. O. | 2 reels | |
| He Forgot to Remember | | Pathe | 2 reels | |
| Help Wanted | | Universal | 1 reel | |
| Hearts and Showers | | Pathe | 1 reel | |
| Here Comes Charlie | | | | |
| Hired and Fired | | Pathe | 1 reel | |
| His Girl Friend | | Universal | 2 reels | |
| His Private Life | | Educational | 2 reels | |
| His Taking Ways | | Bischoff (S.R.) | 2 reels | |
| Hitchin' Up | | Educational | 2 reels | |
| Hold 'er Sheriff | | Educational | 1 reel | |
| Home Cured | | Educational | 2 reels | |
| Honest Injun | | Educational | 2 reels | |
| Honeymoon Feet | | F. B. O. | 2 reels | |
| Honeymooning With Ma | | Universal | 2 reels | |
| Hooked at the Altar | | Pathe | 2 reels | |
| Hubby's Quiet Little Game | | Pathe | | |
| Hug Bug, The | | Pathe | 2 reels | |
| Hurricane, The | | F. B. O. | 2 reels | |
| Ice Cold Cocos | | Pathe | 2 reels | |
| It's a Buoy | | F. B. O. | 2 reels | |
| It's a Gift (Re-issue) | | Pathe | 1 reel | |
| It's a Pipe | | Fox | 2 reels | |
| It's the Gate | | Red Seal | 1 reel | |
| Jerry the Giant | | Fox | 2 reels | |
| Jungle Sports | | Pathe | 1 reel | |
| Kicked Out (Re-issue) | | Pathe | 1 reel | |
| Killed by Kindness | | Fox | | |
| King of the Kitchen | | Fox | | |
| Ko-Ko at the Circus | | Red Seal | 1 reel | |
| Lafayette Where Are We? | | Fox | 2 reels | |
| Land Boom, The | | Pathe | 1 reel | |
| Last Word, The | | Fox | 2 reels | |
| Lickpenny Lover, A | | Fox | 2 reels | |
| Light Housekeeping | | Educational | 2 reels | |
| Lightning Slider, The | | F. B. O. | 2 reels | |
| Little Parade, The | | Pathe | 1 reel | |
| Liquid Dynamite | | Pathe | 1 reel | |
| Love's Hurdle | | Universal | 2 reels | |
| Love Sundae, A | | Pathe | 2 reels | |
| Long Fliv the King | | Pathe | 2 reels | |
| Love's Labor Lost | | Universal | 1 reel | |
| Lying Tamer, The | | Fox | | |
| Madame Mystery | | Pathe | 2 reels | |
| Mad Racer, The | | Fox | 2 reels | |
| Man About Town, A | | Pathe | 1 reel | |
| Marry Month of May | | Fox | 2 reels | |
| Masters of Arts | | Fox | 2 reels | |
| Matrimony Blues | | Fox | 2 reels | |
| McDougal Alley (Series) | | F. B. O. | 2 reels | |
| Meet My Dog | | Educational | 1 reel | |
| Meet My Girl | | Pathe | 2 reels | |
| Merry Blacksmith, The | | Pathe | 1 reel | |
| Merry Kiddo, The | | F. B. O. | 2 reels | |
| Mighty Like a Moose | | Pathe | 2 reels | |
| Min's Away | | Universal | 2 reels | |
| Mixed Doubles | | Universal | 1 reel | |
| Money Screams | | Fox | | |
| Monkey Business | | Pathe | 2 reels | |
| Mortgaged Again | | Universal | 1 reel | |
| Mother-in-Law | | Fox | 2 reels | |
| Motor Trouble | | Universal | 2 reels | |
| Move Along | | Educational | 2 reels | |
| Movie Madness | | Universal | 2 reels | |
| Movie Struck | | Cranfield & Clarke | | |
| Moving Day | | Fox | 2 reels | |
| Mr. Cinderella | | Educational | 2 reels | |
| Mr. Wife | | Educational | 2 reels | |
| Mum's the Word | | Pathe | 2 reels | |
| Muscle Bound Music | | Pathe | 2 reels | |
| Never Too Old | | Pathe | 2 reels | |
| Newlyweds and Their Baby, The (Series) | | Universal | 2 reels | |
| Newlyweds in Quarantine, The | | Universal | 2 reels | |

| Title | Star | Distributed by | Length | Released |
|---|---|---|---|---|
| Nobody's Business | Lloyd Hamilton | Educational | 2 reels | April 24 |
| Nothing Matters | Lloyd Hamilton | Educational | 2 reels | |
| Not to Be Trusted | "Helen and Warren" | Fox | 2 reels | |
| Old War Horse, The | Snub Pollard | Pathe (Re-issue) | 1 reel | April 10 |
| On Thin Ice | "Mutt & Jeff" | Short Film Syn | 1 reel | Mar. |
| Optimist, The | Charles Puffy | Universal | 1 reel | May 22 |
| Ostrich Plumes, The | "Cartoon" | F. B. O. | 1 reel | May 22 |
| Over There | Al Joy | | 2 reels | |
| Painless Pain | Wanda Wiley | Universal | 2 reels | May 8 |
| Papa's Mama | Arthur Lake | Universal | 1 reel | |
| Papa's Pest | Burns-Steadman | Educational | 2 reels | June 12 |
| Pawnshop Politics | Luddy-Harris | Fox | 2 reels | |
| Pelican's Bill | "Cartoon" | F. B. O. | 1 reel | June 5 |
| Phoney Express, The | Charles Puffy | Universal | 1 reel | Mar. 13 |
| Pirates Bold | "Aesop Fables" | Pathe | 1 reel | |
| Playing the Swell | Wanda Wiley | Universal | 2 reels | May 22 |
| Plumber's Life, The | "Aesop Fables" | Pathe | 1 reel | |
| Polar Baron, The | Gladys McConnell | Fox | 2 reels | May 1 |
| Prodigal Bridegroom, The | | Pathe | | |
| Psyche and the Pskyscraper | "O. Henry" | Fox | 2 reels | |
| Puppy Lovetime | Alice Day | Pathe | 2 reels | June 5 |
| Quick Service | Cliff Bowes | Educational | 1 reel | Mar. 20 |
| Radio Mad | Lymon-Dorety | Tennek Film | 2 reels | |
| Raggedy Rose | Mabel Normand | Pathe | 2 reels | |
| Rah, Rah, Heidelberg | "Van Bibber" | Fox | 2 reels | June 19 |
| Rain and Shines | Al St. John | Bischoff | 2 reels | |
| Raisin' Cain | "Big Boy" | Educational | 2 reels | April 17 |
| Read 'Em and Leap | Alberta Vaughn | F. B. O. | 2 reels | |
| Reporter, The | "Van Bibbers" | Fox | 2 reels | |
| Ring Up the Curtain (Re-issue) | Harold Lloyd | Pathe | 1 reel | |
| Rough and Ready Romeo | "Aesop Fables" | Pathe | 1 reel | May 1 |
| Say It With Babies | Glenn Tryon | Pathe | 2 reels | May 29 |
| Say It With Love | Edna Marian | Universal | 2 reels | April 17 |
| Scared Stiff | Holmes-Cook | Pathe | 2 reels | May 1 |
| Scratching Through | Cliff Bowes | Educational | 1 reel | April 24 |
| Sea Dog's Tale, A | | Pathe | 2 reels | |
| Separated Sweethearts | Arthur Lake | Universal | 1 reel | May 15 |
| She's a Prince | | F. B. O. | 2 reels | |
| She's My Cousin | Charles King | Universal | 2 reels | May 15 |
| Shootin' Fool, The | "Aesop Fables" | Pathe | 1 reel | May 15 |
| Shore Shy | Dooley-Joyce | Educational | 2 reels | |
| Should Husbands Marry? | | Pathe | | |
| Skating Instructors | "Mutt and Jeff" | Short Film Syn | 1 reel | |
| Sky Bound | Al St. John | Educational | 2 reels | April 17 |
| Smouldering Tires | A. Vaughn-L. Kent | F. B. O. | 2 reels | May 15 |
| Snookum's Buggy Ride | "Newlyweds" | Universal | 2 reels | June 19 |
| Snookum's Tooth | "Newlyweds" | Universal | 2 reels | June 26 |
| Social Triangle, A | "O. Henry" | Fox | 2 reels | May 22 |
| Sock Me To Sleep | A. Vaughn-L. Kent | F. B. O. | 2 reels | |
| Somebody's Wrong | Bowes-Newman | Educational | 1 reel | |
| So This Is Paris | Neely Edwards | Universal | 1 reel | April 17 |
| Spanish Love | "Aesop Fables" | Pathe | 1 reel | Mar. 13 |
| Spanking Breezes | Alice Day | Pathe | 2 reels | Mar. 20 |
| Squirrel Food | Cliff Bowes | Educational | 1 reel | |
| Step Lively (Re-issue) | Harold Lloyd | Pathe | 1 reel | June 26 |
| Swat the Crook (Re-issue) | Harold Lloyd | Pathe | 1 reel | June 19 |
| Swell Affair, A | Arthur Lake | Universal | 1 reel | April 17 |
| Swimming Instructor, The | "Van Bibber" | Fox | 2 reels | July 3 |
| Take the Air | Paul Parrott | Pathe (Reissue) | 1 reel | |
| Taking the Heir | Charles Puffy | Universal | 1 reel | April 3 |
| That's My Baby | Charles Puffy | Universal | | |
| There She Goes | Wanda Wiley | Universal | 2 reels | July 3 |
| Three of a Kind | "Fat Men" | F. B. O. | 2 reels | |
| Thrilling Romance, A | Wanda Wiley | Universal | 2 reels | |
| Thundering Fleas | "Our Gang" | Pathe | 2 reels | |
| Till We Eat Again | Bobby Vernon | Educational | 2 reels | |
| Tin Ghost, The | Lige Conley | Educational | 2 reels | May 8 |
| Tonight's the Night | Bowes-Bradley | Educational | 1 reel | May 1 |
| Too Many Babies | Darling-King | Universal | 2 reels | May 8 |
| Too Many Relations | "Helen and Warren" | Fox | 2 reels | May 15 |
| Tow Service | "The Gumps" | Universal | 2 reels | |
| Tune Up | Charles Puffy | Universal | 1 reel | Mar. 6 |
| Twelve Smiles Out | | F. B. O. | | |
| Twin Sisters | Wanda Wiley | Universal | 2 reels | |
| Two Lips in Holland | | Fox | 2 reels | April 17 |
| Ukelele Sheiks | Glenn Tryon | Pathe | 2 reels | April 10 |
| Uncle Tom's Uncle | "Our Gang" | Pathe | 2 reels | May 29 |
| Uncovered Wagon, The | "Aesop Fables" | Pathe | 1 reel | May 15 |
| Up and Wooing | A. Vaughn-L. Kent | F. B. O. | 2 reels | |
| Up in the Air | "Aesop Fables" | Pathe | 1 reel | |
| Vamping Babies | | F. B. O. | 2 reels | |
| Village Cut Up, The | Arthur Lake | Universal | 1 reel | |
| Wandering Willies | Billy Bevan | Pathe | 2 reels | April 3 |
| Wedding Daze | | F. B. O. | | |
| Westerner, The | Reata Hoyt | Fox | | |
| What A Life | Frank Davis | Educational | 1 reel | June 26 |
| What Happened to Jane (Series) | | Universal | | |
| What'll You Have? | Charles King | Universal | 2 reels | May 22 |
| What! No Spinach? | | F. B. O. | | |
| When Hell Froze Over | "Mutt and Jeff" | Short Film Syn | 1 reel | Feb. 20 |
| When Sally's Irish Rose | | F. B. O. | | |
| Where's My Baby | Neely Edwards | Universal | 1 reel | May 1 |
| Whiskering Chorus | A. Vaughn-L. Kent | F. B. O. | 2 reels | |
| Whoa Emma | Jimmie Adams | Educational | 2 reels | April 3 |
| Who Hit Me? | Al St. John | Educational | 2 reels | |
| Who's Boss? | Davis-Bowes | Educational | 1 reel | June 5 |
| Who's My Wife? | Lige Conley | Educational | 2 reels | |
| Wife Tamers | Cook-L. Barrymore | Pathe | 2 reels | April 3 |
| Wireless Lizzie | Walter Hiers | Educational | 2 reels | Mar. 13 |
| Wisecrackers (Series) | Short-Withers | F. B. O. | | |
| Wise Quacker, The | Eddie Gordon | Tennek Film | 2 reels | |
| Wise Or Otherwise | Charles Puffy | Universal | 1 reel | June 5 |
| Yankee Doodle Duke, A | Ralph Graves | Pathe | 2 reels | |
| Yearning for Love | Wanda Wiley | Universal | 2 reels | April 3 |

# Short Subjects

| Title | Distributed by | Length | Released |
|---|---|---|---|
| Alexander's Ragtime Band | Artclass | | |
| America Today (Variety) | Fox | 1 reel | |
| Animated Hair Cartoons (Series) | Red Seal | 1 reel | |
| Angelus, The | Cranfield & Clarke | 2 reels | April 24 |
| Aphrodite (Novelty) | Service Film | 1 reel | |
| Around the World in Ten Minutes (Variety) | Fox | 1 reel | |
| At the Water Hole | Cranfield & Clarke | 1 reel | |
| Austrian Alps (Variety) | Fox | 1 reel | |
| Bar-C Mystery (Serial) | Pathe | 10 episodes | |
| Beasts of the Veldt | Chesterfield | 2 reels | |
| Beautiful Britain | Cranfield & Clarke | 1 reel | |
| Bed Time Stories | Sierra Pictures | 2 reels | |
| Beechnuts | Cranfield & Clarke | 1 reel | |
| Belgium Today (Variety) | Fox | 1 reel | June 13 |
| Bits of Jap Life | Cranfield & Clarke | 1 reel | |
| Blue Bay, The | Educational | | |
| Broadway of Jungle Land | Cranfield & Clarke | 1 reel | |
| Burkhardt's Plastic Films, No. 1 | Tiffany | 2 reels | April 3 |
| Burkhardt's Plastic Films, No. 2 | Tiffany | 2 reels | May 15 |
| Canary Islands (Variety) | Fox | 1 reel | May 15 |
| Casey of the Coast Guard (Serial) | Pathe | 10 episodes | Feb. 20 |
| Charleston Films | Cranfield & Clarke | 4 half reels | May 1 |
| Chips of the Old Block (Hodge Podge) | Educational | 1 reel | |
| Coming Back (Mustang) | Universal | 2 reels | |
| Congress of Celebrities (Hodge Podge) | Educational | 1 reel | May 1 |
| Curiosities—The Movie Side Show (Series) | Educational | | |
| Dancing Around the World (Variety) | Fox | 1 reel | |
| Day Dreams | Cranfield & Clarke | 2 reels | |
| Death Ray, The (Novelty) | Cranfield & Clarke | 1 reel | |
| Desperate Dan (Mustang) | Universal | 2 reels | May 1 |
| Dixie Doodle (Sportlight) | Pathe | 1 reel | Mar. 27 |
| Doctor, The (Famous Paintings) | Cranfield & Clarke | 2 reels | May 8 |
| Dolly Gray (Song Car-Tune) | Red Seal | 1 reel | |
| Down to Damascus (Variety) | Fox | 1 reel | |
| Drops From Heaven (Variety) | Fox | 1 reel | |
| Egypt | F. B. O. | | |
| Emergency Man, The (Edmund Cobb) | Universal | 2 reels | May 15 |
| Every Picture Tells a Story | Cranfield & Clarke | 1 reel | |
| Fade Away Foster (Mustang) | Universal | 2 reels | May 1 |
| Fighting Marine, The (Serial) | Pathe | | |
| Film Facts (Series) | Red Seal | 1 reel | |
| Fire Barrier (Mustang) | Universal | 2 reels | |
| Flashes of the Past | Pathe | 2 reels | |
| Four Square Steve (Mustang) | Universal | 2 reels | June 5 |
| Frame Up, The (Mustang) | Universal | 2 reels | May 22 |
| From A to Z Thru Filmdom (Hodge Podge) | Educational | 1 reel | June 12 |
| Fugitive Futerise (Novelty) | Cranfield & Clarke | 1 reel | |
| Gems of the Screen (Series) | Red Seal | 1 reel | |
| Giggles (Novelty Series) | Tennek Film | 1 reel | |
| Glory or Dollars (Sportlight) | Pathe | 1 reel | June 26 |
| God's Country | Cranfield & Clarke | 2 reels | |
| Green Archer, The (Serial) | Pathe | 10 episodes | |
| Grinning Fists (Mustang) | Universal | 2 reels | |
| Gunless Bad Man, The (Mustang) | Universal | 2 reels | |
| Happy Hunting Grounds (Sportlight) | Pathe | 1 reel | April 10 |
| Has Anybody Here Seen Kelly | Red Seal | 1 reel | Mar. 6 |
| Heavens Above (Novelty) | Service Film | 1 reel | |
| Her First Night in a Beauty Parlor | Arthur J. Lamb | 2 reels | |
| Hero Land (Color Novelty) | Service Film | 1 reel | |
| Heroes of the Sea | Cranfield & Clarke | 1 reel | |
| His Pal... Fearless (Dog) | Chesterfield | 2 reels | |
| Homeless Husbands' Land (Novelty) | Short Film | 1 reel | |
| Honeymoon Cruises | Tennek Film | 1 reel | |
| Ice Cold Cocos | Pathe | 2 reels | |
| If a Picture Tells a Story | Cranfield & Clarke | 1 reel | |
| India Tea | Pathe | 1 reel | May 22 |
| Inland Voyage, An (Variety) | Fox | 1 reel | |
| In Sunny Spain (Variety) | Fox | 1 reel | |
| Inside Dope, The (Sportlight) | Pathe | 1 reel | May 1 |
| International Detective Stories | Tennek Film | 2 reels | |
| Keeping 'Em Guessing (Series) | Red Seal | 1 reel | |
| Keeping in Trim (Sportlight) | Pathe | 1 reel | |
| King of the Beasts (Cartoon) | F. B. O. | | |
| Ko Ko Song Car-Tunes (Series) | Red Seal | 1 reel | |
| Jack's of One Trade (Sportlight) | Pathe | 1 reel | June 26 |
| Jungle Heroine, A | Chesterfield | 2 reels | |
| Jungle Tragedy, A | Chesterfield | 2 reels | |
| Land of Rivers (Scenic) | Service Film | 1 reel | |
| Last Man, The | Chesterfield | 2 reels | |
| Leaps and Bounds (Sportlight) | Pathe | 1 reel | Mar. 13 |
| Lest We Forget | Educational | 1 reel | May 1 |
| Let Loose (Mustang) | Universal | 2 reels | |
| Let's Go Fishing | Cranfield & Clarke | 1 reel | |
| Let's Paint | Cranfield & Clarke | 1 reel | |
| Lightning Hutch (Serial) | Arrow Film | | |
| Light on Lookout Mountain, The | Cranfield & Clarke | 2 reels | |
| Lion Charge, The | Cranfield & Clarke | 1 reel | May 22 |
| Lion's Mate, The | Chesterfield | 2 reels | |
| Little Warrior, The (Mustang) | Universal | 2 reels | |
| Lizzie's Last Lap (Novelty) | Cranfield & Clarke | 1 reel | |
| Love Deputy, The (Mustang) | Universal | 2 reels | |
| Love Fighter... Fearless (Dog) | Chesterfield | 2 reels | |
| Lumber Jacks, The (Variety) | Fox | 1 reel | |
| Marvels of Motion (Series) | Red Seal | 1 reel | |
| Menace of the Alps, The | Universal | 1 reel | Mar. 27 |
| Mother O'Mine | Cranfield & Clarke | 1 reel | |
| Mother, The (Famous Paintings) | Cranfield & Clarke | 2 reels | May 22 |
| Mountain Molly O (Mustang) | Universal | 2 reels | April 17 |
| Mountain of the Law, The (Variety) | Fox | 1 reel | June 19 |
| Movie Struck | Cranfield & Clarke | 2 reels | |
| My Old Kentucky Home (Song Car-tune) | Red Seal | 1 reel | April 10 |
| Neptune's Domain (Hodge Podge) | Educational | 1 reel | June 5 |
| Nervous Moments (Sportlight) | Pathe | 1 reel | May 1 |
| Off Shore Trails (Variety) | Fox | 1 reel | |
| One Wild Time (Mustang) | Universal | 2 reels | Mar. 27 |
| Outlaw Love (Mustang) | Universal | 2 reels | |
| Out of the Inkwell (Series) | Red Seal | 1 reel | |
| Pathe Review, No. 17 | Pathe | 1 reel | May 1 |
| Pathe Review, No. 18 | Pathe | 1 reel | May 1 |
| Pathe Review, No. 19 | Pathe | 1 reel | May 15 |
| Pathe Review, No. 20 | Pathe | 1 reel | May 22 |
| Pathe Review, No. 21 | Pathe | 1 reel | May 22 |
| Pathe Review, No. 22 | Pathe | 1 reel | May 29 |
| Pathe Review, No. 23 | Pathe | 1 reel | June 5 |
| Pathe Review, No. 24 | Pathe | 1 reel | June 26 |
| Pathe Review, No. 25 | Pathe | 1 reel | June 26 |
| Pathe Review, No. 26 | Pathe | 1 reel | |
| Pathe Review, No. 27 | Pathe | 1 reel | July 3 |
| Pathe Review, No. 28 | Pathe | 1 reel | |
| Pathe Review, No. 29 | Pathe | 1 reel | |
| Peacocks of the Plains (Hodge Podge) | Educational | 1 reel | |
| Planting Season, The (Sportlight) | Pathe | 1 reel | June 5 |
| Pola—A Nation Reborn (Variety) | Fox | 1 reel | June 26 |
| Popular Song Impressions (Series) | Artclass | | |
| Portugal, The Land (Variety) | Fox | 1 reel | |
| Quick on the Draw (Mustang) | Universal | 2 reels | April 17 |
| Radio Detective, The (Serial) | Universal | 10 episodes | April 17 |
| Rare Bits (A Curosity) | Educational | | |
| Reelviews (Series) | Red Seal | 1 reel | |
| Rescue, The (Mustang) | Universal | | |
| Rhinoceros Hunt, The | Cranfield & Clarke | 1 reel | |
| Riches of the Earth (Variety) | Fox | 1 reel | |
| Ridin' For Love (Mustang) | Universal | 2 reels | |
| Revelations per Minute (Sportlight) | Pathe | 1 reel | June 19 |
| Rushing Waters | Cranfield & Clarke | | |
| Rustler's Secret, The (Mustang) | Universal | 2 reels | |

| Feature | Distributed by | Length | Reviewed |
|---|---|---|---|
| Scotty of the Scouts (Serial) | Rayart (S. R.) | | |
| Screen Snapshots Series | Columbia | 1 reel | |
| Screen Snapshots, No. 13 | Columbia | 1 reel | June 26 |
| Screen Snapshots, No. 14 | Columbia | 1 reel | July 3 |
| Searchlight (Series) | Red Seal | 1 reel | |
| Shadowland | Cranfield & Clarke | | |
| Sin | Cranfield & Clarke | 2 reels | |
| Sketch Book | Pathe | | |
| Sky Skidder, The (Serial) | Bischoff | 10 episodes | |
| Snowed In (Serial) | Pathe | 10 episodes | June 26 |
| Songs of Central Europe (Melody Series) | Pathe | 1 reel | |
| Songs of England (Melody Series) | Pathe | 1 reel | Feb 6 |
| Songs of Scotland (Melody Series) | Pathe | 1 reel | Feb. 6 |
| Songs of Spain (Melody Series) | Pathe | 1 reel | June 26 |
| Songs of the Northern States | Pathe | 1 reel | |
| Songs of Yesterday | Cranfield & Clarke | 1 reel | |
| Soul of the Cypress | Red Seal | 1 reel | F.b. 27 |
| Spanish Holiday (Variety) | Fox | 1 reel | |
| Sportsmen's Dream | Cranfield & Clarke | | |
| String of Diamonds Fearless (Dog) | Chesterfield | 2 reels | |
| Strings of Steel (Serial) | Universal | 10 episodes | |
| St. Pauls | Cranfield & Clarke | 1 reel | |
| Sweden Today (Variety) | Fox | 1 reel | May 15 |
| Tin Bronc, The (Mustang) | Universal | 2 reels | June 5 |
| Trapped (Mustang) | Universal | 2 reels | |
| Trails of the Gods | Cranfield & Clarke | 1 reel | |
| Trail of the North Wind | Cranfield & Clarke | 2 reels | |
| Tramp, Tramp the Boys Are Marching | Red Seal | 1 reel | May 1 |
| Travels in Toyland (Variety) | Fox | 1 reel | |
| Tulip Land | Cranfield & Clarke | 1 reel | |
| Under Desert Skies (Mustang) | Universal | 2 reels | |
| Valiant Skipper, The | Cranfield & Clarke | 2 reels | |
| Vanishing Millions (Serial) | Sierra Pictures | 15 episodes | |
| Vision, The | Educational | 2 reels | May 22 |
| Whirlwinds (Series) | F. B. O. | | |
| Wild America (Variety) | Fox | 1 reel | May 22 |
| Wire Tigers, The | Chesterfield | 2 reels | |
| Where the Silver River Gleams | Cranfield & Clarke | 1 reel | |
| White Waters | Cranfield & Clarke | 2 reels | |
| Winking Idol, The (Serial) | Universal | 10 episodes | Mar. 20 |
| Wolf, The Fearless (Dog) | Chesterfield | 2 reels | |
| Wolf's Brush | Cranfield & Clarke | 2 reels | |
| Wonder Book Series | Short Film | 1 reel | |
| Wonderful Water | Service Film Corp. | 1 reel | May 1 |
| Wooden Shoes | Cranfield & Clarke | 1 reel | Dec. 12 |

# Coming Attractions

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| 30 Below Zero | Buck Jones | Fox | | |
| Accused | Special Cast | Inde. Film | 5000 feet | Jan. 16 |
| Ace High | Hoot Gibson | Universal | | |
| Ace of Cads | Menjou-Joyce | Paramount | | |
| Across the Pacific | Monte Blue | Warner Bros | | |
| Advice to the Lovelorn | | Universal | | |
| Against the Wall | Wally Wales | Assoc. Exhib | | |
| Almost a Lady | Marie Prevost | Prod. Dist. Corp. | | |
| Altars of Desire | M. Murray-C.Tearle | M-G-M | | |
| Amateur Gentleman, The | Dick Barthelmess | First National | | |
| An American Tragedy | | Paramount | | |
| Annie Laurie | Lillian Gish | M-G-M | | |
| April Fool | Alexander Carr | Chadwick | | |
| Aristocrat, The | | Famous Attractions | | |
| Arizona Nights | Fred Thomson | F. B. O. | | |
| Arizona Whirlwind, The | Bill Cody | Assoc. Exhib | | |
| Arizona Wildcat, The | Tom Mix | Fox | | |
| Ashe | C. Gardner-T. Moore | First National | | |
| Atlantic | | First National | | |
| Atta Boy | Monty Banks | Pathe | 6 reels | |
| Auctioneer, The | George Sidney | Fox | | |
| Avenger, The | Bob Custer | F. B. O. | | |
| Back Slapper, The | John Gilbert | M-G-M | | |
| Bad Habits | Special Cast | Astor Dist. (S.R.) | | |
| Bandit Buster, The | Wally Wales | Assoc. Exhib | | |
| Bandits of the Air | Al Wilson | Assoc. Exhib | | |
| Bankrupt | | Ginsberg-Kann | | |
| Bardelys the Magnificent | John Gilbert | M-G-M | | |
| Bargain Bride, The | Mae Phelan | Universal | | |
| Barriers of Fire | Monte Blue | Warner Bros | | |
| Battling Butler | Buster Keaton | M-G-M | | |
| Beau Geste | Special Cast | Paramount | | |
| Beauty | Special Cast | M-G-M | | |
| Beauty and the Beast | Coleman-Banky | United Artists | | |
| Bed and Board | Doris Kenyon | First National | | |
| Behind the Lines | Sandow (Dog) | Assoc. Exhib | | |
| Behind the Screen | Special Cast | M-G-M | | |
| Behind Broadway, The | | Columbia Pictures | | |
| Beloved Enemy, The | Boyd-Goudal | Prod. Dist. Corp | | |
| Beloved Friend, The | | American Cinema | | |
| Ben Burbridge's African Gorilla Hunt | | | 8 reels | June 26 |
| Ben Hur | Special Cast | M G M | 12000 feet | Jan. 16 |
| Better 'Ole, The | Syd Chaplin | Warner Bros | | |
| Better Way, The | | Columbia Pictures | | |
| Beware of Widows | Laura La Plante | Universal | | |
| Beyond the Trail | Bill Patton | Chesterfield-(S.R.) | 5 reels | |
| Bigger They Are, The | George O'Hara | F. B. O. | | |
| Big Game, The | George Lewis | Universal | | |
| Big Night, The | Laura La Plante | Universal | | |
| Big Parade, The | John Gilbert | M-G-M | 12550 feet | Nov. 28 |
| Bill of Sale, The | | | | |
| Birds of Prey | | Columbia Pictures | | |
| Bitter Apples | Monte Blue | Warner Bros. | | |
| Black Diamond Express, The | Monte Blue | Warner Bros | | |
| Black Ivory | | Warner Bros | | |
| Blarney | R. Adoree-R. Graves | M-G-M | | |
| Blazing Courage | Buffalo Bill, Jr. | Assoc. Exhib | | |
| Blind Sight, The | | Lumas S.R. | | |
| Blood and Steel | Kenneth Stone | First National | | |
| Border Thunderbolt, The | Bill Cody | Assoc. Exhib | | |
| Born to Battle | Tom Tyler | F. B. O. | 5100 feet | Feb. 13 |
| Boy Friend, The | J. Harron-M. Day | M-G-M | | |
| Branded | Bob Custer | F. B. O. | | |
| Brass Commandments | | F. B. O. | | |
| Broken Wing Bandit | | Universal | | |
| Broadway Drifter, A | | Assoc. Exhib | | |
| Broken Hearts | M. Schwartz-L. Lee | Jaffe Art Film (S.R.) | 7500 feet | Mar. 20 |

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Broken Hearts of Hollywood | Special Cast | Warner Bros | | |
| Broncho Twister, The | Buck Jones | Fox | | |
| Brute, The | Monte Blue | Warner Bros. | | |
| Buckaroo Kid, The | Hoot Gibson | Universal | | |
| Bull Dog Luck | Wally Wales | Assoc. Exhib | | |
| Burning Bridges | Harry Carey | Pathe | | |
| Butter and Egg Man, The | | First National | | |
| Butterflies in the Rain | Laura La Plante | Universal | | |
| Callahans and the Murphys, The | | M-G-M | | |
| Call in the Night, A | | Truart (S.R.) | 5000 feet | |
| Call of the Wilderness | Sandow (Dog) | Assoc. Exhib | | |
| Campus Flirt, The | Bebe Daniels | Paramount | | |
| Cancelled Debt, The | Special Cast | Ginsberg-Kann | | |
| Captain Sazarac | Ricardo Cortez | Paramount | | |
| Captain Salvation | | M-G-M | | |
| Captain's Courage, A | R. Holt-D. Dwan | Rayart | | |
| Cat and the Canary, The | | Universal | | |
| Catch As Catch Can | Wm. Fairbanks | Lumas (S.R.) | | |
| Cat's Pajamas, The | Bronson-Cortez | Paramount | | |
| Charity Ball, The | | M-G-M | | |
| Charleston Kid, The | Mackaill-Mulhall | First National | | |
| Cheating Danger | Dick Talmadge | Universal | | |
| Cheerful Fraud, The | Reginald Denny | Universal | | |
| Cheyenne Days | Hoot Gibson | Universal | | |
| Chic Chick, The | Alberta Vaughan | F. B. O. | | |
| Christine of the Bip Tops | Special Cast | Ginsberg-Kann | | |
| Cigarette Maker's Romance, The | Special Cast | M-G-M | | |
| Circus, The | Charles Chaplin | United Artists | | |
| City, The | Lowe-Livingston | Fox | | |
| City of Shadows, The | | F. B. O. | | |
| Cleaner Flame, The | Louise Carter | Arrow | | |
| Climbers, The | Irene Rich | Warner Bros. | | |
| Clinging Vine, The | Leatrice Joy | P. D. C. | | |
| Closed Gates | Special Cast | Ginsberg-Kann | | |
| Calown, The | | Columbia Pictures | | |
| Code of the Northwest | Sandow (dog) | Assoc. Exhib. | | |
| College Widows | Dolores Costello | Warner Bros | | |
| Come On Charley | Devore-Horton | Assoc. Exhib | | |
| Coney Island | Special Cast | M-G-M | | |
| Confession | Pola Negri | Paramount | | |
| Corporal Kate | Vera Reynolds | Prod. Dist. Corp | | |
| Cossacks, The | John Gilbert | M-G-M | | |
| Country Beyond, The | Olive Borden | Fox | | |
| Country Doctor, The | Faye-R. Schildkraut | Prod. Dist. Corp. | | |
| Cowboy Grit | Buffalo Bill, Jr. | Assoc. Exhib | | |
| Cow Punching for Cupid | Tom Tyler | F. B. O. | | |
| Cradle Snatchers | | Fox | | |
| Crashing Hoofs | Bob Custer | F. B. O. | | |
| Crashing Timbers | Harlan-Dana | Universal | | |
| Crazy Fool, The | | M-G-M | | |
| Crooks Tours | George O'Hara | F. B. O. | | |
| Cruise of Jasper B, The | Rod La Roque | Prod. Dist. Corp | | |
| Cruel Truth, The | | Ginsberg-Kann | | |
| Crystal Cup, The | Dorothy Mackaill | First National | | |
| Cyclone of the Range | Tom Tyler | F. B. O. | | |
| Cyclone Sam | Buffalo Bill, Jr. | Assoc. Exhib | | |
| Cyrano de Bergerac | Special Cast | Atlas Dist. (S.R.) | 9500 feet | Jl. 18, '25 |
| Dame Chance | Special Cast | American Cinema | | |
| Dancing Days | | Famous Attractions | | |
| Danger Line, The | Special Cast | Astor Dist. (S.R.) | | |
| Dangerous Friends | Special Cast | Ginsberg-Kann | | |
| Dangerous Virtue | Jane Novak | Lee-Bradford (S.R.) | | |
| Daring Venus, The | | First National | | |
| Dark Horse, The | Harry Carey | Prod. Dist. Corp | | |
| Dark Rosaleen | Buck Jones | Fox | | |
| Darling of the Gods, The | | United Artists | | |
| Dead Command, The | Special Cast | M-G-M | | |
| Dead Man's Gold | Tom Mix | Fox | | |
| Dearie | L. Fazenda-W. Louis | Warner Bros. | | |
| Defend Yourself | Dorothy Drew | Dependable Films | 5000 feet | Jan. 9 |
| Desert Legion, The | Fred Thomson | F. B. O. | | |
| Desert Valley | Buck Jones | Fox | | |
| Desert Whirlwind, The | Bob Custer | F. B. O. | | |
| Desperate Woman, The | Doris Kenyon | First National | | |
| Detour | | Prod. Dist. Corp | | |
| Devil Horse, The | Rex (Horse) | Pathe | 6 reels | April 24 |
| Devil's Dice | Special Cast | Ginsberg-Kann | | |
| Devil's Master, The | G.O'Brien-J. Gaynor | Fox | | |
| Devil Partner, The | | Truart (S.R.) | 5000 feet | |
| Diplomacy | Sweet-Hamilton-O. Moore | Paramount | | |
| Dixie | | Universal | | |
| Dixie Flyer, The | Landis-E. Novak | Rayart | | |
| Do Clothes Make the Woman? | Mrs. Valentino | F. B. O. | | |
| Don Juan | John Barrymore | Warner Bros | | |
| Don't Lie to Your Wife | Haver-McDonald | Arrow | | |
| Don Juan's Three Nights | Stone-Mason | First National | | |
| Don't Tell the Wife | Irene Rich | Warner Bros. | | |
| Door Mat, The | | Warner Bros | | |
| Double Daring | Wally Wales | Artclass (S.R.) | 5 reels | |
| Double Handed Bandit, The | Bob Custer | F. B. O. | | |
| Down Grade, The | Wm. Fairbanks | Lumas (S.R.) | | |
| Down the Stretch | Pat O'Malley | Universal | | |
| Drivin' Mad | | American Cinema | | |
| Duke of Black Butte, The | Fred Humes | Universal | | |
| Duke of Ladies, The | Special Cast | First National | | |
| Eagle of the Sea, The | Cortez-Vidor | Paramount | | |
| Easy Going | Buddy Roosevelt | Artclass (S.R.) | 5 reels | |
| Eden's Fruit | | Famous Attractions | | |
| Enchanted Island | | Tiffany | | |
| Eyes of the Totem | Special Cast | Assoc. Exhib | | |
| Exclusive Rights | | Famous Attractions | | |
| False Alarm, The | Special Cast | Columbia | | |
| Family Upstairs, The | Virginia Valli | Fox | | |
| Fangs of Alaska, The | Sandow (Dog) | Assoc. Exhib | | |
| Fast and Furious | Reginald Denny | Universal | | |
| Fascinating Youth | Junior Stars | Paramount | | |
| Fast Life in New York | Special Cast | M-G-M | | |
| Faust | Emil Jannings | M-G-M | | |
| Fifth Horseman, The | | Lee-Bradford (S.R.) | | |
| Fighting Cub, The | | Truart (S. R.) | 5800 feet | |
| Fighting Fate | Billy Sullivan | Rayart (S.R.) | 4991 feet | Feb. 6 |
| Fighting Foundling, The | Jack Hoxie | Universal | | |
| Fighting Love | Jetta Goudal | Prod. Dist. Corp | | |
| Fighting Ranger, The | Bob Custer | F. B. O. | | |
| Fine Manners | Gloria Swanson | Paramount | | |
| Finnegan's Ball | | Assoc. Exhib | | |
| Fire Brigade, The | M. MacAvoy-C. Ray | M-G-M | | |
| Flame of the Border, The | | First National | | |
| Flames | E. O'Brien-V. Valli | Assoc. Exhib | | |
| Flaming Forest, The | Renee Adoree | M-G-M | | |

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Flaming Frontier, The | Special Cast | Universal | 8829 feet | April 17 |
| Flaming Fury | Buddy Roosevelt | Assoc. Exhib. | | |
| Flaming Timber | | Tiffany | | |
| Flash in the Night, A | | American Cinema | | |
| Flash Kid, The | Dick Talmadge | Universal | | |
| Flesh and the Devil, The | J. Gilbert-G. Garbo | M-G-M | | |
| Flying Fool, The | Al Wilson | Assoc. Exhib | | |
| Flying High | Wm. Fairbanks | Lumas (S. R.) | | |
| Flying Mail, The | Al Wilson | Asso. Exhib | | |
| Follow the Signs | | Universal | | |
| Fools of Fashion | | Tiffany | | |
| For Alimony Only | Leatrice Joy | Prod. Dist. Corp | | |
| Forbidden Trails | Bill Cody | Assoc. Exhib | | |
| Forest of Destiny, The | | Gotham Prod. (S. R.) | | |
| Forever After | M. Astor-L. Hughes | First National | | |
| For Ladies Only | | Columbia Pictures | | |
| Forlorn River | Jack Holt | Paramount | | |
| For Wives Only | Marie Prevost | Prod. Dist. Corp | | |
| Four Feathers | Richard Barthelmess | First National | | |
| Four Flusher, The | Reginald Denny | Universal | | |
| Four Stragglers, The | Special Cast | M-G-M | | |
| Fourth Commandment, The | Belle Bennett | Universal | | |
| Free Souls | Norma Shearer | M-G-M | | |
| French Dressing | A. Pringle-B. Lyon | First National | | |
| Friends | Special Cast | Vitagraph | | |
| Frisco Sal | Special Cast | M-G-M | | |
| Frozen Justice | | Fox | | |
| Funny Face | Alberta Vaughn | F. B. O | | |
| Gallant Lady, The | Florence Vidor | Paramount | | |
| Gambling Chaplain, The | Special Cast | M-G-M | | |
| Galloping Thunder | Tom Tyler | F. B. O | | |
| Garden of Allah, The | N. Talmadge-R. Colman | United Artists | | |
| Garden of Eden, The | Special Cast | M-G-M | | |
| Gay Deceiver, The | Special Cast | M-G-M | | |
| Gay Old Bird, The | Fazenda-Louis | Warner Bros | | |
| General, The | Buster Keaton | United Artists | | |
| George Washington Cohen | George Jessel | | | |
| Get Off the Earth | Raymond Griffith | Paramount | | |
| Get Set—Go | George O'Hara | F. B. O | | |
| Getting Gertie's Garter | Marie Prevost | Prod. Dist. Corp. | | |
| Gigolo | Rod La Rocque | Prod. Dist. Corp. | | |
| Girl in the Rain, The | David Butler | Carlome Pict. (S.R.) | | |
| Girl Who Dared, The | Evelyn Brent | F. B. O | | |
| Girl Who Smiles, The | | Columbia Pictures | | |
| Glorifying the American Girl | Esther Ralston | Paramount | | |
| Glorious Gamble, The | Evelyn Brent | F. B. O | | |
| God's Great Wilderness | | American Cinema | | |
| Going Crooked | Special Cast | Fox | | |
| Going! Going! Gone! | George O'Hara | F. B. O | | |
| Gold | C. Geraghty | | | |
| Goose Man, The | Special Cast | M-G-M | | |
| Grand Army Man, The | | Fox | | |
| Grandma's Boy (Re-issue) | Harold Lloyd | Assoc. Exhib | | |
| Great Deception, The | Lyon-Pringle | First National | | |
| Great Gatsby, The | Baxter-Wilson | Paramount | | |
| Great K. & A. Robbery, The | Tom Mix | Fox | | |
| Greater Glory, The | Special Cast | First National | | Apr. 17 |
| Greatest Show on Earth | Wallace Berry | Paramount | | |
| Grey Hat, The | Cody-Crawford | M-G-M | | |
| Gulliver's Travels | | Universal | | |
| Gun Gospel | Ken Maynard | First National | | |
| Hairpin Duchess, The | Special Cast | M-G-M | | |
| Hair-Trigger Barton | Bob Custer | F. B. O | | |
| Harem Girl, The | Special Cast | Astor Dist. (S. R.) | | |
| Harp In Hock, A | Schildkraut-Coghlan | Prod. Dist. Corp | | |
| Hat of Destiny, The | | First National | | |
| Haunted Lady, The | | Assoc. Exhib | | |
| Haven, The | Special Cast | M-G-M | | |
| Heart Collector, The | Alberta Vaughn | F. B. O | | |
| Heart of a Coward, The | Billy Sullivan | Rayart | | |
| Heart of a Cowboy, The | Bob Custer | F. B. O | | |
| Heart of Maryland, The | Dolores Costello | Warner Bros. | | |
| Heart Thief, The | Jos. Schildkraut | Prod. Dist. Corp | | |
| Heaven on Earth | C. Nagel-R. Adoree | M-G-M | | |
| Held By the Law | Special Cast | Universal | | |
| Hello Bill | | F. B. O | | |
| Hell's Kitchen | | First National | | |
| Her Big Night | Laura La Plante | Universal | | |
| Here Y'are, Brother | | First National | | |
| Here He Comes | Earle Douglas | Sierra Pictures | 5000 feet | |
| Her Teacher Said No | Gertrude Short | F. B. O | | |
| Her Honor, The Governor | Pauline Frederick | F. B. O | | |
| Her Man o'War | Jetta Goudal | Prod. Dist. Corp | | |
| Her Next Step | | Ginsberg-Kann | | |
| Heroes of the Night | | Lumas (S.R.) | | |
| Hero on Horseback, A | Hoot Gibson | Universal | | |
| Hidden Loot | Jack Hoxie | Universal | 4375 feet | Oct. 31 |
| High Society | Tom Mix | Fox | | |
| High Stakes | Evelyn Brent | F. B. O | | |
| Hills of Kentucky | Rin-Tin-Tin | Warner Bros. | | |
| His Dog | Rod La Rocque | Prod. Dist. Corp. | | |
| His Honor's Wife | | Fox | | |
| His New York Wife | | Famous Attractions | | |
| His Woman | Special Cast | Whitman Bennett | 7 reels | |
| Holy Terror, A | | Fox | | |
| Home, Sweet Home | Special Cast | Assoc. Exhib | | |
| Honeymoon Express, The | W. Louis-I. Rich | Warner Bros | | |
| Horses and Women | | Famous Attractions | | |
| Hounds of Spring | | First National | | |
| Human Mill, The | Blanche Sweet | M-G-M | | |
| Hurricane, The | Special Cast | Truart (S.R.) | | |
| Hurry Up Man, The | Dick Talmadge | Universal | | |
| Husband Hunters | | Tiffany (S.R.) | | |
| I Can Do It | Special Cast | M-G-M | | |
| Ice Flood, The | O. Harlan-V. Dana | Universal | | |
| I'll Tell the World | Olmstead-Arthur | M-G-M | | |
| Impostor, The | Evelyn Brent | F. B. O | | |
| In His Arms | Special Cast | M-G-M | | |
| In the First Degree | | Ginsberg-Kann | | |
| Irish Eyes | George O'Hara | F. B. O | | |
| Irish Hearts | Dolores Costello | Warner Bros. | | |
| Isle of Forbidden Kisses, The | Jack Trevor | Universal | | |
| Is Zat So? | Special Cast | Fox | | |
| It Could Have Happened | Colleen Moore | First National | | |
| Jack O' Hearts | Landis-G. Hullette | American Cinema | | |
| Jail Birds, Inc. | | First National | | |
| Jason | Special Cast | M-G-M | | |
| Jazz Singer, The | George Jessel | Warner Bros | | |
| Jerry Settles Down | Tom Tyler | F. B. O | | |
| Jewels of Desire | Priscilla Dean | Prod. Dist. Corp | | |
| Jim The Conqueror | W. Boyd-E. Fair | Prod. Dist. Corp | | |
| Johnny Get Your Hair Cut | Jackie Coogan | M-G-M | | |
| Johnny Newcomer | Harry Langdon | First National | | |
| Justice of the Far North | | Columbia | 5500 feet | |
| Keep Going | Earl Douglas | Sierra Pictures | | |
| Kick-Off, The | George Walsh | Excellent Pictures | | |
| Kid Boots | Eddie Cantor | Paramount | | |
| Kid Gloves | Johnny Hines | First National | | |
| Kidnapped in New York | | American Cinema | | |
| King of Kings, The | | Prod. Dist. Corp | | |
| King of the Air | Al Wilson | Assoc. Exhib | | |
| King of the Pack | | Lumas (S.R.) | | |
| La Boheme | Gish-Gilbert | M-G-M | 8781 feet | Mar. 13 |
| Ladies Must Love | Rod La Rocque | Prod. Dist. Corp. | | |
| Laddie | J. Bowers-B. Flowers | F. B. O. | | |
| Ladies First | Douglas MacLean | Paramount | | |
| Lady Be Good | | First National | | |
| Lady of the Harem, The | Special Cast | Paramount | | |
| Lady of Leisure | Special Cast | M-G-M | | |
| Lady With the Lamp, The | | Florence Nightingale Prod | | |
| Larceny, Ltd | Evelyn Brent | F. B. O | | |
| Last Alarm, The | Wanda Hawley | Rayart | | |
| Last Chance, The | Bill Patton | Chesterfield (S.R.) | | |
| Laurels | Mae Murray | M-G-M | | |
| Lea Lyon | | Universal | | |
| Les Miserables | | Universal | | |
| Let's Go | Fred Humes | Universal | | |
| Life of a Woman | | Tiffany (S.R.) | 6500 feet | |
| Lightning | | Tiffany (S. R.) | 6500 feet | |
| Lightning Chaser, The | George O'Hara | F. B. O | | |
| Lightnin' Lariat | Tom Tyler | F. B. O | | |
| Lighting Express, The | | Columbia Pictures | | |
| Lily, The | Belle Bennett | Fox | | |
| Limehouse Lou | Evelyn Brent | F. B. O | | |
| Little Adventuress, The | Vera Reynolds | Prod. Dist. Corp | | |
| Little Journey, The | Special Cast | M-G-M | | |
| Little Firebrand, The | Edith Thornton | Arrow Pictures | 5007 feet | Dec. 12 |
| London | Dorothy Gish | Paramount | | |
| Lone Hand, The | Fred Thompson | F. B. O | | |
| Lone Wolf Returns, The | B. Lytell-B. Dane | Columbia | | |
| Look Who's Here | Dick Talmadge | Universal | | |
| Lord Hokum | E. E. Horton | Assoc. Exhib. | | |
| Lost at Sea | | Assoc. Exhib | | |
| Lost House, The | | Columbia Pictures | | |
| Love 'Em and Leave 'Em | Esther Ralston | Paramount | | |
| Love Me and the World Is Mine | Philbin Kerry | Universal | | |
| Love Thrill, The | Special Cast | Universal | | |
| Love's Blindness | Starke-Moreno | M-G-M | | |
| Lovalties | Special Cast | Fox | | |
| Lunatic at Large, The | Leon Errol | First National | | |
| Lure of the West | Eileen Sedgwick | Chesterfield (S. R.) | | |
| Lure of the Yukon, The | | Assoc. Exhib | | |
| Lying Truth, The | Milton Sills | First National | | |
| Madame Pompadour | Dorothy Gish | British National Pictures, Inc. | | |
| Mad Girl of Moscow, The | Evelyn Brent | F. B. O | | |
| Magic Garden, The | | F. B. O. | | |
| Magician, The | A. Terry-P. Wegener | M-G-M | | |
| Man and the Woman | Special Cast | M-G-M | | |
| Man Bait | Marie Prevost | Prod. Dist. Corp | | |
| Man in the Shadow, The | Special Cast | American Cinema | | |
| Manon Lescaut | John Barrymore | Warner Bros | | |
| Man With a Thousand Faces | Special Cast | M-G-M | | |
| Mantrap | Bow - Marmont | Paramount | | |
| Mare Nostrum | Special Cast | M-G-Ingram | 11000 feet | Feb. 27 |
| Married Alive | Livingston-M.Moore | Fox | | |
| Married Cheats | | Fox | | |
| Mary of Vassar | Marion Davies | M-G-M | | |
| Masked Woman, The | Anna Q. Nilsson | First National | | |
| Masquerade Bandit, The | Tom Tyler | F. B. O. | | |
| Matinee Ladies | Special Cast | Warner Bros | | |
| Meet the Prince | Jos. Schildkraut | Prod. Dist. Corp | | |
| Memories | Ramon Novarro | M-G-M | | |
| Men of the Night | G. Hughes-Hawley | Ginsberg-Kann | | |
| Message to Garcia, A | Special Cast | M-G-M | | |
| Michael Strogoff | Ivan Mosjoukine | Universal | | |
| Midnight Lovers | Nilsson-Stone | First National | | |
| Midnight Sun, The | Special Cast | Universal | 10 reels | May 15 |
| Mike Donovan of Ireland | | First National | | |
| Millionaires | L. Fazenda-W. Louis | Warner Bros. | | |
| Million Bid, A | Dolores Costello | Warner Bros | | |
| Million Dollar Doll | | Assoc. Exhib | | |
| Mismates | Kenyon-Baxter | First National | | |
| Miss 318 | Special Cast | M-G-M | | |
| Money to Burn | | Lumas (S.R. | | |
| Monkey Talks, The | Bellamy-Lowe-J. Trevor | Fox | | |
| Morman of the Mounted | Reed Howes | Rayart | | |
| Morganson's Finish | Special Cast | Tiffany (S. R.) | 6500 feet | |
| Mother | | F. B. O | | |
| Mount Eagle, The | Nita Naldi | Lee Bradford (S.R. | | |
| Mountains of Manhattan | | Lumas (S.R. | | |
| Music Master, The | | Fox | | |
| My Official Wife | I. Rich-Tearle | Warner Bros | | |
| Mysterious Island | Special Cast | M-G-M | | |
| Mysterious Rider, The | | Paramount | | |
| Mystery Club, The | Special Cast | Universal | | |
| Mystery Lady, The | Special Cast | M-G-M | | |
| My Wife's Friend | | First National | | |
| Naughty But Nice | Colleen Moore | First National | | |
| Naughty Marietta | Marion Davies | M-G-M | | |
| Nell Gwyn | Dorothy Gish | Paramount | 9 reels | Feb. 6 |
| Nervous Wreck, The | Special Cast | Prod. Dist. Corp. | | |
| New York | | Paramount | | |
| Next Corner, The | Special Cast | M-G-M | | |
| Next Year's Model | Alberta Vaughn | F. B. O | | |
| Night Bride, The | Marie Prevost | Prod. Dist. Corp. | | |
| Night Siren, The | Evelyn Brent | F. B. O | | |
| Night Watch, The | Special Cast | Truart (S.R.) | 5000 feet | |
| Noah's Ark | | Warner Bros. | | |
| Nobody's Widow | Leatrice Joy | Prod. Dist. Corp. | | |
| No Control | P. Haver-H. Ford | Prod. Dist. Corp. | | |
| Nocturne | Special Cast | M-G-M | | |
| North of Nome | Special Cast | Arrow | 5491 feet | |
| No Speed Limit | Al Wilson | Assoc. Exhib | | |
| Obey the Law | | Columbia Pictures | | |
| Old Heidelberg | Ramon Novarro | M-G-M | | |
| Old Ironsides | Special Cast | Paramount | | |
| Old Soak, The | Jean Hersholt | Universal | | |
| One Clear Call | Wm. Fairbanks | Lumas (S.R. | | |
| One Hour of Love | | Tiffany | | |
| One Increasing Purpose | | Fox | | |
| Open Book | Special Cast | M-G-M | | |
| Ordeal, The | Lon Chaney | M-G-M | | |
| Ou, La! La! | Alberta Vaughn | F. B. O | | |
| Outlaw Broncho, The | Buddy Roosevelt | Assoc Exhib. | | |
| Out of the Ruins | | First National | | |
| Out of the West | Tom Tyler | F. B. O. | | |
| Padlocked | Special Cast | Paramount | | |
| Pals In Paradise | Special Cast | Prod. Dist. Corp. | | |

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Paradise | M. Sills-B. Bronson | First National | | |
| [illegible] | | Prod. Dist. Corp | | |
| Paying the Price | | Columbia Pictures | | |
| Peacocks of Paris | B. Lyon-D. Mackaill | First National | | |
| Pelican, The | Alma Rubens | Fox | | |
| Perch of the Devil | P. O'Malley-M. Busch | Universal | | |
| Personality | Gloria Swanson | United Artists | | |
| Phantom Flyer, The | Al Wilson | Assoc. Exhib. | | |
| Phantom Ranger, The | Bill Cody | Assoc. Exhib. | | |
| Pigs | J. Gaynor-R. Walling | Fox | | |
| Pleasure Before Business | | Columbia Pictures | | |
| Pleasure Garden, The | V. Valli-C. Geraghty | Lee-Bradford (S.R.) | | |
| Pleasure Highway | Evelyn Brent | F. B. O. | | |
| Plumes | Special Cast | M-G-M | | |
| Poker Faces | E. Horton-L. La Plante | Universal | | |
| Polly of the Circus | Norma Shearer | M-G-M | | |
| Polly Preferred | Marion Davies | M-G-M | | |
| Polly With a Past | Norma Shearer | M-G-M | | |
| Poor Girls | | Columbia Pictures | | |
| Power of the Weak, The | | Assoc. Exhib. | | |
| Prairie King, The | Hoot Gibson | Universal | | |
| Price of Honor, Thd | | Columbia Pictures | | |
| Princess Pro Tem | Evelyn Brent | F. B. O. | | |
| Prisoners | | First National | | |
| Prisoners of the Storm | House Peters | Universal | | |
| Private Izzy Murphy | George Jessel | Warner Bros. | | |
| Prowlers of the Night | Fred Humes | Universal | | |
| Puppets | Mae Murray | M-G-M | | |
| Purple and Fine Linen | L. Stone-A. Nilsson | First National | | |
| Quality Street | | M-G -M | | |
| Quarantined Rivals | | Lumas (S.R.) | | |
| Quarterback, The | Richard Dix | Paramount | | |
| Racing Blood | R.Agnew-A.Cornwall | Lumas Film | | |
| Raging Seas | | Tiffany | | |
| Rat, The | M. Marsh-I. Novello | Lee-Bradford (S.R.) | | |
| Raw Country, The | Bowers-Cornwall | Assoc. Exhib. | | |
| Red Hot Hoofs | Tom Tyler | F. B. O. | | |
| Red Mill, The | Marion Davies | M-G-M | | |
| Red Signals | | Ginsberg-Kann | | |
| Rejuvenation of Aunt Mary, The | Special Cast | Prod. Dist. Corp. | | |
| Remember | Special Cast | Columbia Pictures | | |
| Return of Peter Grimm | Alec B. Francis | Fox | | |
| Return of a Soldier | Special Cast | M-G-M | | |
| Riddle Ranch, The | Buddy Roosevelt | Assoc. Exhib | | |
| Ride 'Em Rough | Buffalo Bill, Jr. | Assoc. Exhib | | |
| Riders of the Wind | | First National | | |
| Riding Honor | Art Accord | Universal | | |
| Riding Rivals | Walley Wales | Artclass (S.R.) | 5 reels | |
| Ridin' 'Em Ragged | Tom Tyler | F. B. O. | | |
| Ridin' Like Fury | Hoot Gibson | Universal | | |
| Rip Roaring Rider, The | Buddy Roosevelt | Assoc. Exhib | | |
| Rise and Fall of Jesse James | | J. S. Woody | | |
| Roaring Bill Atwood | Dick Patton | Rayart | | |
| Roaring Crowd, The | | F. B. O. | | |
| Rogue's Riches | Special Cast | Astor Dist. (S. R.) | | |
| Romance | Ramon Novarro | M-G-M | | |
| Romance a la Carte | Richard Dix | Paramount | | |
| Romance of a Million Dollars | Hunter-Logan | Famous Attractions | | |
| Romantic Age, The | | Columbia Pictures | | |
| Ropin' Venus, The | Josie Sedgwick | Universal | | |
| Rose of the Bowery | | American Cinema | | |
| Rose of the Tenements | | F. B. O. | | |
| Rough Riders, The | Frank Hopper | Paramount | | |
| Rubber Tires | | Prod. Dist. Corp. | | |
| Runaway Express, The | Special Cast | Universal | | |
| Rust | Special Cast | M-G-M | | |
| Sailor Made Man, A (Reissue) | Harold Lloyd | Assoc. Exhib | | |
| Satan Town | Harry Carey | Pathe | | |
| Savage in Silks, A | Laura La Plante | Universal | | |
| Scarlet Letter, The | Lillian Gish | M-G-M | | |
| See If I Care | Alberta Vaughn | F. B. O. | | |
| Self Defense | Aileen Percy | Arrow Film Corp. | | |
| Separate Rooms | Special Cast | Fox | | |
| September Love | | First National | | |
| Seventh Heaven | Special Cast | Fox | | |
| Seward's Folly | Special Cast | M-G-M | | |
| Shadow Lane | | M-G-M | | |
| Shadow of the Mosque | Stewart Rome | Usa | 5750 feet | Dec. 26 |
| Shameful Behaviour | | Famous Attractions | | |
| Sheik of Hollywood, The | Ben Lyon | First National | | |
| Shenandoah | | Famous Attractions | | |
| Sheriff's Girl, The | Ben Wilson | Rayart | | |
| She's My Baby | | Ginsberg-Kann | | |
| Shock Absorber, The | | First National | | |
| Shopworn | | Famous Attraction | | |
| Show Business | Mae Murray | M-G-M | | |
| Show Off, The | Ford Sterling | Paramount | | |
| Show World, The | B. Dove-F. Bushman | Universal | | |
| Sidewalks of New York, The | | Columbia Pictures | | |
| Silent Avenger, The | | Lumas (S.R.) | | |
| Silent Rider, The | Hoot Gibson | Universal | | |
| Silk | Goudal-Schildkraut | Prod. Dist. Corp | | |
| Silken Lady, The | Hulette-Hamilton | Arrow | | |
| Silk Hat Cowboy, The | Tom Mix | Fox | | |
| Silky Anne | Constance Talmadge | First National | | |
| Silver Lanterns | Special Cast | Arrow | | |
| [illegible] | | Tiffany | | |
| [illegible] | | Lumas S.R. | | |
| Sinners of Paradise | | First National | | |
| [illegible] | Al Wilson | Assoc. Exhib | | |
| Sky Peril, The | Al Wilson | Assoc. Exhib | | |
| Sky's the Limit, The | Richard Talmadge | Universal | | |
| Smith of Cornell | George Walsh | Chadwick | | |
| [illegible] | | Tiffany | | |
| [illegible] | W. C. Fields | Paramount | | |
| [illegible] | | Tiffany | | |
| Sorrows of Satan | Adolphe Menjou | Paramount | | |
| [illegible] | [illegible] | Warner Bros. | | |
| [illegible] | P. O'Malley-M. Nixon | Universal | | |
| Span of Life The | Lon Chaney | M-G-M | | |
| [illegible] | [illegible] | Universal | | |
| Speeding Venus, The | Priscilla Dean | P. D. C. | | |
| Speedy Eddy | Devore-Horton | Assoc. Exhib | | |
| Speedy Spurs | Buffalo Bill, Jr. | Artclass (S.R.) | 5 reels | |
| Splitting the Breeze | Tom Tyler | F. B. O. | | |
| Sport of Kings, The | | First National | | |
| Squared Ring, The | | Tiffany (S.R.) | | |
| [illegible] | | Tiffany | | |
| Steeplechase, The | | Tiffany | | |
| [illegible] | | Columbia Pictures | | |
| Story of Mother Machree | | Fox | | |
| Studies in Wives | | Famous Attractions | | |
| Stranded in Paris | Bebe Daniels | Paramount | | |

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Stronger Than Steel | | American Cinema | | |
| Strange Bedfellows | | M-G-M | | |
| Subway Sadie | Mackaill-Mulhall | First National | | |
| Such a Little Pip | Alberta Vaughn | F. B. O. | | |
| Summer Bachelors | | Fox | | |
| Sunny Side Up | Vera Reynolds | P. D. C. | | |
| Sweet Rosie O'Grady | Special Cast | Columbia | | |
| Take It From Me | Reginald Denny | Universal | | |
| Tale of a Vanishing People | | Tiffany (S. R.) | 6500 feet | |
| Tangled Herds | Buddy Roosevelt | Artclass (S.R.) | 5 reels | |
| Tardy Tolliver | Hale-King | Assoc. Exhib | | |
| Tarzan and the Golden Lion | | F. B. O. | | |
| Tavern Knight, The | John Barrymore | Warner Bros. | | |
| Taxi, Taxi | Special Cast | Universal | | |
| Tell It to the Marines | Chaney-Haines | M-G-M | | |
| Tempest, The | | Tiffany | | |
| Temptress, The | Garbo-Moreno | M-G-M | | |
| Texas Streak, The | Hoot Gibson | Universal | | |
| That Old Gang of Mine | Maclyn Arbuckle | Dependable Films | 4900 feet | Jan. 9 |
| Their Second Honeymoon | Special Cast | M-G-M | | |
| Then Came the Woman | Frank Mayo | American Cinema | | |
| There You Are | Nagel-Roberts | M-G-M | | |
| Third Degree, The | Patsy Ruth Miller | Warner Bros | | |
| Three Twins, The | | M-G-M | | |
| Three Wax Men, The | Emil Jannings | E. M. Fadman, Inc. | | |
| Thrill Chaser, The | Alberta Vaughn | F. B. O. | | |
| Thumbs Down | Special Cast | Ginsberg-Kann | | |
| Thundering Speed | Eileen Sedgwick | Chesterfield | 5 reels | |
| Tiger, The | | Tiffany | | |
| Tin Gods | Thomas Meighan | Paramount | | |
| Tin Hats | Windsor-Nagle-Roach | M-G-M | | |
| Toilers of the Sea | Special Cast | M-G-M | | |
| Tongues of Scandal | | Ginsberg-Kann | | |
| Tongo | Special Cast | M-G-M | | |
| Too Many Women | Norman Kerry | Universal | | |
| Top of the World, The | | Tiffany | | |
| Tornado Jones | Wally Wales | Assoc. Exhib | | |
| Tornado Terry | George O'Hara | F. B. O | | |
| Tracked by the Police | Rin-Tin-Tin | Warner Bros | | |
| Trailing Shadows | Edmond Lowe | Fox Film | | |
| Trail of '98 | K.Dane-P. Starke | M-G-M | | |
| Trapped | Elinor Fair | Sierra Pictures | 5000 feet | |
| Trip to Tilsit, A | G. O'Brien-Livingston | Fox | | |
| Truthful Sex, The | | Columbia Pictures | | |
| Turkish Delight | | Prod. Dist. Corp. | | |
| Twelve Miles Out | John Gilbert | M-G-M | | |
| Twinkletoes | Colleen Moore | First National | | |
| Two-Gun McCoy | Bob Custer | F. B. O. | | |
| Two-Gun Terror, The | Buddy Roosevelt | Assoc. Exhib | | |
| Uncle Tom's Cabin | Special Cast | Universal | | |
| Understanding Heart, The | | M-G-M | | |
| Unknown Cavalier, The | Ken Maynard | First National | | |
| Unknown Treasures | | Ginsberg-Kann | | |
| Up and at 'Em | Dick Talmadge | Universal | | |
| Upstage | Norma Shearer | M-G-M | | |
| Upstream | Dolores Del Rio | Fox | | |
| Vagabond Lover, The | John Barrymore | United Artists | | |
| Vagabond Prince, The | Colman-Banky | United Artists | | |
| Vanishing Breed, The | Sandow (Dog) | Assoc. Exhib | | |
| Vanity | Leatrice Joy | Prod. Dist. Corp | | |
| Vengeance of Durand, The | Irene Rich | Warner Bros. | | |
| Virgin Flame, The | | M-G-M | | |
| Voice of His Mate, The | Sandow (Dog) | Assoc. Exhib. | | |
| Walloping Wildcat, The | Wally Wales | Assoc. Exhib. | | |
| Waltz Dream, The | Special Cast | M-G-M | | |
| Wandering Girls | | Columbia Pictures | | |
| Waning Sex, The | Norma Shearer | M-G-M | | |
| Wanted—A Coward | Special Cast | Ginsberg-Kann | | |
| War of the Worlds | | Paramount | | |
| Way of an Eagle, The | Special Cast | M-G-M | | |
| Way Things Happen | Madge Bellamy | Fox | | |
| Wearing of the Green, The | Betty Bronson | | | |
| Wedding March, The | von Stroheim | Paramount | | |
| Wedlock | Lowe-Perry-Livingston | Fox | | |
| We're in the Navy Now | W. Berry-Hatton | Paramount | | |
| Western Society | Tom Mix | Fox | | |
| West of Broadway | Priscilla Dean | Prod. Dist. Corp. | | |
| West of Rainbow's End | Jack Perrin | Rayart | | |
| What Every Girl Should Know | Patsy Ruth Miller | Warner Bros. | | |
| What Happened to Father | Patsy Ruth Miller | Warner Bros. | | |
| What Price Glory? | Special Cast | Fox | | |
| What Will People Say? | | M-G-M | | |
| Wheel of Life, The | Florence Vidor | Paramount | | |
| When Danger Calls | Wm. Fairbanks | Lumas (S.R.) | | |
| When the Wife's Away | | Columbia Pictures | | |
| When We Were Twenty-One | Special Cast | M-G-M | | |
| While London Sleeps | Rin-Tin-Tin | Warner Bros. | | |
| Whispering Wires | Special Cast | Fox | | |
| White Chief, The | Monte Blue | Warner Bros. | | |
| White Eagle, The | Buck Jones | Fox | | |
| White Flannels | Special Cast | Warner Bros. | | |
| White Gold | Jetta Goudal | Prod. Dist. Corp | | |
| White Heat | Special Cast | M-G-M | | |
| Whole Town's Talking, The | Ed. Horton | Universal | | |
| Whose Baby | Alberta Vaughn | F. B. O. | | |
| Wife, The | Special Cast | M-G-M | | |
| Wildcat Kid, The | Buffalo Bill, Jr. | Assoc. Exhib. | | |
| Wild Man of Borneo, The | W. E. Fields | Paramount | | |
| Wings | C. Box C. Farrell | Paramount | 12 reels | |
| Winner, The | Charles Ray | Chadwick (S. R.) | | |
| Winning Wallop, The | Wm. Fairbanks | Lumas (S.R.) | | |
| Without Orders | | Artclass S.R. | 5 reels | |
| Wives at Auction | Special Cast | Astor Dist. (S. R.) | | |
| Wolf Hunters, The | Special Cast | Rayart | | |
| Wolves of the Air | | Ginsberg-Kann | | |
| Woman's Heart, A | E. Bennett-Williams | Ginsberg-Kann | | |
| Womanpower | K. Perry-R. Graves | Fox | | |
| Woman Who Did Not Care | | Gotham (S. R.) | | |
| Women and Wives | | M-G-M | | |
| Women Love Diamonds | | M-G-M | | |
| World's Illusion, The | | M-G-M | | |
| Worst Woman, The | | Famous Attractions | | |
| Wreck, The | | Columbia Pictures | | |
| Wyoming Whiz, The | Tom Tyler | F. B. O. | | |
| Wrong Mr. Wright, The | Special Cast | Universal | | |
| Yankee Clipper, The | W. Boyd-E. Fair | Prod. Dist. Corp | | |
| Yellow Back, The | Fred Humes | Universal | | |
| Yes Man, The | Harry Langdon | First National | | |
| Yoke, The | Special Cast | Warner Brothers | | |
| You'd Be Surprised | Raymond Griffith | Paramount | | |
| You Never Know Women | Florence Vidor | Paramount | | |
| Young April | Special Cast | Prod. Dist. Corp | | |
| Your Brother and Mine | | American Cinema | | |
| You Too | Special Cast | M-G-M | | |

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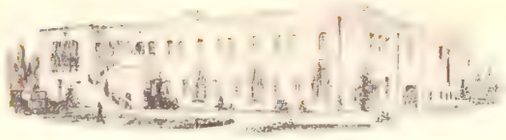

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C. C. Burr presents ***Johnny Hines*** In ***"The Brown Derby,"*** from the Musical comedy by F. S. Merlin And Brian Marlow. Directed by Charles Hines. Story by Bert Wheeler. Titles by Jack M'Gowan. Photography by George Peters, Al Wilson, Al Wetzel. George Amy, Film editor. The cast includes Bob Slater, Flora Finch, Diana Kane, Bradley Barker, Ruth Dwyer, Harold Foshay, J. Barney Sherry, Herbert Standing, Edmund Breese. *A First National Picture.* ***Rothacker Prints and Service.***



*Johnny Hines*
*in*
*"The Brown Derby"*

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July 17, 1926

# Motion Picture News

Reg. U. S. Patent Office





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**AFTER** months of waiting
**IT'S** here—the miracle picture!
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**IS** a date important in film history.
**IT** marks the delivery in America of
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**ONE** of the Big Things for 1926-1927. Watch!

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**FROM METRO-GOLDWYN-MAYER**


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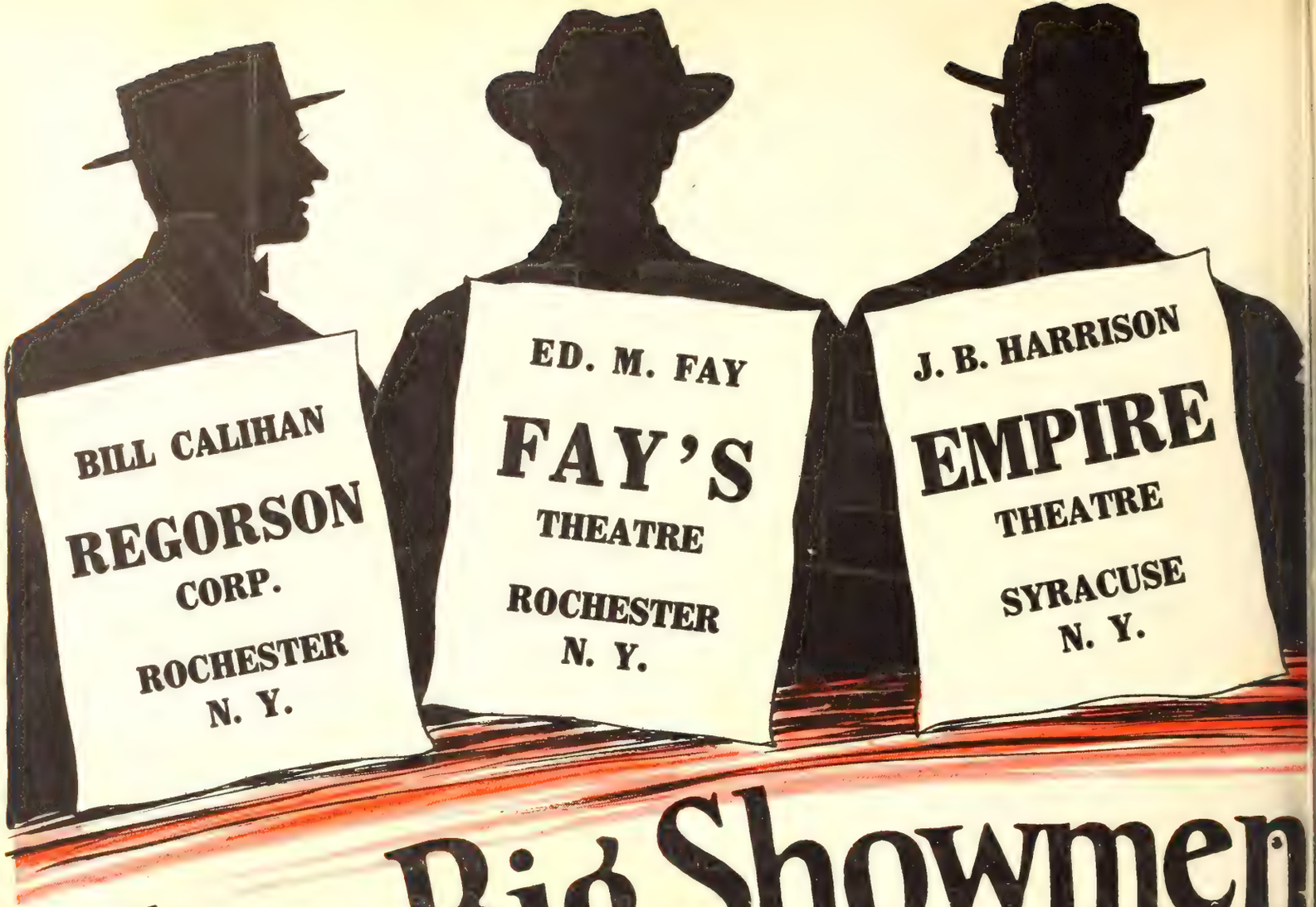
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—*N. Y. Mirror*

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*Los Angeles Examiner*

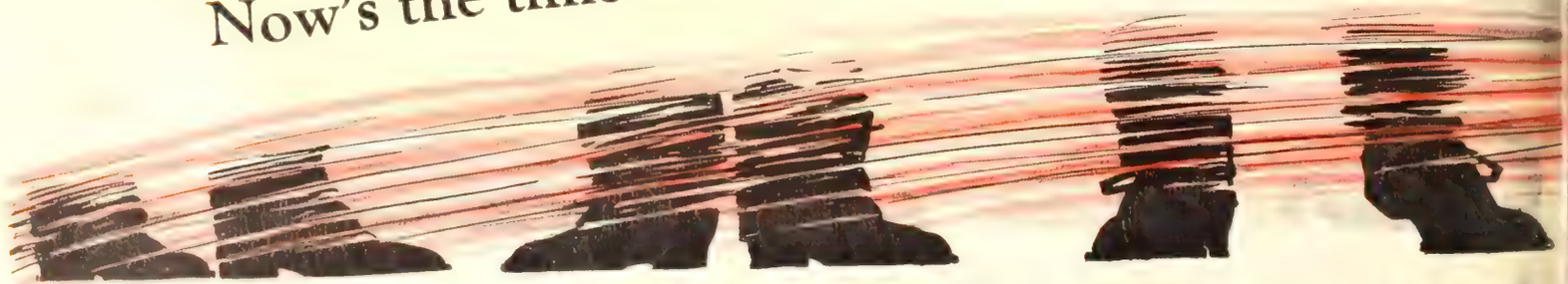
# Paramount Pictures

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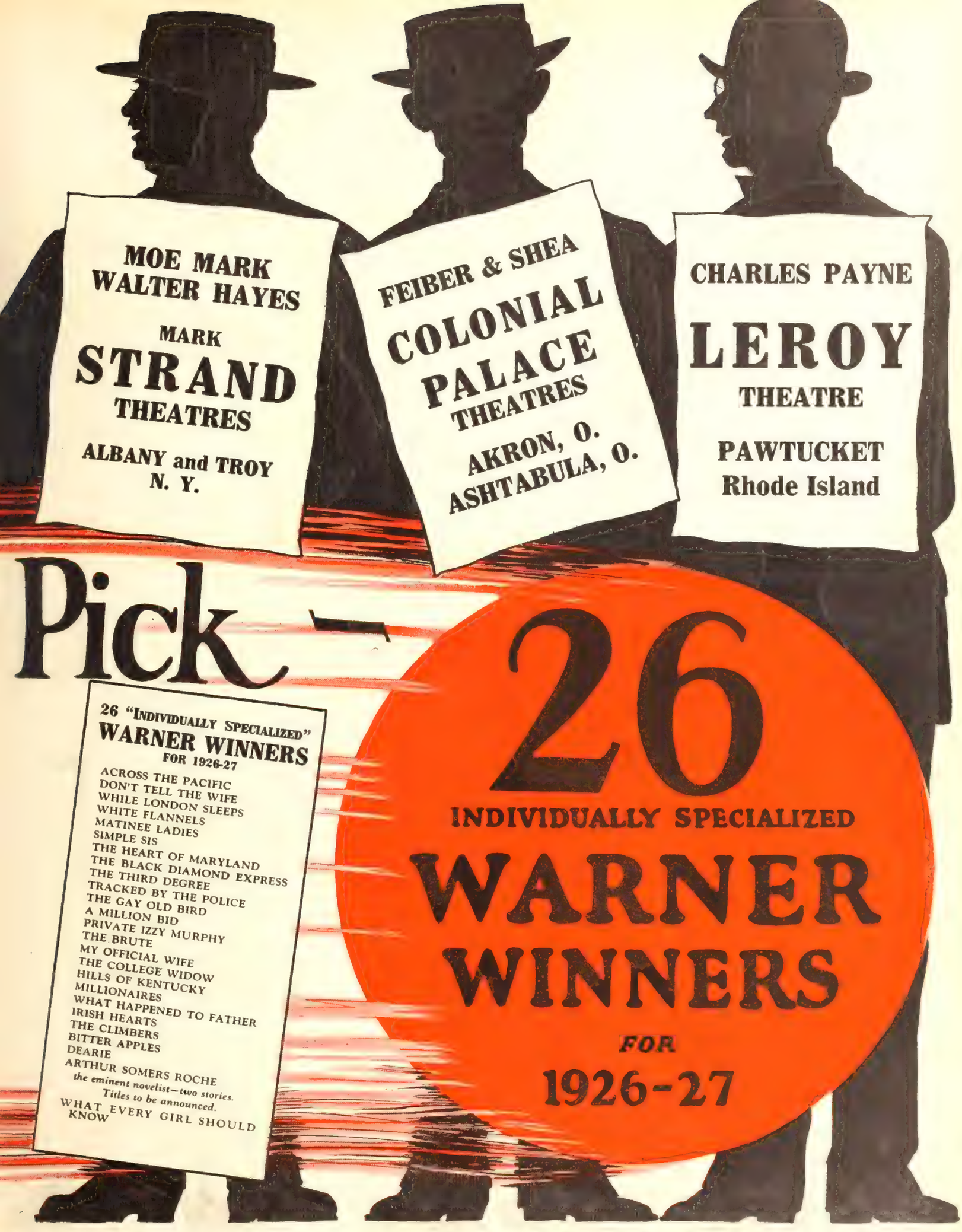



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BIG circuits, big showmen everywhere book WARNER WINNERS! "Quality not Quantity" a guarantee of big profits! Big showmen in big towns, big showmen in little towns have the spirit—it's a WARNER year! Read those titles! Sign them up! On the dotted line! Now's the time!

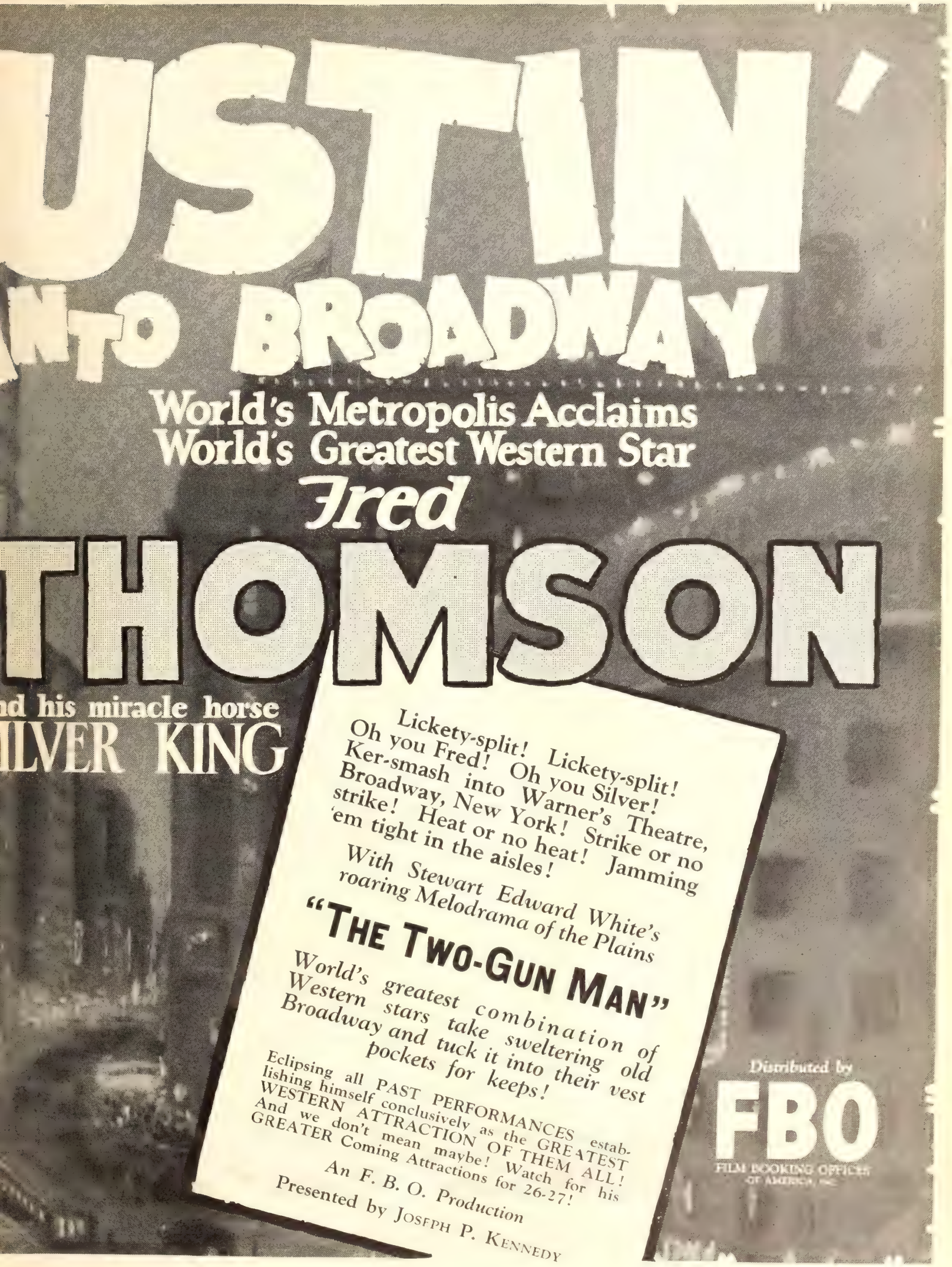


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Sensational B'way Premiere
WARNER'S THEATRE
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World's Metropolis Acclaims
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Ker-smash into Warner's Theatre,
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Eclipsing all PAST PERFORMANCES estab-
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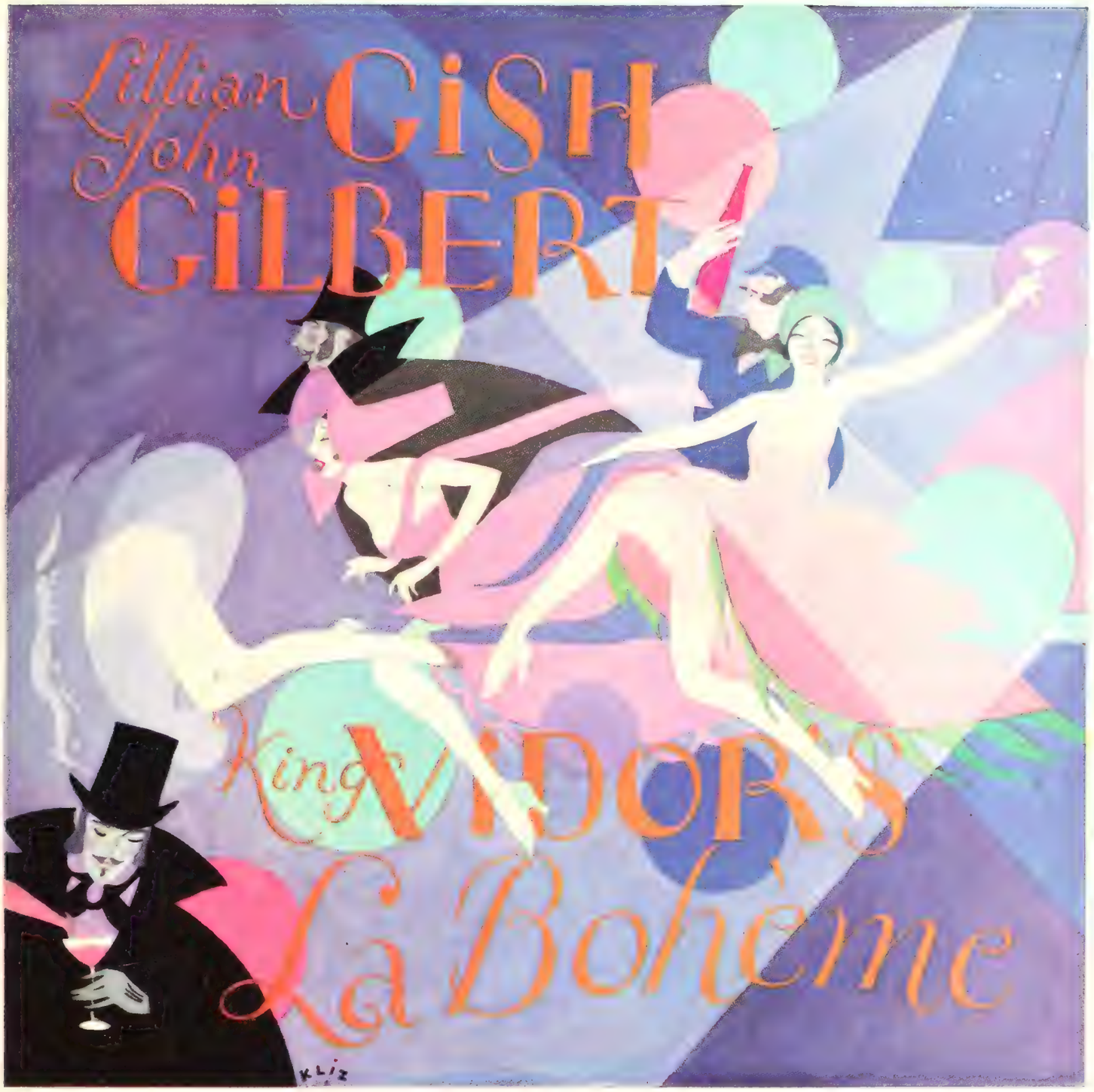
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DIRECT FROM ITS
FOUR MONTHS $2
RUN ON BROADWAY



*She did not know the meaning of love.*



*Mimi hid from him the story of her sacrifices.*



*Forced to sell her coat in mid-winter.*

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**SELDOM** do exhibitors
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**"LA BOHEME"** is established
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**AT** the Embassy Theatre, N. Y.
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**PLUS** a brilliant cast
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(**HE** made "The Big Parade.")
**THE** world's most famous love story
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**ONE** of the many big things
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*The artist models loaned her finery.*

PLUS RENEE ADOREE, ROY D'ARCY, KARL DANE, FRANK CURRIER, GEORGE HASSELL, EDWARD EVERETT HORTON.



*Lillian Gish reaches the pinnacle of her art in a role that is to win the heart of the world.*



*(Right) The Count's pearls are discovered.*



*Musette (Renee Adoree) knew the art of winning men.*



*"You are pretty, my dear."*



# Metro-Goldwyn-Mayer

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*By Fred De Gresac, Suggested by Henri Murger's "Life in the Latin Quarter." Continuity by Ray Doyle and Harry Behn. Directed by King Vidor.*








# LILLIAN GISH & JOHN GILBERT in *La Bohème*

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A HIT YOU GET AMONG MANY OTHER BIG HITS

*in*

# THE PARADE OF HITS
## for 1926-1927

*Announcements Will Be Made Shortly Concerning* **BEN-HUR** *and* **THE BIG PARADE**

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**LILLIAN GISH**
**JOHN GILBERT**
**NORMA SHEARER**
**MAE MURRAY**
**RAMON NOVARRO**
**BUSTER KEATON**
**LON CHANEY**
**JACKIE COOGAN**
ELEANOR BOARDMAN
PAULINE STARKE
LEW CODY
LIONEL BARRYMORE
RENEE ADOREE
AILEEN PRINGLE
GRETA GARBO
CHARLES RAY
CONRAD NAGEL
SALLY O'NEIL
JOAN CRAWFORD
WILLIAM HAINES
CARMEL MYERS
CLAIRE WINDSOR
OWEN MOORE
MAE BUSCH
GERTRUDE OLMSTED
MARCELINE DAY
KARL DANE
BERT ROACH
ROY D'ARCY
DOROTHY PHILLIPS
DOROTHY SEBASTIAN
FRANK CURRIER
GEORGE K. ARTHUR
EDWARD CONNELLY
LARS HANSON
DOUGLAS GILMORE
ESTELLE CLARKE
GWEN LEE
ANTONIO D'ALGY
CECIL HOLLAND

*And many more*

### DIRECTORS

FRED NIBLO
KING VIDOR
REX INGRAM
TOD BROWNING
JOHN M. STAHL
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DIMITRI BUCHOWETZKI
JACK CONWAY
REGINALD BARKER
BENJAMIN CHRISTIANSON
GEORGE HILL
MAURICE TOURNEUR
EDWARD SEDGWICK
HARRY MILLARDE
PHIL ROSEN
WILLIAM NIGH
KING BAGGOT
MARCEL DE SANO
ALFRED RAZOCH
LEW LIPTON
ARCHIE MAYO
JESS ROBBINS

*And other big directors*

**CARDIGAN** Lillian Gish, John Gilbert, Renee Adoree, Roy D'Arcy, Karl Dane, Edward Everett Horton, George Hassell. King Vidor's production. 4 Months, $2, Embassy, N.Y.

**MARÉ NOSTRUM** (Our Sea). Rex Ingram. Alice Terry, Antonio Moreno. By Ibanez 5th Month, $2, Criterion, N. Y.

**THE MAGICIAN** Rex Ingram. By Somerset Maugham. Alice Terry, Paul Wegener. Large scale production.

**FAUST** UFA special. Emil Jannings. Director, F. W. Murnau. Produced at fabulous expense for M-G-M.

**TWELVE MILES OUT** John Gilbert. William Anthony McGuire's Broadway melodramatic success.

**3 LON CHANEYS** Lon Chaney, star of "Unholy Three," "Blackbird," "The Road to Mandalay" in three big Chaney hits.

**ROMANCE** Ramon Novarro. Joseph Conrad's classic. There will be an additional **RAMON NOVARRO** picture.

**THE WANING SEX** Norma Shearer. Robert Z. Leonard, director. Fred and Fanny Hatton; authors. Lew Cody, Renee Adoree, Sally O'Neil. Successor to "His Secretary".

**FASCINATION** Norma Shearer. Director, John M. Stahl. Adela Rogers St. John, author. Widely serialized in Hearst publications.

**POLLY OF THE CIRCUS** Norma Shearer. Tod Browning, director. Margaret Mayo's drama.

**VANITY** Norma Shearer Monta Bell, director. Dramatic comedy of vaudeville life by Walter De Leon.

**ALTARS OF DESIRE** Mae Murray. Director, Christy Cabanne. Conway Tearle. Maria Thompson Davies' story running in American Weekly (8,000,000 circulation).

**MAE MURRAY** production. Title later. Benjamin Glazer, author. A glittering romance of Spain of "The Merry Widow" type.

**SHOW BUSINESS** Mae Murray. Thyra Samter Winslow's inside story of show-girl life. There will be another **Mae Murray** picture.

**THE RED MILL** Marion Davies. Internationally famous musical comedy success. Cosmopolitan production.

**POLLY PREFERRED** Marion Davies. Guy Bolton's stage hit. Cosmopolitan production.

**MARY OF VASSAR** Marion Davies. Successor to "Brown of Harvard" from college girls' angle. Cosmopolitan production.

**THE FLAMING FOREST** James Oliver Curwood's million copy seller. Serialized. Renee Adoree in star cast. Reginald Barker, director. Cosmopolitan production.

**THE UNDERSTANDING HEART** By Peter B. Kyne. Running serially in Cosmopolitan Magazine. All-star spectacular Cosmopolitan production.

**CAPTAIN SALVATION** Frederick William Wallace's novel. Serialized. Drama of the sea and world capitals. A Cosmopolitan production.

**THE WALTZ DREAM** Another and merrier "Merry Widow." A big UFA special. Oscar Straus musical score.

**BATTLING BUTLER** Buster Keaton's most important comedy. Directed by himself. Sally O'Neil and strong cast.

**A LITTLE JOURNEY** Rachel Crothers' stage hit. Harry Millard, director. A dramatic and romantic wonder.

**THE BOY FRIEND** Marceline Day, John Harron, etc. Monta Bell, director. John Alexander Kirkpatrick's N. Y. and Chicago stage hit, ("The Book of Charm").

**BLARNEY** Renee Adoree, Ralph Graves, Paulette Duval. By Donn Byrne. Marcel De Sano, director. An epic of the bare fist era in the prize ring.

**HERE YOU ARE** Conrad Nagel, Edith Roberts, George Fawcett. Jess Robbins, director. F. Hugh Herbert, author. Greatest comedy hit since "Excuse Me".

**I CAN DO IT** Max Marcin, famous Broadway playwright, has given M-G-M the cleverest plot of years.

**HEAVEN ON EARTH** Renee Adoree, Conrad Nagel. Director, Phil Rosen. By Harvey Gates. Renee Adoree plays part similar to her French girl of "The Big Parade."

**WOMEN LOVE DIAMONDS** Director, Monta Bell. By Carey Wilson. Romance, action, mystery! From the Kimberley Mines to Broadway.

**FRISCO SAL** Edmund Goulding's thrilling drama of San Francisco's Barbary Coast, the Apache-land of America.

**SHADOW LANE** Written and directed by Edmund Goulding. Powerful drama of the American home. An M-G-M money cast.

**TIN HATS** Owen Moore, Claire Windsor, Bert Roach, in a comedy of the Rhine after the war. Edward Sedgwick, author and director.

**THE GAY DECEIVER** John M. Stahl, director. Lew Cody, Carmel Myers, Roy D'Arcy, Dorothy Phillips, Marceline Day. From "Toto," Leo Dietrichstein's stage hit!

**LOVE'S BLINDNESS** Elinor Glyn special. John Francis Dillon, director. Pauline Starke, Antonio Moreno, Lilyan Tashman, Sam de Grasse. Elinor Glyn's greatest.

**THE CALLAHANS AND THE MURPHYS** Kathleen Norris' classic in Irish-American. A picture for every house.

**THE TAXI DANCER** Robert Perry Shannon's story of a small town girl's adventures in New York night life. Nationally serialized.

**THE NIGHT SCHOOL** A new idea typical of M-G-M daring. Watch for details!

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*(Not available for distribution at the present time)*

**THE TRAIL OF '98**

**THE MYSTERIOUS ISLAND**

**THE FIRE BRIGADE**

**THE SCARLET LETTER**

**OLD HEIDELBERG**

**ANNIE LAURIE**

**THE COSSACKS**

**TELL IT TO THE MARINES**

# THE TOP OF THE INDUSTRY

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John Payette
Supervising Director of the
**CRANDALL CIRCUIT**
WASHINGTON, D. C.

## has bought

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**52** LITTLE GIANTS of the screen consisting of ~

**8** EARLE FOXE in VAN BIBBER
Comedies. By Richard Harding Davis

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Gems of Fiction

**8** ANIMAL COMEDIES
with "Jerry the Giant"

**20** IMPERIAL COMEDIES

## It's good fishin' for ALL! ~ so, drop your hook in NOW!

Fox Film Corporation.

# It's wonderful the way the boys are climbing aboard prosperity this year!~ *it didn't take long to get wise that*



*has the* **PICTU**

**5 FOX GIANTS**

*The Biggest of the Big Pictures!*

What Price Glory
7th Heaven
*The* Music Master
3 Bad Men
One Increasing Purpose

*—let's go!*

*A few more wise showmen*

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**BERINSTEIN BROS.**
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**LOU SABLOSKY**
Norristown and Bristol, Pa.

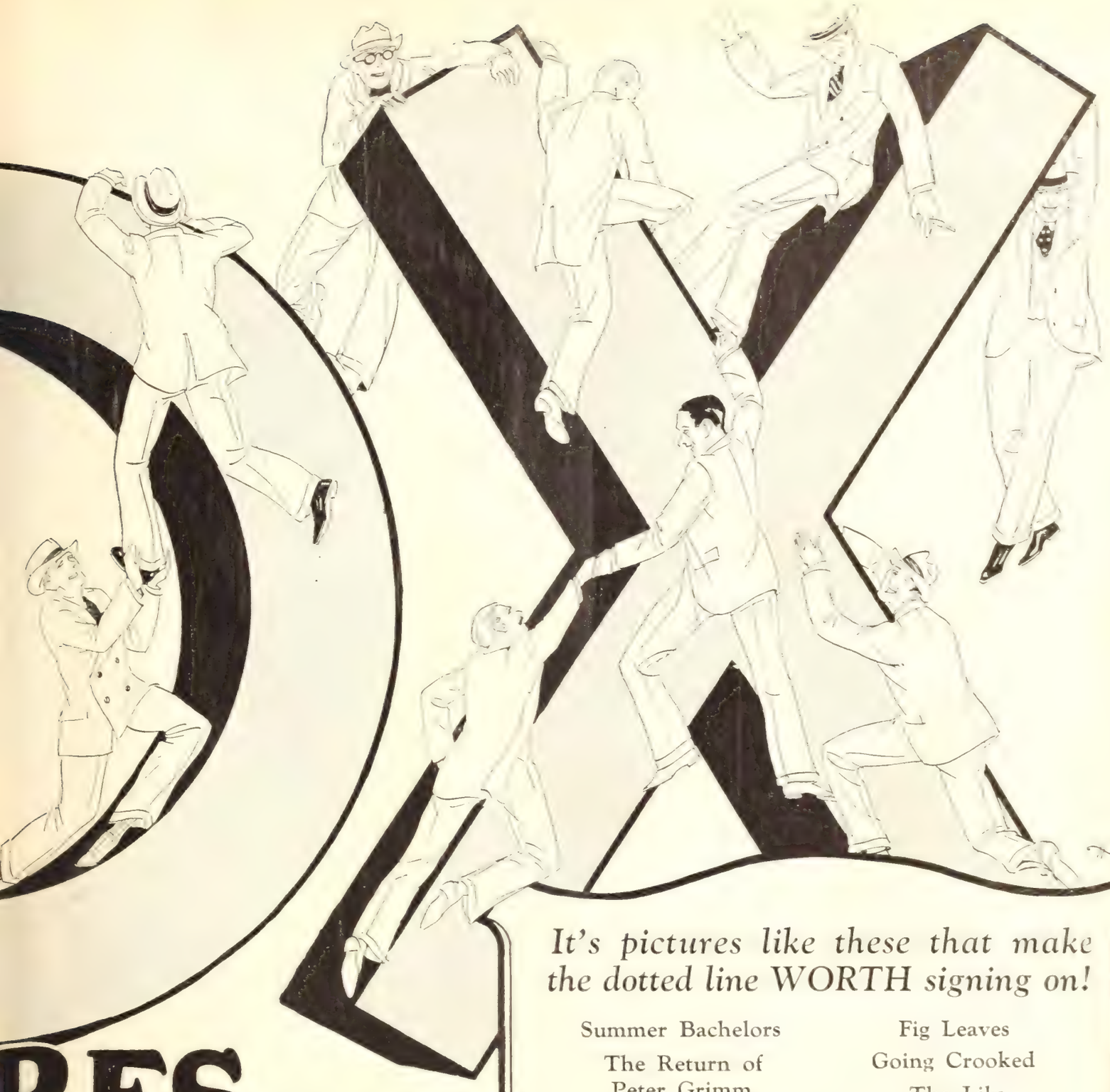
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Austin, Texas



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*that have lined up with FOX:—*

**UNIVERSAL FLA. CIRCUIT**
Miami and 12 Other Cities in Florida

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**LEFKOWITZ CIRCUIT**
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**J. F. MILLER**
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*It's pictures like these that make the dotted line WORTH signing on!*

Summer Bachelors
The Return of Peter Grimm
The Story of Mother Machree
The Auctioneer
The Fullback
Cradle Snatchers
Wedlock
The Devil's Master
Married Alive
Womanpower
The Family Upstairs
Fig Leaves
Going Crooked
The Lily
The Country Beyond
Wings of the Storm
The Midnight Kiss
Is Zat So?
The Pelican
The Monkey Talks
A Holy Terror
F. W. Murnau Production
Whispering Wires

*Some line-up!*

Member of Motion Picture Distributors and Distributors of America, Inc., Will H. Hays, President

Carl Laemmle

*presents*

# The Midnight Sun

A Dimitri Buchowetzki Production

*With Laura La Plante, Pat O'Malley,*
*Raymond Keane and George Seigmann*

From the Story by LAURIDS BRUUN

*Now playing at*
PUBLIX
*Palatial St. Francis Theatre San Francisco*

*Universal Specials*
*~ way out ahead!*





# Billy Dooley

After a year of spectacular triumph in Christie Comedies, Billy Dooley is raised to stardom.

By sheer merit this "goofy gob" comedian has won his way into the hearts of picture-goers and exhibitors and created the demand for the Billy Dooley Comedies that are going to pull in that extra profit at your box-office next season if you get busy and land them now.

## 6 TWO-REEL COMEDIES

*"Produced by Christie"*

Educational Pictures
"THE SPICE OF THE PROGRAM"

Also to be
*"Produced by Christie"*
for 1926-1927

8
Bobby Vernon Comedies
6
JIMMIE ADAMS COMEDIES
10
*Christie Comedies*

with Neal Burns, Jack Duffy, Anne Cornwall and Bill Irving

EDUCATIONAL FILM EXCHANGES, Inc.
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# How New



DAILY MIRROR, TUESDAY JUNE 15, 1926

## "The Brown Derby

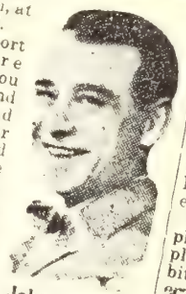
### Johnny Hines's Picture at Mark Strand Full of Chuckles—New Way to Press Trousers.

CAST

| | |
|---|---|
| Tommy Burke | Johnny Hines |
| Edith Worthing | Diana Kane |
| Betty Caldwell | Ruth Dwyer |
| Aunt Anna | Flora Finch |
| John J. Caldwell | Edmund Breese |
| Captain Shaw | J. Barney Sherry |
| Robert Farrell | Bradley Barker |
| Adolph Plummer | Herbert Standing |
| Frank Bayle | Harold Foshay |
| Sam | Bob Slater |

Johnny Hines, the good-looking, comedian of the screen, have had heaps of fun making "The Brown Derby," First National film, at Mark Strand.

It's the sort of a picture that makes you chuckle and chuckle. And after it's over and you find yourself on the hot street again, you think, "oh, well, it isn't so hot, and the world's a pretty good place after all."



Johnny Hines.

Which is to say "The Brown Derby" is a good picture. It won't compete with "The Big Parade" or "Abie's Rose," but it's like a plum pud—delicious.

The chief things we about Johnny Hines doesn't fail dishes a human

funny. He is his own sweet self. That's why we chuckle and chuckle.

To Tommy Burke—Johnny—is willed by his dead uncle a Brown Derby. Reason: Uncle wants to rid Tommy of his inferiority complex—yes, complexes have got into the movies—and the hat is supposed to have peculiar powers. It has.

Tommy begins by slapping someone who has just slapped him. Then he goes by mistake to the home of the girl whose picture in a show case he has admired for a long time. The girl mistakes him for her uncle from Australia and kisses him. Fortified by this and the Brown Derby, our hero carries out the deception with further kisses. Of course, the villain nearly elopes with the heroine—Diana Kane—but Tommy—well, it ends just as you expected all along.

Tommy, you see, was only a plumber. As a hint to other plumbers, we might pass along a bit of good advice. If your trousers need pressing and you can't have it done by an expert do it yourself with your ... iron!

## Motion Picture News

### The Brown Derby

*Rollicking Number. Zippy All The Way*

**(Reviewed by Laurence Reid)**

JOHNNY HINES surely hits the bell with this one. It is as lively a comedy as we've run across in a couple of seasons, being crammed with many original gags and punctuated with laughs throughout. Even the familiar incident has been dressed up to look like new and the piece is so well timed that the action moves with rhythmic precision.

We cannot remember seeing a number which contained more breezy and laughable high jinks than "The Brown Derby." It carries a first rate idea built around a happy-go-lucky chap suffering from an inferiority complex. He is willed a brown derby by an eccentric uncle—the same derby, incidentally, which the deceased wore when he put over his big deals and accumulated his fortune.

The derby is the piece-de-resistance here and figures to place Hines in all sorts of jams, tight and otherwise. To detail them would necessitate an entire page. Suffice to say however, that the fun is particularly bright since it hits upon all eight cylinders.

*The Cast: Johnny Hines, Diana Kane, Flora Finch, Bradley Barker, Edmund Breese, Ruth Dwyer, Harold Foshay, Herbert Standing, J. Barney Sherry, Bob Slater. Director, Charles Hines.*

THEME: Farce-comedy in which youthful laborer strikes romance and riches after getting confidence in himself through being rewarded with a brown derby.

PRODUCTION HIGHLIGHTS. The gag of the bathtub attached to the motor-cycle. ...rene when Hines steps into the ...ty. The bedroom episode. The ...se of the derby. The romantic ...oments. The chase to the boat. The timely gags. The witty sub-titles. Scene attending the reading of the will.

EXPLOITATION ANGLES: Title affords excellent teaser possibilities. Also tie up with hatters for ballyhoo of picture. Ballyhoo with man representing Hines wearing brown derby etc. Bill as one of the liveliest comedies of the season.

DE... ...ER: Suitable for ... large and ...m.

*Produced by C. C. Burr. Di... ...nal Length, Seven reels.*

**Moving Picture World**

## "The Brown Derby"—First National

### C. C. Burr Presents Johnny Hines in a Fast Comedy That Holds Its Own with the Best

**Reviewed by Peter Milne**

C. C BURR and Johnny Hines tried out their latest First National feature comedy "The Brown Derby" at the Rye Playhouse, Rye, N Y., last week for the purpose of getting an audience reaction The intention, as usual in such cases, was to cut and revise should the Rye gathering show any signs of boredom But after watching "The Brown Derby" unwind itself before one of the most typical picture audiences it is possible to find, and listening to the gales of merriment that swept the theatre with the regularity of waves beating on the shore, it only remains to be said that instead of cutting and revising, Messrs. Burr and Hines might add to the present footage of the films and so snare even more laughs if additional length is deemed advisable

"The Brown Derby" is an excellent comedy. It offers complete satisfaction in its line It can stand comparison with the best of such subjects that this season has seen and not suffer by it Incidentally when this test is applied there are few superlatives that can further emphasize the merits of the film

Hines appears as a plumber He gets a laugh right at the start by riding to work in a side-car hitched to a bicycle which his colored assistant pedals The side-car is an ... he is taken for the uncle of a rich and beautiful heiress He has long admired this self same girl from her photograph. How he saves her from marrying an unworthy suitor (and saves her for himself) and how he contrives to act as best man to a young couple in an elopement, are lines of action which provide the picture with plenty of story interest

The Hines gag stuff has done itself proud in the production of "The Brown Derby The titles, by Jack McGowan, are fine The incidental pieces of business are original, smartly introduced and at all times effective Then there are big bids for laughs, such as Johnny's pursuit of his derby when it lodges on a croquet ball and rolls about the streets, and his wild chase, part of which takes place on roller skates, to catch the steamer on which the villain has tempted the heroine Both these chase sequences are heavily dotted with laughs

Diana Kane makes a most attractive heroine for the star Ruth Dwyer and Harold Foshay enliven the elopement episode with a brace of spirited performances and the supporting cast is competent in every respect

Brown derbies have been the cause of jokes for many years. But all these jokes, placed end to end, would fail to equal the ... of laughs that Johnny Hines has tucked

First National Pictures

# A First National Picture

# York dailies and trade critics applauded

*Johnny Hines in*
**"The Brown Derby"**
*Prod.: C. C. Burr*
*Dist.: First National*

COMBINES A QUANTITY OF NEW AND AMUSING GAGS IN A STORY THAT HAS MORE PLOT THAN IS USUALLY FOUND IN A COMEDY OF THIS TYPE.

**Star** .....Lands his laughs in good style. Certainly works diligently to keep his audience amused and usually manages to do it.

**Cast**.....Hines doesn't have any outstanding comedy assistant in his pictures. He is the whole show. Diana Kane is the girl and a pleasing one while Flora Finch is her aunt. Flora doesn't get many chances for laughs. Ruth Dwyer Edmund Breese, J. Barney Sherry and Bradley Barker are in the cast

**Type of Story**.....Comedy. Johnny is presented with a charmed brown derby and with it sets out to conquer the world. Being a plumber Johnny already had a head start. They get the picture right off with a laughing start by parading Johnny down the main street of a town in a motorcycle with a bath tub for a side car. It bears a police department sign and when Johnny gets the high sign from cops along the beat he credits it all to the magic of the brown derby He doesn't know about the sign In the course of his adventure he meets an heiress who is expecting her uncle, A. Plummer, from Australia. The butler announces Johnny accordingly when he says he is "a plumber." Johnny gets the bright idea of impersonating the uncle and enjoys the affection which the niece lavishes upon him. The plot gets under way with a lot of hilarity and the laughs afforded through Johnny's mistaken identity and the efforts of the girl's suitor to prove that Johnny isn't the uncle at all, are all good comedy. The picture runs a little too long and the climax where the bedroom angle comes in, with a lot of in and out business taking up considerable footage, could be shortened The rest of the picture is lively and the laughs keep coming. It should amuse. The Strand audience appeared to enjoy it thoroughly.

**Box Office Angle** ..... Good laugh maker. Where moving story sion of good Brown Derby"

**Exploitation**..... ties for stunt title will fit in number of ad will take care tion about the folks like Joh assure them " one of the bes

**Direction** ..... good.

**Authors**.....F. Marlowe

**Scenario** .....

**Cameraman** ....

**Photography** .

**Locale** .....

**Length** .....

AMUSEMENTS

# VARIETY

## THE BROWN DERBY

C. C. Burr Production, starting Johnnie Hines. Released by First National. Directed by Charles Hines. Special preview at the Playhouse, Rye, N. Y., May 21 Running time, 63 minutes.

Tommy Burke.....
Edith Worthing.....Johnnie Hines
Her Aunt.....Diana King
Her Australian Uncle.....Flora Finch
The Bride.....Ralph Standing
Her Father.....Ruth Dwyer
The Groom.....Harold Forshay
The Heavy.....Edmund Breese
.....Bradley Barker

Johnnie Hines' latest comedy made for First National release has everything in it except the kitchen stove to get laughs. That is exactly what the picture does do. At the little Playhouse at Rye, N. Y., it was given a preview before an audience that jammed the theatre, an audience for the majority locals, although about a score of reviewers and members of the Hines company brought up from New York to see the picture tried out.

It is a corking exhibitor picture. It does give the audience laughs and it runs only a little more than hour.

There is an abundance of comedy action and titles; a little romance, the sex stuff handled in a farcical manner, a couple of thrills in a motor car and motor boat race, and an abundance of gags.

It is handled well by the cast, but predominates. In a spot or ...es is a young plumber, about ...od as plumbers come, although suffering from an inferiority ...ex. A rich uncle dies and the young man his brown This derby is known to have lucky omen to the old man, soon as the young plumber wearing it things begin to to him.

...gh a series of circumstances the photograph he has al... mired from the case of the ...uhar's next door to his shop ...ss on the back of it is ...him by his assistant at ...ob. He walks in on ... greeted as the ... e from A... Plummer. ...essed into ... an elopem... ...ng married ...have surpr...

EVENING GRAPHIC

NE 14, 192

# "The Brown Derby" Scores At the Strand This Week

By REGINA CANNON

"The Brown Derby," starring Johnny Hines, is this week's feature at the Strand. The story is as amusing as it is impossible, and abounds in the inimitable Hines "gags." Johnny can think up a new set for each film he appears in—he and Bill Shakespeare probably being the only boys who never repeat. The comedian who has glorified street car conductors and catsup salesmen is playing a plumber this time and believe us when we say he's as good a plumber as ever busted two pipes while fixing one. But even a plumber has his faults, and Tommy Burke's (Mr. Hines) is an inferiority complex. An inferiority complex, according to an illuminating subtitle, is pyorrhea of the mind—four out of five have it. So in order to be a success Tommy must overcome his weakness. He doesn't—but the brown derby does.



Johnny Hines

That funny hat on Tommy's head has the same effect as Aladdin's lamp—lands rubbing the magic lamp—and the deliriously lovely unexpected always happens. The brown derby gets Tommy into places he'd never get without it, and it gets him out of the same places in jig-time. It makes him a gentleman and an uncle and a husband, and on a couple of occasions almost a memory. But since "all's well that ends well," and ... final fade

reveals a flowery wedding bell resting on the place the brown lid was wont to rest. Tommy and the audience have nothing to complain of.

Mr. Hines is as funny in this film as he was in his last, and the one before that, and in fact all of them. He has a peppy personality a genial grin and ... sprightly ... that would ... him over even if he weren't ... acquainted ... comedy ... which indeed he is.



Diana Kane

Diana Kane is the lovely lady in the picture, who marries the plumber. Next to a bootlegger, she couldn't have gotten herself a more lucrative husband. Miss Kane is charming in the role. She has good looks, vivacity, and plays with the poise of a screen veteran. We are looking forward to seeing more of her pictures.

The supporting cast boasts some excellent players. Edmund Breese, J. Barney Sherry, Flora Finch and Ruth Dwyer give good performances in minor roles.

Ted Lewis, billed as the Hatted Tragedian of Song, and His Merry Musical Clowns, with Miss Bobby Arnst ... surrounding ... this week. Mr. ... must be ...

EXHIBITORS

# DAILY REVIEW

## Mac Observes

**IT MAKES YOU LAUGH**

You can't help laughing at Johnny Hines in his latest picture "The Brown Derby." Because it is funny from start to finish. It is full of real clean comedy and enough plot in it to keep you interested. There are enough laughs to send you away with your laughing muscles all tired out.

As "Andy" Smith remarked, "You can tell whether a comedy is a success or not with your eyes shut. Give your ears a chance." And "Andy's" right because the roars of laughter that swept through the Playhouse Theatre at Rye the other night at a preview indicated an extra successful picture.

*They say that laughter is contagious a... it apparently is, because they had an e... demic of it the other night. Charlie B... and Johnny Hines deserve credit for a ... comedy which is simply another home... to swell the First Nat... ...ting aver... for the season.*

NEW YORK TIME

THE BROWN DERBY, with Johnny H... Diana Kane, Ruth Dwyer, Flora Fi... Edmund Breese, J. Barney Sherry, B... ley Barker, Herbert Standing, Bob S... and others, written by Bert Wheeler, ... rected by Charles Hines, overture, "I... bette"; Ted Lewis and his merry mu... clowns, Miss Bobby Arnst. At the Mar... Strand.

A slapdash farce in which the active Johnny Hines is featured amused a large audience in the Mark Strand yesterday afternoon. It bears the suitable title of "The Brown Derby," and on the whole is one of those subjects which might have been produced with less bustle and more genuine humor. The brown derby chances to be a legacy from a wealthy individual to Tommy Burke and is spoken of as the testator's most cherished possession. The inheritance of this hat puts an entirely different complexion on Mr. Burke's existence, for prior to receiving it he was quite content with his modest plumbing establishment and ... bathtub attached to an ordinary ... He hadn't even thought of a ... ...ause Mr. ...

C.C. BURR Presents

# JOHNNY HINES

in

# The Brown Derby

*From the musical comedy by*
F.S. MERLIN and BRIAN MARLOWE
*Story by* . . . . BERT WHEELER
*Directed* . . . . CHARLES HINES

# EXTENDED RUNS!

**Two Weeks at N. Y. Strand, Starting July 11.**

**Special Season Adams, Detroit, Starts Aug. 8.**



RICHARD A. ROWLAND
Presents

# MILTON SILLS
IN
# MEN OF STEEL
WITH
# DORIS KENYON

*By Milton Sills. Suggested by R. G. Kirk's story, "United States Flavor."*

*Scenario by J. F. Goodrich. Photographed by Roy Carpenter. Art Director, Milton Menasco. Costumes by June Rand. Film Editor, Arthur Tavares. Supervised by Earl Hudson.*

*Directed by* **GEORGE ARCHAINBAUD**

*Produced under the Supervision of* **EARL HUDSON**

First National Pictures

**First National's *Giant among Specials***

Motion Picture News

Volume XXXIV NEW YORK CITY, JULY 17, 1926 No. 3

# "Variety"

"VARIETY," it seems to me, is one of the best motion pictures ever made. Some critics say it is the best. Certainly it marks the furthest step forward in picture technique.

Motion photography becomes a living, breathing force so that the picture speaks to you in the fullness of its own incomparable language. We have talked a good deal about picture expression, that it is an art, that it should prove to be greatest of all arts. "Variety" gives us proof instead of promises.

It is a most valuable contribution to motion pictures not merely because it will set standards in technique but because, if it is seen by that much greater audience beyond the so-called "fans," it will do more than has ever been done to establish that broad respect and understanding which motion pictures deserve and so greatly need.

* * *

Lest the reader think "Variety" is one of those so-called "critic's pictures," or "high-brow" pictures, let me point to its gross at the Rialto Theatre last week, namely $34,442, with $6,800 on Monday.

Vacant seats were few. There were waiting lines for every show. Within the theatre an average picture audience sat tensely as this masterly screen story was told them and applauded eagerly. The picture is in for a run.

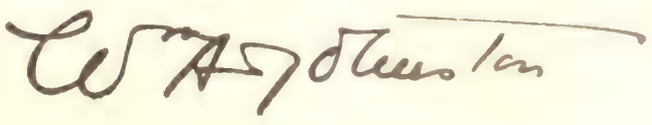
I would like to know just why the humans who come from the streets and subways around New York's busiest corner, a section assuredly of the masses—just how and why these patrons differ from those on any old corner. Surely no one will call Forty-second Street and Seventh Avenue a high-brow corner. If there's such a ready and rapidly increasing appreciation here, why shouldn't there be everywhere?

It is true that the names of Emil Jannings, Lya de Putti, E. A. Dupont, are not on the tongues of our moviegoing public, not nationally advertised products, as we say in trade talk. But must we subsist only on names and only on a cut-and-dried audience from whom names only draw admissions?

"Variety" is a wallop of a picture; of all-around interest and appeal. It is different from our mass of pictures principally in that it is painstakingly clever, masterly in construction.

* * *

If "Variety" doesn't go everywhere in this country as it starts off at the Rialto; if the word about it doesn't get forth to the huge audience that sniffs at the movies; then something is radically wrong with the American industry of pictures. If our scheme of advertising and selling is so inflexible that we cannot put power back of such a picture, then we'll have to put a small ring around production, tell the writers and artists to go back to other forms of expression, give up the talk about international films, progress in pictures and expansion in business.



MOTION PICTVRE NEWS

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# Speaking Editorially

A STIRRING defense of the motion picture as a great constructive force was delivered the other day before the National Education Association by Ernest L. Crandall, an official of the New York City public school system.

Dr. Crandall hit straight from the shoulder at those persons "many of them highly placed, who miss no opportunity to inveigh against the motion picture, seeking to hold it responsible for much of the crime, profligacy, sordidness and other ills from which society suffers.

"In general," Dr. Crandall continued, "it will be found that these persons are politically minded. Many of them are responsible for our laws or for the administration of our laws, and instinctively they seek a scapegoat or an alibi, whenever and wherever law and order tend to break down."

* * *

DR. CRANDALL said motion pictures help children form their judgments and tastes and values of life and that these things are necessary to the development of the child. His views are particularly interesting and valuable along this line and we set them down in some detail, because what he has to say ought to be very useful to exhibitors in meeting unfair criticisms. Dr. Crandall says:

"I have never been in favor of any form of censorship. I believe that censorship of the motion picture is only an entering wedge for the increasing application of the principle of censorship to everything in modern life, from the pages of the public press to the private habits of the humblest citizen. Let us place our reliance rather upon the sturdy enforcement of law and order, and the inculcation of habits of decency, right living and right thinking. So far as our children are concerned, let us cease crying out against this so-called Moloch of the screen, and give our attention rather in our wonderful public school system to so shaping and forming their minds and characters that they will instinctively reject the evil and accept the good, whether upon the screen or in real life."

THE Motion Picture Theatre Owners of North Carolina have done a very constructive thing. In their theatres each Saturday the following trailer will be used:

"The employees of this theatre are going to church tomorrow. Are you?"

N. L. Royster, newly appointed secretary of the organization, points out that theatre owners want to work with every church and civic organization, but in some instances the churches and other organizations do not co-operate with the theatres. The result is that some ministers "knock" the movies, simply because they do not take the trouble to learn for themselves the great good that can be accomplished by the screen.

* * *

THIS attitude is, of course, rapidly disappearing. An instance is found in the address delivered before the recent Carolina exhibitor convention by Rev. Dr. Cross, a minister of Winston-Salem. Dr. Cross came out definitely against censorship. He declared that the best censors were the theatre owners, who are, in the great majority, against salacious pictures.

"If ministers would visit the movies more often," Dr. Cross added, "and there see and help, a great deal of good can be accomplished."

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E. V. Richards, Jr.

# AN EDITOR ON BROADWAY

## The Week in Review By William A. Johnston

PLANS of the Saenger Amusement Company for expansion of its theatre chain to some 150 houses were discussed by E. V. Richards, Jr., vice-president and general manager of the company, on a visit to New York this week.

The Greater Saenger, 4,000 seats, and one of the finest in the country, will open in New Orleans in December or January. At Mobile a 2,600-seat house will be ready this fall. At Beaumont, Texas, construction will be started in the Fall on a large theatre. And the company will extend its holdings to Havana, it is expected, with the building of a 4,000-seat theatre there.

* * *

THUS the Saenger forces go steadily ahead with expansion in the South, where they have long since come to be recognized as the leaders in their field.

ANOTHER important expansion move in which the Saenger organization is involved is that on the part of the Wilcox-Saenger interests in Panama, Central America, northern South America and the West Indies. The work which this organization is doing in bringing splendid theatres and improved methods of exhibition and distribution to that part of the American continent is noteworthy. Several of the theatres are structures of which to be mighty proud, and expansion plans now on foot, we understand, will still further benefit conditions there.

Robert Wilcox has been a pioneer in the Isthmus and in Central America, and in association with the Saenger interests he will do much more in advancing the standards of the motion picture industry throughout a district which offers a fertile field for expansion.

ORDINARILY we do not pay much attention to reports from the committee on rumors, but one of them is of unusual interest, so we took occasion to investigate it.

It has to do with the possibility of Gloria Swanson's return to the Cecil B. De Mille fold for one picture; specifically, for the role of Mary Magdalene in "The King of Kings," De Mille's next big super.

This much can be said at the moment: we learn authoritatively that there have been negotiations with Miss Swanson, though they have not yet been concluded. No doubt there are difficulties in the way.

But the star's reappearance under De Mille's direction would hold great interest for several reasons.

NO changes of existing policies under which theatres in the Keith-Albee circuit operate are being considered at this time, despite rumors and alleged reports to the effect that at certain houses of the company "presentations" programs similar to those in force at many large picture theatres would be instituted by K-A.

Mark Luescher, Keith-Albee press representative, is the authority for the statement that "presentations" are not being considered for K-A theatres presenting feature photoplays. "So far as this office knows," Mr. Luescher told a representative of MOTION PICTURE NEWS this week, "no policy changes are being contemplated at this time.

"The straight picture houses in the circuit," he continued, "and there are comparatively only a few—among these some of the Wilmer and Vincent theatres and some located in the South—will remain straight picture theatres showing photoplays only, while the houses which have been showing pictures and vaudeville will continue that policy."

SO far as presentations of the type offered by the larger motion picture theatres are concerned, the K-A officials apparently do not consider them available for their houses. From their standpoint the word "presentations" is a misnomer applied to acts which are properly divertisements. The latter are of two types, the flash act and the atmospheric prologue. With regard to prologues, it has never been the policy of the K-A theatres to offer any act or number which partakes of the atmosphere, theme or mood of the feature picture which concludes a combination bill. "We have never made it a practice to anticipate the photoplay with an act suggesting the setting, atmosphere or theme of the screen play," Mr. Luescher said. The flash acts now being presented at many of the picture theatres, he said, are not different from those which have been offered at vaudeville theatres for some time.

EXPLAINING the viewpoint of the K-A officials with regard to "atmospheric" presentations, or prologues, Mr. Luescher said that experience gained when pictures were first put in some of the K-A theatres served as one of the demonstrations testifying to the soundness of this policy. "We found," he said, "that the feature picture furnished all the 'plot' that the average theatregoer cared to carry in his mind during one afternoon or evening in the theatre. The result was that sketches were automatically killed as desirable elements of programs combining vaudeville and pictures. Now sketches are never booked for the K-A theatres where feature photoplays are shown."

The essence of the vaudeville entertainment is opposed to any repetition of mood or style of entertainment on a single bill, he explained. The well-balanced vaudeville bill offers a blending of classical music, popular music, rendered both by vocalists and instrumentalists; dancing, acrobatics of various types, revue acts and comedy—with the latter predominating. Every effort is made in this way to cater to the varied and various tastes of a great number of people. Consequently, the prologue presentation is "out" as far as vaudeville theatres are concerned.

ASKED if any special acts would be booked in combination with pictures and so booked in the K-A pictures and vaudeville theatres, Mr. Luescher said that such a course might be followed occasionally, in cases for instance where the star of a picture appeared in a stage act considered available for the K-A houses. In this case the act and the picture would be booked together to take advantage of the exploitation value of the combined attractions.

This latter statement "blows up," so to speak, one of the latest rumors concerning the Keith-Albee policy changes. This report, published this week, stated that acts selected because of the character of their similarity to photoplays in setting, music or dancing, would be booked as "presentations" with pictures at some of the Keith-Albee theatres.

# PICTURES AND PEOPLE



*Edward J. Montagne, supervising scenario editor for Universal on the West Coast, who is in New York this week on a brief trip to the home office*

## A RIESENFELD ON BROADWAY

ALTHOUGH Dr. Hugo Riesenfeld, theatre impressario, musical conductor and arranger of scores par excellence, is vacationing on his estate near Vienna, he is very much in our midst. At the Capitol Theatre, New York, the other evening we heard his entire musical setting for "The Volga Boatman," just as he prepared it for the Times Square Theatre engagement, duplicated at considerable expense. The Brooklyn Mark-Strand Theatre, we understand, is doing much the same. If you were to walk into the Rivoli Theatre in New York this week you would hear Riesenfeld's musical setting of "Silence," and last week the Warner theatre employed his "Prince of Pilsen" score. In view of the fondness these houses have for presenting their own individual arrangements of everything, this means no small tribute to the musical genius and showmanship of Riesenfeld. He will return to New York on September 3, in time to conduct the Labor Day concert in Central Park.



*Harry Beaumont, who is being sent to England by Fox Films to do A. S. M. Hutchinson's "One Increasing Purpose," sailing on July 7th*



*Sid Saylor, the comedian who plays George in the "Let George Do It" series of two-reel Stern Brothers comedies to be released through Universal*

## "OUR GANG" ABROAD

ROBERT McGOWAN, director of Hal Roach's "Our Gang" comedies for Pathe, is preparing this week for an extended trip to England, where he will film scenes for a vehicle entitled "London Bridge." Jimmy Finlayson will play the role of a school teacher, the fun being based on a sight-seeing tour. Several members of the "gang" will accompany McGowan to England for necessary exteriors. Meanwhile, the Roach studios will cease production from July 3 to August 2, as is the annual custom.



*Lionel Barrymore made up for his starring role in "The Bells," the first of the new Chadwick First Division Pictures for the new season*

## A FAIR EXCHANGE

WILLIAM J. McGRATH, at one time in charge of the Chicago office of MOTION PICTURE NEWS, who was made director of publicity of Associated Exhibitors after the Selznick reorganization, has



*George Jessel, accompanied by Mrs. Jessel, arrives in Hollywood to star for Warner Bros. in "Private Izzy Murphy," and is greeted by Monte Blue and Jack L. Warner*



*Dorothy Mackaill and Charles Murray do a little improvising between scenes of "Subway Sadie," which Al Santell directed for Al Rockett's First National unit with Dorothy in the title role. We are reliably informed that the subway strike will not delay the release of the picture*



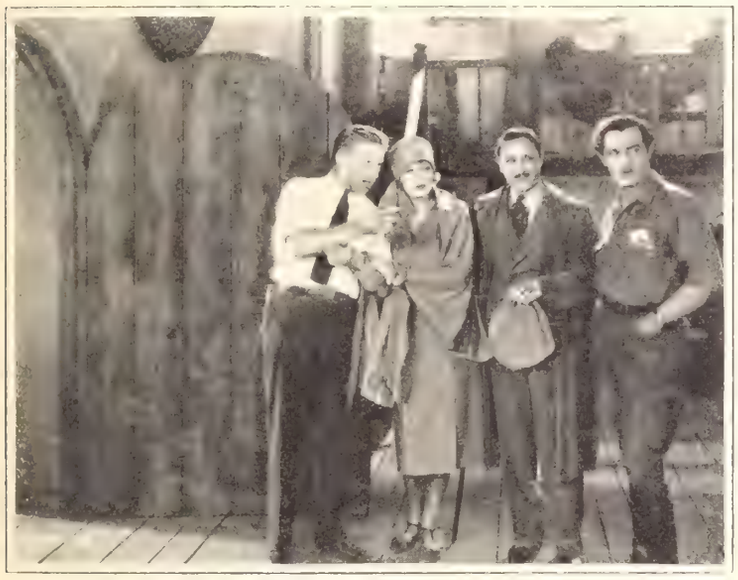
*Raquel Meller, famous Spanish artiste, while appearing in Los Angeles spent a day at the Chaplin studios and watched work on "The Circus" (United Artists)*

resigned from that position to head the same department at Columbia Pictures. Ben Grimm, publicity and advertising director of Columbia, has resigned to return to Associated Exhibitors in a similar capacity.

McGrath came to MOTION PICTURE NEWS after ten years on New York, Philadelphia and Chicago papers, and a term as Dramatic and Photoplay editor of the Detroit *Times*. Leaving the NEWS to go with Vitagraph, his subsequent experience included charge of publicity and advertising for the Stoll venture in America, four years with Fox, and special exploitation on Peggy Hopkins Joyce for Associated.

## JOSEPH P. KENNEDY PRESENTS

SOMETHING new in Broadway presentations will be flashed on two screens the coming week, when "Bigger than Barnum's" opens at the Colony and "The Two-Gun Man" at Warners. Both of these bear the main title presentation, "Joseph P. Kennedy Presents . . ." It is significant indeed that the new executive head of Film Booking Offices has achieved simultaneous Broadway shows with two of the first productions made under his administration.



*Fred Niblo at work directing a scene for "The Temptress," a Cosmopolitan production for Metro-Goldwyn-Mayer, featuring Greta Garbo, Antonio Moreno and H. B. Warner*

## SETTING THE HOME STAGE

BACK in New York after several months at the California studios of Famous Players-Lasky, Esther Ralston immediately threw herself into a work she has been planning since she was summoned to the West Coast to appear in "Old Ironsides." The work is the decoration and furnishing of her honeymoon apartment in a hotel on West 57th Street, which she and her husband, George Webb, leased just before the blonde leading woman received the studio call which took her across the Continent. But for Esther and George and all their visiting friends—to say nothing of the dealers in draperies and what-nots—there is the consolation that the job has behind it months of planning, with each new "plan" more artistic, and it's an even-money bet, more expensive, than its predecessor.

## BEAUMONT SAILS

HARRY BEAUMONT, Fox Films director, is bound for England on the S.S. *Aquitania* to film exterior sequences of "One Increasing Purpose," based on the A. S. M. Hutchinson novel. Accompanying him is his wife, Bradley King, who is making the adaptation, and a crew of technical workers. They will be met by the author upon their arrival, to confer on the filming in detail. Fox News Reel cameramen have been filming location shots for some time. Edmund Lowe and Alma Rubens will sail in about a month to play important roles.



*The Jigitovka, one of the most difficult of riding feats, performed by one of the troupe of Cossacks who have come to America to appear in the principal cities and with John Gilbert in his Metro-Goldwyn-Mayer starring film, "The Cossacks"*

## LOU MOVES UP

LOUIS P. KRAMER (the man who made the Twentieth Century famous at both ends of the line), and who has been at the head of the Lubliner & Tinz publicity department for the past year in Chicago, has gone with Balaban & Katz to handle the publicity for two of their principal houses, the famous Uptown Theatre and McVickers, where he should continue to distinguish himself. His success with the L. & T. *Illustrated News* has been described in the NEWS in detail. He is succeeded at L. & T. by J. J. Hess, who has had 10 years of newspaper and motion picture experience, including Famous Players-Lasky and Warner Bros.

## ROXY, U. S. M. C. R.

AT daybreak on Thursday morning of last week, S. L. Rothafel (Roxy) left for Quantico, Va., to report at U. S. Marine headquarters the following day for a two-week training period. As a youth, Roxy served seven years with the Marines, and he was recently made a Major in the reserves as a result of of valuable services rendered that branch of the service. Meanwhile, the Roxy Theatre begins to assume tangible form, and he will doubtless find it considerably "grown" at the end of his training camp session.



*Olive Borden, Fox Films featured player, posing for Luis Usabal, Spanish painter, in his Hollywood studio. Usabal will do a large number of portraits of film notables. Miss Borden's most recent productions are "Yellow Fingers" and "Fig Leaves," both for Fox Films*

## THEY'RE "COMPANY MANAGERS" NOW

IN accordance with an order of larger significance than mere "title writing," the assistant directors have been banished from the De Mille Studios and in their places are "company managers." William Sistrom, general manager of the studios at Culver City, ordered the change in deference to the new conditions under which the men who were "assistant directors" now function in production activities.

"It is seldom," he says, "that a director is actually assisted in filming a scene by his assistant director, but he handles every other responsibility in order that the director may be free to focus his full attention on direction. It is therefore ridiculous to refer to this important person as an assistant director."

George Hippard, who has been affiliated with William De Mille for five years, is the first man to be titled as company manager at the De Mille Studio, acting in this capacity under De Mille in the production of "For Alimony Only."

## WALLACE HAM AT THE STRAND

WALLACE HAM has resigned from the publicity department of F. B. O. to direct the advertising and publicity of the Strand Theatre. He succeeds Fred Hamlin, who came to the Broadway institution from the New York *Sun*, and who resigned last week.

## FILM NUPTIALS

THE marriage of three film stars is announced in stories received this week—Mae Murray, Mae Busch and Al St. John, the comedian. Miss Murray was married on Sunday, June 27, to David Divani, a young Georgian film actor, with Valentino and Pola Negri as best man and maid-of-honor. The wedding took place in Beverly Hills. Mae Busch, another M-G-M actress, surprised Hollywood the following Wednesday, June 30, by eloping to Riverside with John E. Cassell, engineer for a general petroleum corporation. They were married at a little mission inn, with James Morrison and Aileen Pretty as sole attendants. On the same day, in the evening, Al St. John, Educational-Mermaid comedian, was married to Miss June Price Pearce, well-known Los Angeles realtor (or realtress). They are spending a honeymoon of three weeks in San Francisco and the Pacific Northwest.

## ANN HOWE IN THE STUDIO

ANN HOWE, the "radio girl" whose name has issued through many a loud speaker in homes across the country in connection with a novel enterprise in which the radio was employed to publicize a forthcoming screen star, has started her career at the Tec-Art studios in New York as the leading actress in a series of pictures to be made for the American Cinema Corporation. She will make her bow on the screen in this series as the screen star whose ascent to the featured honors in pictures was made with the assistance of radio fans. Ann Howe will appear in a series of twelve pictures under her present contract, the signing of which transferred her activities from the broadcasting studios to those of the motion picture producers.

## ON PLEASURE BENT

LEE A. OCHS, prominent exhibitor and theatre realty man, accompanied by Mrs. Ochs and their two children, Millard and Willa, will sail for Italy aboard the S.S. *Conte Biancamano* on July 24th. From Naples they will proceed through Italy, Austria, Germany and France, returning in October. In Berlin Ochs will confer with Erno Rapee, formerly of New York and now staging presentations at the Ufa Palast. Unlike some others, Ochs frankly admits that the primary purpose of the trip will be vacationing, although he will look over a number of foreign picture theatres, just to keep his hand in.



*Principal characters as they appear in "Men of Steel," a First National Special produced by Earl Hudson and starring Milton Sills; above, left to right: Milton Sills, Doris Kenyon, George Fawcett and John Philip Kolb; below: Victor McLaglen (at left), May Allison and Frank Currier. The picture opens at the Mark Strand Theatre, New York City, on July 11*

## WHERE STAR SALARIES GO

WE have frequently commented on the fact that the modern screen player has developed into a sound business person who realizes the shifting, ephemeral quality of film fame and who sanely invests the generous returns which the work brings in a manner to insure independence regardless of future happenings. A survey of the players working at Metro-Goldwyn-Mayer, for instance, brings out these instances:

Marion Davies leads the field with her extensive real estate holdings. Antonio Moreno has just built himself a home in the centre of Moreno Highlands, a development owned and subdivided by himself. Carmel Myers owns several houses which she leases. Karl Dane has a large chicken ranch in the San Fernando valley, not far from Los Angeles. George K. Arthur owns a beauty and barber shop in Hollywood, partnership in which is shared by six other film favorites, including Renee Adoree. Lew Cody has invested with an automobile agency and Conrad Nagel is salting his away in reliable bonds.

Doesn't sound much like reckless extravagance and Hollywood as she is painted, does it?

## BACK FROM LONDON

JOHN POWERS, of the J. J. McCarthy office, who went to London to make preliminary arrangements for the showing of "The Big Parade" at the Tivoli Theatre, returned to New York last Sunday to confer with Metro-Goldwyn-Mayer officials. Mr. Powers also managed the presentation at the Tivoli, which is now in its seventh week and still drawing capacity audiences. Arrangements may soon be completed for the presentation of this film of America's part in the world crisis in Paris and Berlin. These showings will be watched with interest by motion picture men both here and abroad. The success of these two engagements is predicted by the enthusiastic reception accorded this film by the members of the French and German consulates and legations in Washington.

## HERE WITH "MAGICIAN"

ALICE TERRY arrived in New York on Wednesday, June 30, aboard the *Homeric* with a print of "The Magician," which Rex Ingram, her husband, has just finished filming in Europe for Metro-Goldwyn and in which she plays the principal feminine role. Ingram, she said, had planned to accompany her here, but had to change his plans because of the impending premiere of "Mare Nostrum" in Europe! Miss Terry has since gone on to the Coast, where she will appear in one picture at the M-G-M studios before returning to Nice to work with her husband in his next Metro-Goldwyn production.

## BARBARA WORTH TIMES

SOMETHING of a novelty was received this week in the form of a newspaper published by a film company on location—*The Barbara Worth Times*, published at Winnemucca, Nev., by the company on location filming "The Winning of Barbara Worth" for Samuel Goldwyn. The paper contains full details of the camp, a proclamation from Mayor Henry King, camp rules and an entire U. P. news service, editorials, and so on.

## AUSTRALIA OPPOSES ADDED DUTY

ACCORDING to a cable just received in London from Melbourne, Australia, the Australian Federal Government has decided to oppose any increased duty on foreign films imported into Australia. The Minister of Customs said that when British film production increased Australia would afford protection for the industry.

## FIRST NATIONAL CARAVAN

WESTWARD this week goes a considerable party of First National figures, bound for Hollywood. Earl Hudson, producer, on a two months' vacation, with his wife and family; Milton Sills, Nick Barrows, gag man, John Philip Kolb, Arthur Tavares, film editor, and Horace New, purchasing agent, are included in the group.



*Johnny Hines, C. C. Burr and their staff on the beach at Atlantic City, planning "The Knickerbocker Kid," the comedian's next First National picture; left to right: Victor Grandin, Burr, Charles Hines, George Amy, Johnny Hines, Matt Taylor, Jack M'Gowan and Herbert Crooker*

## A COMEDY CONVENTION

JOHNNY HINES, C. C. Burr, his producer, and the Hines gag staff have returned from a week at Atlantic City, where considerable work is alleged to have been performed on the comedy sequences of "The Knickerbocker Kid." (Perhaps the report is just one of Johnny's gags.) The story was written by Matt Taylor, formerly of MOTION PICTURE NEWS, and among the others at the beach resort were Charles Hines, the director, Jack M'Gowan, title writer, Victor Grandin, George Amy and Herbert Crooker.

## CARDINALS ENTERTAINED

LOUIS B. MAYER was host at a significant luncheon on Saturday, July 3, at the M-G-M studio, when eight members of Cardinal Bonzano's ecclesiastical suite, now on a tour of the West following the Eucharistic Congress in Chicago, were entertained. Many Catholic dignitaries from all over California and a number of prominent Catholic members of the Culver City colony were also present. After the luncheon Cardinal Bonzano and his suite were escorted through the M-G-M plant, which they found extremely interesting

## "GLORY" WINS CONTRACTS

PROOF that Fox Films officials are more than satisfied with the cast painstakingly assembled for "What Price Glory?" is furnished by the fact that nearly all of its members have been placed under contract. Dolores Del Rio has been chosen for three more Fox Specials. Victor McLaglen has been placed under long-term contract. Barry Norton has signed for five years, and Ted McNamara and Sammy Cohen have been funny enough to be notified of future engagements on the Fox lot as comedians.

## THE LONE STAR

OUT of seven subjects screened for the National Board of Review last week, but one captured the little asterisk denoting a meritorious subject. That solitary starred release was Pathe Review No. 30, showing Limestone of Lorrain, France; Stars of the Sea, a Tolhurst microscopic subject; and the University of California in color.

## TO STUDY FOREIGN MARKET

A. GRAHAM MAINGOT, formerly director of the Paris branch of Fox Film Corporation, sailed last Saturday for France and Italy in the interests of the Sphinx Film Company. This company was recently organized in New York to carry on a foreign film business.

# Famous-B & K Contract to be Revised to Sept. 25; No Management Change

AN adjustment has been made in the deal between Famous Players-Lasky and Balaban and Katz, whereby Famous secured control of the theatre circuit. The contract, entered into September 17, 1925, has now been made active as of September 25, 1926. This transaction will follow payment by Famous on October 15 of one-half of the purchase price of the common capital stock (represented by voting trust certificates) deposited with the depositary.

The deal will not affect the management of B. & K. Under its provisions Famous purchases two-thirds of its common stock at $80 per share. It provides that each holder of common has the right to sell two-thirds of his holdings registered Sept. 1, 1926. The price of $80 is payable, at the option of the stockholder, as follows:

1. All cash on Oct. 15, 1926; or

2. $40 cash on Oct. 15, 1926, and the balance in three equal installments, payable Oct. 15, 1927, Oct. 15, 1928 and Oct. 15, 1929, with interest on each of said installments at the rate of seven per cent. (7%) per annum, payable semi-annually.

In the event that the stockholder elects to take half cash, bearer certificates will be issued to him representing the unpaid portion of the purchase price, which certificates shall be (at his election) either

(a) Redeemable at his option of ten days' notice at par, with accrued interest at the rate of six per cent (6%) per annum (instead of seven per cent (7%) from the last preceding interest payment date; or

(b) Non-redeemable.

Famous has the right however to make pre-payments on the balance of the purchase price remaining unpaid on 30 days' notice. No stockholder is required to sell any of his holdings; he simply has the right to sell two-thirds (2/3rds) thereof. Stockholders desiring to avail themselves of the offer must deposit their voting trust certificates on or before Sept. 15, 1926, with a depositary to be selected. Depositing stockholders to receive any dividends declared payable Oct. 1, 1926.

The depositary to be selected for that purpose will retain as security for the unpaid portion of the purchase price a sufficient number of shares (based on a value of $80 per share) which shall amount to not less than fifty per cent (50%) in excess of the amount owing by Famous, from time to time, on the stock purchased by it pursuant to the agreement.

# N. Y. Board After "Bicycling"

## Campaign Waged Against Practice; Cases Discovered, Says Hays Organ

THE practice of "bicycling" films has not been done away with, judging from statements made in the "Film Board of Trade Bulletin" issued by the Hays organization. According to the "Bulletin," several cases have recently been uncovered in the New York territory and a campaign to stop this practice has been put into effect.

One case brought to light recently was in Brooklyn where two theatre owners were switching the entire program. They admitted their guilt and paid $1,500 to nine different exchanges. It is a fact, however, that the companies affiliated with the Film Board of Trade have found, without exception, that all reputable exhibitors in the territory record the efforts to restore fair and honest competition.

The article in the "Bulletin," by Louis Phillipe, attorney of the local board, brings to light many method employed by dishonest exhibitors.

In one case the pictures switched were given new names in the program of the theatre to which they were switched in order to allay suspicion and make discovery difficult. Again, the exhibitor located in an outlying section would arrange with the distributor to ship the show several days in advance of play date, and he, in turn, would return same several days late. This enabled the theatre owner to exhibit the show in other theatres without authorization.

A clever device is to purchase a picture for one day at one house and for the succeeding day at another theatre, and then proceed to show the picture two days at each theatre.

Film is found switched in spots where least expected. The operator of a small circuit, caught in the mesh, reimbursed the exchange for the film "bicycled" and then proceeded to furnish information about his competitor, who was also guilty of the same offense.

## J. A. Bertram, Former K. C. Exhibitor, Dies

Kansas City exhibitors were grieved this week to learn of the death of J. A. Bertram, former manager of the Main Street Theatre, Kansas City, in New Orleans. He had a large number of friends in Kansas City.

## Many Firms Granted N. Y. Incorporation Charters

Motion picture companies incorporating in New York State during the past week showed the following directors and capitalization, according to charters granted by the Secretary of State at Albany: Old Forge Amusement Company, $50,000, Alphonsus J. and Marion R. Sardino, of Old Forge; Frank B. Sardino, Syracuse; Crescent Theatrical Enterprises, Inc., $25,000, Harry Shepard, Brooklyn; Wendell P. White, Leon Samuels, New York City; Stanley Advertising Company, Industrial Film Division, Inc., $30,000, Albert W. Goldstein, Bernard Naumburg, Shirley Lewin, New York City; The Malem Corporation, capitalization not stated, Myrtle M. Marvin, Agnes McNamara, Harold P. Garrahan, New York City.

The same incorporators formed the Nanlor Corporation, capitalization not stated; Raymond Theatrical Corporation, $10,000, Isidor Eisenberg, Belle A. Cohen, Harry Hoffert, New York City; Short Classics, capitalization not stated, Morris Kleinberg. Sadye Fischer, J. W. Friedman, New York City; Musicomedies, Inc., capitalization not stated, Robert Walker, Leon DeCosta, Solomon Goodman, New York City; C. Ellanay Realty Corporation, $50,000, Leo Brecher, H. C. Olmstead, M. H. Chamberlain, New York City; Dependable Distributing Corporation, Buffalo, $14,000, William Goldstein, Charles S. Goetz, New York City; John H. Lyons, Buffalo, Sphinx Films, Inc., capitalization not stated, J. H. Robert Grant, Kew Gardens; Antoine G. Maingot, James F. Carroll, New York City.

Davis-Adams Pictures Corporation, $20,000, John K. Adams, New York; J. Chas. Davis, 2nd, Hollywood, Cal.; Jay F. Browne, Ronkonkoma, L. I.; Turin Theatre Corporation, $37,500, Nancy Lesser, Samuel W. Bass, R. R. Rubenstein, New York City; Ridge Bay Amusement Corporation, capitalization not stated; Archie Weltman, Jay M. Eisenberg, Beatrice Zelenko, New York City.

## W. S. McLaren, Exhibitor of Michigan, Marries

W. S. McLaren, manager of the Capitol Theatre at Jackson, Mich., and formerly president of the Motion Picture Theatre Owners of Michigan, and Joy Crossman, professionally known as Esther Joy, were united in marriage at the home of Mr. and Mrs. C. L. Carrell, in Chicago, Wednesday morning, June 30. Among guests at the wedding were Mr. and Mrs. C. E. Cady, of Lansing, Mich., and G. A. Cross, of Battle Creek, Mich., both of whom are partners of McLaren. The happy couple left for New York, Atlantic City and Philadelphia on their wedding trip. They will be at home in Jackson, Mich., after Aug. 1.

## Admission Prices of New York Rivoli Revised

A new scale of admission prices were inaugurated at the New York Rivoli with the start of the week's program on June 26. Orchestra and balcony seats will sell at 65 cents from 12 noon to 6 p.m., and 75 cents from six to closing on Saturdays; all seats 75 cents at all hours on Sundays, all seats 35 cents from 11 a.m. to 1 p.m., 50 cents from 1 to 6 p.m., and 75 cents from 6 p.m. to closing on week days.

# Leaders Welcome Murnau to America

## Significant Reception and Dinner at Ritz for German Director; Fox, Brisbane, Pettijohn Among Prominent Speakers



William Fox

WILLIAM FOX was host on Wednesday evening to nearly one hundred leaders in American government, finance, business, publishing and the arts and professions at the Ritz-Carlton hotel, New York City, at a reception and dinner in honor of F. W. Murnau, the German director, whose production of "The Last Laugh" has made his fame international.

The dinner took on the aspect of more than a film function, as men prominent in American life paid tribute to the place of motion pictures in world affairs and told the significance of such international moves which proved that art knew no boundaries.

The guests were seated in the Crystal Room of the Ritz, which was arranged for the occasion as a sunken garden, with the tables set in a square. At one side was the guest of the evening, with William Fox at his right and the toastmaster, George Henry Payne, president of the Committee of American Business Men and New York City's commissioner, at his left.

The first speaker to be introduced by Mr. Payne was former Senator Charles A. Towne. Ex-Senator Towne, addressing himself directly to the guest of honor, told how as a youth he had admired German folk lore. Later in life, as he became familiar with Goethe and the more profound German writers, he said, this admiration increased. Then, however, as German imperialism grew, culminating in the World War, his feelings underwent a change, but now he was once more returning to his first opinion of German art and science, realizing that the war was a necessary struggle between absolutism and democracy, and a direct outgrowth of our own Revolutionary war and the Declaration of Independence, which had effected changes in the governmental systems of the entire world.

Turning then to the motion picture, he admitted frankly that there were many things on the screen of which he did not approve, much as he believed in the power and possibilities of the motion picture.

"You cannot present the sordid and the salacious and call it a reflection of life," he said. "Art is not a reflection of life. It is a selection of those things in life which will make men the better for having seen them. The Greeks summed it up centuries ago when they called art 'the good, the beautiful and the true.' It is to men like you, Dr. Murnau, that we must look for the reflection of such ideals on the screen, and as such I am happy to welcome you to America."

Toastmaster Payne then said that since the esthetic and idealistic side of motion pictures had been so eloquently upheld by the first speaker, he was going to call on an eminently practical man in rebuttal, whereupon he introduced William Fox, head of the film organization bearing his name.

Mr. Fox plunged into the subject, good-humoredly, but frankly taking issue with ex-Senator Towne.

"I do not agree," he began, "with everything that the distinguished speaker has said about motion pictures. I do not agree with him that we should reflect only the pleasant side of life. The Senator quoted Shakespere as the greatest of poets. Yet where would the artistry of Shakespere have been had he dealt only with the pleasant side of life? Many of his plays deal with unpleasant subjects, and it is precisely because he mirrors all sides of life that he is great.

"I believe that to show the pleasant side of life you must show a little bit of the other side; that to show the good in life you must have a little bit of the bad. I believe that if, in our pictures, we said, 'Everyone is good, and there is nothing unpleasant in life,' we would all get a bit tired of it. No, we must tell the truth about life.

"The speaker has said that we are making pictures primarily to make money. I do not believe that that is true. I don't think that anybody making pictures today is doing so solely to make money out of them. All of us feel a real affection for the motion picture and we want to give our best to it. I know that in the case of our own organization, whenever we have set out to make a picture solely because we thought it would make money, it has been a failure, both financially and artistically. Every picture we have made which earned substantial profits was something that we started with the hope of making a great picture.

"I believe in the motion picture. I have put my soul into motion pictures—have devoted my life to them and I feel like a godfather toward the infant that I have helped to protect and nourish. In 1903, when I began, there were perhaps 50,000 persons in this country who were regular patrons at the motion picture theatre, and most of them were foreigners who had no theatre in their native tongue. In those days, if a man beat his wife, the charge was that he had seen it in the movies. If a child stole a purse, the defense was that he had learned to steal from the motion pictures.

"Two men went into partnership with me at that time, each putting in sixteen hundred and some dollars. Later, they came to me and said: 'Bill, we're sorry we went into partnership with you. Our wives are being ostracized from the society in which they used to travel. People say our business is on a par with running a house of prostitution or a gin-mill.

"Today some 25,000,000 persons attend motion pictures regularly, and perhaps as many more throughout the rest of the world. Those millions include not only the foreigners and the illiterate, but the rich, the poor, the intelligent and the stupid, all classes and types of human beings, and I am proud of that fact.

"It is one of the great thrills of my life to look about me tonight and see this group



F. W. Murnau

## British Exhibitors in Anti-Block Vote

NEWSPAPER reports this week stated that members of the Cinematograph Exhibitors' Association of Great Britain and Ireland had voted overwhelmingly to abolish the block booking system in that country. According to the report, a 71 per cent. poll of the members brought out 1,704 votes against block booking and 198 in favor of it.

British film producers contend that they have great difficulty in obtaining play-dates because of the fact that theatres are tied up for a considerable period on blocks of American films.

# Laemmle, Through the NEWS, Sends Thanks for Messages of Sympathy

CARL LAEMMLE, President of Universal, in a London hospital, following an operation for appendicitis, has received hundreds of cablegrams from people of the industry expressing sympathy and solicitude.

Mr. Laemmle is unable to reply to these individually, and this week asked MOTION PICTURE NEWS, through a cable to R. H. Cochrane, to express his sincere appreciation and thankfulness to the host of his friends for their messages.

The NEWS is glad to carry Mr. Laemmle's expression and in turn to record the hope of every member of the industry that he will soon be restored to full strength and vigor.

W. A. J.

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A cable dispatch to the United Press from London on Thursday said that Mr. Laemmle underwent a blood transfusion on Monday, which improved his condition and that his progress was entirely satisfactory.

Word from the Universal home office later on Thursday stated that his condition had again taken a turn for the worse, but rallied, and that he was again resting easily.

of outstanding men in all walks of life, willing to turn out on a hot July night to pay tribute to a motion picture director. When I saw 'The Last Laugh' I was thrilled at its perfection. It has always been my ambition to have our organization make such a picture, without subtitles, but we have never succeeded -and it is a great moment for me tonight to have with us here a man who can accomplish what we have dreamed of."

Then, turning to face the director, he said:

"Dr. Murnau, I charge you with the responsibility of making only the very best and finest the idealistic and the beautiful - and of making for us motion pictures which will win the approval of all classes, everywhere, and bring new friends to the motion picture."

After the applause had died down, Mr. Payne said that up to that point the debate seemed to be a draw, but that he personally, being hopelessly material-minded, could not help being a little regretful that in 1903, when Mr. Fox' partners were sorry they went in with him, Mr. Fox hadn't let him in. He then called upon Arthur Brisbane, introducing him as a distinguished realtor who happened to be an editor.

Brisbane declared that the real significance of the motion picture was that it was a new and far quicker way of imparting ideas to the mind than clumsy words, and that he was chiefly interested in their educational side. A child could, by means of motion pictures, be taught as much between the hours of 5 and 6 as it now learns during an entire day in school, and be left free to enjoy the sunlight which it needs between 9 and 3, he declared.

"American picture makers have done but one thing, so far," he continued. "They have learned how to amuse and entertain very well, but they have not learned how to make people think. The Germans have progressed further. They are more interested in sending a man out of the theatre with a new idea, a bit better understanding of something, than they are in merely diverting him, and that is why, to me, they have progressed further than we have."

Charles C. Pettijohn, speaking for Will H. Hays, then declared that a cordial welcome to Murnau was extended not only by the Fox organization but by all the workers in the American film industry, who were glad to receive in their midst a master of the craft.

The toastmaster then called upon a member of the judiciary, the Hon. Daniel F. Cohalen, whose remarks won instant approval for their sanity and common sense.

"Dr. Murnau," he began, "I should like to impress upon you one thing, after listening to these various speakers, and that is the fact that no one man is qualified to speak for all of America. You have had several opinions, but to get a fair cross-section of American life you would have to call on every man at this table.

"I am glad to welcome you here tonight, because your being here is an evidence that we are returning to sanity and sense. I am coming to believe, as are millions of other Americans, that the World War was not a struggle between autocracy and democracy, but an economic battle between those who 'had' and those who 'wanted,' and that there were millions of plain people on both sides fighting for what they honestly believed to be right and true.

"There is a mighty effort at the present time to bring about uniformity to make us all wear the same sort of clothes and think the same opinions. Speaking for the plain, common people, Dr. Murnau, I welcome you here and appeal to you to make the sort of pictures that will help relieve us from that deadly uniformity and standardization."

The last speaker of the evening was the guest of honor, Dr. F. W. Murnau. He rose to his full six feet three, then leaned forward, his hands on the table and his voice low with earnest emotion. After apologizing needlessly for his English, he said:

"This is not my first visit to your wonderful New York, but again I feel a powerful stimulus from it. I love my Fatherland—but when I come here I feel the wonderful youth and freshness of your country. I hope, through my work, to appeal to that youth—to reach the heart of America. That is my ambition. If you will pardon me the comparison, I feel that a European in coming here must shift from first gear into third. I am going to try to do that, and I hope to create something here that will be worthy of all the wonderful kindness that has been heaped upon me."

Murnau leaves for Los Angeles on Saturday, accompanied by Rochus Gliese, his architect, or art director, to film Sudermann's "A Trip to Tilsit" from a continuity by Dr. Karl Meyer, author of "The Last Laugh."

He was also the guest of honor at a luncheon to the press aboard the S. S. *Columbus* on Friday of last week.

## Finnish Domestic Industry Aided by Theatre Deal

The Suomi Filmi (Finland Film) recently obtained majority control of the Suomen Biografi Osakeyhtie of Selsingfors which operates a chain of 11 theatres of which five are in Helsingfors and six are in other towns of the country, according to a consular report to the Department of Commerce from Helsingfors.

The underlying motives for the amalgamation of these two firms are said in Finland to be the promotion of the domestic film industry and the procuring of the best foreign films for exhibition purposes as heretofore.

## Producers of Industrial Films in Combine

A MERGER of the Stanley Advertising Company of Philadelphia, subsidiary of the Stanley Company of America, and in the development of which Jules Mastbaum, president of the latter company, has expressed great interest, and the Motion Picture Consultants, Inc., of New York, two of the largest organizations engaged in the production of industrial films, was announced this week. The combined organization will be known as the Stanley Advertising Company.

The new company is headed by A. Pam Blumenthal, who during the past three years has made 26 educational subjects of international scope for use in institutions of learning and other non-theatrical purposes. Blumenthal, who is not yet twenty-five, is one of the youngest chief executives of so large an enterprise. B. K. Blake, formerly president of Motion Picture Consultants, Inc., is vice-president in charge of production, of the new company. Other members of the new corporation include Abe L. Einstein, publicity director of the Stanley Company of America and William K. Goldenberg, another official of this organizatoin. The company will have two production units in New York and Philadelphia, a thoroughly equipped laboratory and a third traveling unit for use in making scenes in plants and factories throughout the country.

# Censors Needless, Bloom Tells Congress

## Representative of New York Credits Hays Office with Gaining Approval of Churches and Critics in Speech at Capital

By C. L. LINZ

Washington Correspondent, Motion Picture News

Washington, D.C.—The motion picture industry has done much to regulate itself and is in no need of Federal control, Congress was told last week by Representative Sol Bloom of New York in a speech on the floor of the House.

Tracing the history of the industry from its inception, Mr. Bloom showed that every effort is being made to keep the screen clean and that the approval of the churches and of former critics is gradually being gained as a result of the effects of Will Hays and other leaders of the industry.

With but seven per cent of the world's population, America produces 85 per cent of the world's motion pictures, he pointed out, as compared with 80 per cent of the world's automobiles, our next greatest commodity, and 150,000 persons are regularly employed in the production, distribution and exhibition of motion pictures, the most popular form of amusement the world has ever known in all its history, he declared.

### *Pays Tribute to Hays*

Bloom paid high tribute to the work of Will Hays as head of the industry's association, and told of the results accomplished through Mr. Hays' "open door" policy. "I have said that credit for the present status of the motion-picture industry and the present quality of the pictures themselves should go to the manner in which the industry has been self-regulated by those who control it," declared the Congressman. "I should add that credit should likewise go to those splendid men and women who have served the department of public relations, and credit should go particularly to Will H. Hays, who brought the public and the producers together to sit at the same table in conference on motion pictures.

"From time to time we have had demands—not especially significant demands, but demands, nevertheless—for some sort of Government regulation of this industry. It seems to me that no regulation could possibly bring about the beneficial results that are now being brought about by Mr. Hays' association, and the splendid men and women representing the organized better thought of the public.

### *Discusses Censorship*

Discussing the demand for censorship, he pointed out that the screen has been kept free from "dirt" and that many of the plays and books which aroused comment in the press have been barred from the films, although some of them have broken records as originally produced. "This," he asserted, "was indeed regulation of the motion picture industry, but it was regulation not by any political body, not by any board of censors, but by the industry itself. And it was far more effective than any outside regulation possibly could be.

The pictures themselves are convincing proof of the success of the industry in carrying out these purposes, he declared, summarizing the films running currently on Broadway. He also spoke of the various pictures which have been produced for the purpose of teaching the history of the country and patriotism, telling of the conquering of the West, the activities of the Government, and the great stories of other nations.

"Of course, no thoughtful person can reasonably expect all motion pictures to be constructed to fit the psychology of the twelve-year-old boy or girl any more than a thoughtful person would expect all books to be written for the child's mind," he said. The primary purpose of the motion picture is entertainment of the mature.

"There are certain problems in life which much be picturized if we are to have drama (which is based fundamentally upon a conflict between good and evil, and some of these problems to be depicted perhaps are not just the sort of things for the young to see. Yet if these things are eliminated altogether, and if all pictures are made to appeal to the adolescent mind only, then adults will not wish to go to the theatres and the motion picture will quickly pass out of existence.

"The faults of the motion picture are largely of the past. The accomplishments of the motion picture have been great and their future is infinitely greater.

"While today there is little to apologize for and very much to be proud of, there is very much to be done. I would suggest, in fairness, that thought be given to what is right with the movies. Everything will be entirely right if everyone—and I include, of course, those who with honest motives and sincere desire to do good are asking for this legislation—will give to the problems involved their sympathy and constructive advice and co-operation."

# Individual Campaigns in New York

## Exhibs. Plans Own "Movie Season" Drive Under Direction of General Committee; Other Cities Launch Movement

JOSEPH L. PLUNKETT, managing director of the Mark Strand Theatre, New York City, has been elected general manager of the Greater Movie Season Campaign for that city and the exhibitors have worked out a slightly different plan of drive that may help in other cities, where there is a disagreement as to the amount to be contributed by exhibitors to the general fund.

In New York City there will be only a small general fund, to pay for minor expenses, to which all theatres will contribute. Instead of contributing to a large fund, each exhibitor will spend his own money in his own way to put his theatre over during the season.

### *Theatres Increase Ads*

Each theatre that now uses newspaper advertising will increase that space to advertise Greater Movie Season as it is being celebrated in that theatre, and the exhibitor will buy his own posters, banners, pennants, trailers, heralds, novelties and other accessories.

In this way even the smallest theatre can take part in the campaign, even though its participation is limited to the purchase of a few one sheets, some cards and a banner.

### *Tulsa Organized*

Oklahoma will put on a state-wide Greater Movie Season celebration. Tulsa already is organized with Everett Johnson, of the Orpheum Theatre, as General Manager. The Oklahoma state managers are A. B. Momand of Shawnee, R. E. Griffith of Oklahoma City, Fred Pickreal of Ponca City and Charles Sassen, District Manager for Publix Theatres.

Cleveland exhibitors large and small will join in the Greater Movie Season Celebration in that city. Last year few beside the Loew theatres took part. This year about thirty-five of the neighborhood houses will join the down-town theatres in the campaign.

Guy Kenimer, of the Arcade Theatre, will be General Manager of the Jacksonville, Fla., campaign.

The entire Commerford Circuit will celebrate Greater Movie Season. "Our experience is that Greater Movie Season greatly stimulates mid-summer attendance at the theatres," writes M. J. O'Toole, from Scranton.

Cleveland formally launched its Greater Movie Season Campaign last week with a meeting in the office of the Cleveland Exhibitors' Association in the Film Building.

Wm. J. Raynor of Reade's Hippodrome was elected General Chairman. William Banks, secretary of the Cleveland Exhibitors' Association was made General Secretary. The members of the General Committee are J. J. Harwood, president of the Cleveland Exhibitors' Association, and Dr. B. L. Brody, president of the Broadway Circuit of theatres.

### *Full Support in Cleveland*

This means that this year Cleveland will have a city-wide Greater Movie Season Campaign with exhibitors large and small taking part. The Loew and Keith theatres are giving full support to the movement.

The Motion Picture Theatre Owners of Maryland at a meeting at the Emerson Hotel, Baltimore, on Thursday, endorsed the Greater Movie Season Campaign and agreed to contribute to its support.



George Fitzmaurice

## F. N. SIGNS GEORGE FITZMAURICE

### Contract Calls for a Period of Two Years

GEORGE FITZMAURICE is the latest acquisition to the First National lineup of stars and directors.

The contract was signed this week by John McCormick and M. C. Levee, representing First National and Mr. Fitzmaurice and covers a period of two years during which a series of George Fitzmaurice productions will be made.

Work on the first of these pictures will start as soon as Fitzmaurice has given the finishing touches to Valentino's "Son of the Sheik," which is virtually completed, and made one other production. Stories are now being considered for the opening of the series so that no time will be lost after the director is free to begin operations on the First National lot.

Fitzmaurice stated that he was delighted with his new connection and is planning to make pictures surpassing even the best he has done in the past. "I feel that I have been closely identified with the growing First National organization," said Fitzmaurice. "I am looking forward to the most pleasant association of my entire career."

# War Scenes Offered Producers

### Positives of Film Shot by U. S. Army Signal Corps Available for Exhibition

SOME 2,000,000 feet of motion picture film taken by the Signal Corps of the United States Army during the World War have been made available for public exhibition under orders issued this week by the department at Washington, D. C. Not more than 10,000 feet of this film has ever been shown the public.

Under the department's regulations for the use of this film, companies desiring to make use of it may select the material they want from an elaborate index just completed. Only positive prints will be distributed, however, the department at all times retaining the negatives in its files, but the Signal Corps will make as many prints as are desired, charging the commercial reel.

Before release, a complete copy of the film in which the department's material is used must be brought to Washington and run off before three officers designated by the Chief Signal Officer of the Army, who will determine whether the picture meets all the requirements of the department. It will not be necessary, however, to file a copy of the picture with the department permanently.

"The apparent revival of interest in historical films has resulted in many requests for scenes from historical films in order to lend color and historical accuracy to the scenes produced," it is declared in the department's statement. "In the case of a few pictures, the producers have been inclined to take unusual liberties with the titles for the scenes in order to preserve the continuity of their story, thus resulting in the use of scenes in a manner far different from the real historical evidence recorded by the picture. It is to avoid any such erroneous presentation in the future that the present policy has been adopted."

The limitations upon the use of the film imposed by the department are as follows:

"No exclusive rights for the use of War Department motion pictures will accrue to any individual, company, corporation or concern; the subject matter of the War Department films will not be used for any other purpose than to depict the history or graphic events for which such pictures were originally intended; the complete pictures into which any portions of War Department films are incorporated must not depict the military service in an erroneous manner; the War Department films must not be used in the promotion of propaganda through the changing of original titles, addition of new titles, or the inclusion as part of other subject matter in a manner so designed as to mislead the public to erroneous views."

Only one film has ever been made exclusively from these pictures, it is stated. "Flashes of Action" was prepared by the Signal Corps in 1920.

## Exclusive Features, Inc., Announce Revivals

EXCLUSIVE FEATURES, INC., are reviving "A Black Sheep," with Otis Harlan starred, a five-reel screen version of one of the most popular of the Hoyt plays, and a series of eleven two-reel picturizations of his farces, according to announcement by the company.

Included in the series of two-reelers are such Hoyt favorites as "A Trip to Chinatown," "A Brass Monkey," "A Rag Baby," "A Milk White Flag," "A Day and A Night," "A Temperance Town," "A Contented Woman," "A Hole in the Ground," "A Runaway Colt," and "A Midnight Belle."

Exclusive Features, Inc., have all of the pictures ready for release, the five-reel version of "A Black Sheep" and the eleven two-reelers. Territory is being disposed of on the state rights plan. Negotiations are now pending for considerable territory.

## Cleveland Exhibitors Hold Monthly Meeting

The Cleveland Motion Picture Exhibitors Association held its monthly meeting last Tuesday at the Statler Hotel, the first meeting following the return of the exhibitor pilgrims from Los Angeles. Several important features were brought up for discussion. One of them was the subject of double features. Cleveland exhibitors are divided on this point. First-run exhibitors and circuit owners are heartily opposed to the practice of showing double features and are ready to back up the exchanges which have refused to sell their pictures if shown on a double feature program. Paramount, Metro-Goldwyn, First National and United Artists have inserted a clause in their contracts to this effect. Subsequent-run houses, and individually-owned houses, however, are in favor of double runs. The discussion ended with the appointment by President J. J. Harwood of a committee to investigate the situation and make a report at the next meeting of the association.

## Province of Ontario Will Release News Reel

A regular news reel to be released by the Government is the latest project to be launched in the Province of Ontario under the direction of Hon. W. H. Price, Toronto, Ontario, Provincial Treasurer. The Ontario Government has already an extensive studio of its own at Trenton, Ontario, under the charge of G. A. Patton. For several years the output of this plant has comprised agricultural, scenic and industrial subjects with other pictures, intended to boost the camping, fishing and hunting of the Province.

The latest development is the release of a news reel at regular intervals containing scenes of Provincial events of importance, for which a small booking charge will be made. The more important of the scenes are being placed in the Provincial Archives as a part of Government records.

## Film Men in Attendance at Winnipeg Meeting

A GENERAL meeting of film distributors and exhibitors took place at Winnipeg, Manitoba, with the holding of a trade luncheon in the Marlborough Hotel last Tuesday when N. L. Nathanson, Toronto, managing director of Famous Players Canadian Corp., urged all branches of the film business in Canada to unite in a campaign for the abolishment of the admission of tax in the respective Provinces. No other industry in Canada had to pay a super-tax of approximately 10 per cent. on gross receipts, besides many other taxes and fees.

Other speakers included Clair Hague, Toronto, Canadian General Manager for Universal Films; Helmer Jernberg, Winnipeg, president of the Manitoba Exhibitors' Association; J. Farquhar, Winnipeg, chairman of the Film Board of Trade; D. E. L. Fisher, manager of the Garrick Theatre, and past president of the Manitoba Exhibitors; H. M. Thomas, Western Division manager of Famous Players; J. B. Barron, manager of the Palace Theatre, Calgary; Walter Davis, Metropolitan Theatre manager, and others.

# Loew Plans de Luxe Picture Theatres

## Separate Circuit Not to Interfere with Regular Vaudeville; Twenty New Theatres Involved, Four to Cost $7,500,000



Louis K. Sidney

DEFINITE plans are now under way, according to a statement from Marcus Loew this week, for a national circuit of de luxe motion picture theatres in which leading artists will be given engagements of many weeks with a colorful background of elaborate productions. This new de luxe attraction plan will not interfere with the regular vaudeville circuit.

Included in the list of twenty new houses will be four mammoth theatres to be erected at a cost of $7,500,000. These new theatres will be built in Pittsburgh, Kansas City, Syracuse and Columbus. An additional $750,000 will be spent for the proposed Loew's Valencia atop Loew's Century Theatre in Baltimore. The Valencia will be constructed along the lines of the Capitol Theatre in Chicago and the Olympia Theatre in Miami. It will be devoted to a long run policy and the Century will present the de luxe attraction programs.

Following a conference with Nicholas M. Schenck, general manager of Loew's and E. A. Schiller, general representative of Loew's, Inc., Mr. Loew announced that Louis K. Sidney, former mid-west director of Loew theatres, would be appointed head of the new production department to handle the de luxe circuit.

"It is my definite idea in creating this new circuit of de luxe theatres in addition to my vaudeville circuit, to create a nation-wide sweep of houses sufficient to induce the greatest artists to join in the motion picture field," said Mr. Loew. "The idea of having their engagements helter skelter throughout the country is not conducive to good results. The de luxe attraction plan which we have been experimenting with for a number of years is now a definite success. It takes its place in the world of theatricals as surely as vaudeville has its niche.

"The new theatres, as well as many of the ones a few years old, will be generously supplied with talent of international fame. We intend to embellish the offerings of our native and famous artists and import any and all foreign talent of reputation that might find favor with the moving picture audiences of America.

"With the erection of Loew's State in Pittsburgh, that city will boast the largest theatre in the State of Pennsylvania, as will the residents of Kansas City when Loew's Midland will have been completed.

"I do not want artists or the theatre-going public to confuse our combination vaudeville and picture theatres with the proposed de luxe theatres. The combination policy is a success and will forever remain so, in my opinion. The two circuits will be operated separately as their scope of work makes that necessary."

With the new year the Loew holdings throughout the United States will be considerably increased with new theatres in Fordham, New Rochelle, Woodside, Yonkers, Brooklyn, three in New York City, one on Canal Street, 4th Street, and 72nd Street and 3rd Avenue, Richmond, Va., Canton and Akron, Ohio, Houston and San Antonio, Texas, Baltimore, Evansville, Ind., Syracuse, Pittsburgh, Kansas City and Columbus.

# "U" Ties Up with Hastings Circuit

## Gets Half Interest in Rivoli, Omaha, for Equal Percentage in Three Houses Which It Operates; Other Theatre Deals

UNDER the terms of a contract entered into this week between Universal and the Hastings Theatre and Realty Corporation, Omaha, Universal secures a half interest in the Rivoli Theatre, now under construction in Omaha, and the Hastings firm in turn acquires a half interest in three houses operated by "U" in that city.

Meanwhile the Blank interests, in affiliation with Blaine Cook, of Beatrice, Neb., are preparing to invade Hastings with a $100,000 house. When this is completed, although "U" will abandon plans for the Universal Theatre, Hastings, with a population of 11,650, will be one of the most overseated cities in the nation.

Latest rumors are that Fox interests have obtained options on two sites for a Boston playhouse. At Fox headquarters in Boston it was said they have no information regarding any options in Boston.

It is reported in St. Louis building circles that William Fox, through his architects, will be ready to take bids for the actual construction of his 4,500-seat motion picture theatre at Grand and Washington Boulevards in the early Fall. Final drafts of the plans are said to be under way in the architects' offices in Detroit.

Definite details as to the construction have not become public, but it is generally accepted in financial and building circles that the construction will also include a modern skyscraper office building on the Grand Boulevard frontage with a very large hotel-apartment structure on Washington Boulevard.

It is also reported that the Universal Chain Theatres Corporation will take over the five houses in Moberly, Mo., and Sedalia, Mo., operated by the circuit organized by Jack Truitt and Lee Jones.

The deal is said to have been completed and an official announcement from Universal is anticipated. The houses are the Baby Grand and the New Grand in Moberly, Mo., and the Sedalia, Strand and Liberty in Sedalia.

## Adolph Reiben New Sales Manager for Chadwick

Adolph Reiben, motion picture executive, who was until recently associated with United Artists, is now general sales manager for Chadwick Pictures Corporation.

## Willard C. Patterson Joins Universal's Southern Theatre Department

WILLIARD C. PATTERSON, for the past ten years connected with Sig Samuels in his two Atlanta theatre enterprises, will join the Universal Southern Theatre Department where he will be associated with Dan Michalove, vice-president and general manager, in the acquisition of theatres and supervision of the entire Universal chain in the South.

Patterson will make his headquarters in Atlanta, following a short vacation. His connection with Universal will place him in charge of the physical operation of the entire chain of Universal's Southern theatres and he will personally supervise the opening of the Capitol Theatre in Atlanta, now under construction. The Universal chain at present comprises twenty-three theatres and five more under construction.

Patterson entered the picture business thirteen years ago, coming from the legitimate and vaudeville field where he was associated with Jake Wells for fourteen years. He was a leader in the movement which resulted in the formation of the Motion Picture Theatre Owners of America, serving for several years as vice-president and member of the board of directors. Previous to joining Universal Patterson managed the Metropolitan Theatre, Atlanta, for Samuels.



J. George Fine

## JOE FINE GIVEN NEW POST
### Adv. Manager for Fox Corporation

J. GEORGE FINE, who for several years has been one of the assistants of Vivian M. Moses, Director of Publicity and Advertising of Fox, celebrated a double event in his family, over the holidays, for Joe has been promoted to the position of Advertising Manager under Moses and was also presented with a nine-pound son and heir by his young wife.

This is Joe's first baby and Joe's first big job, and there has been much rejoicing in the household of Fine.

Joe Fine has been well-known to the advertising departments of the trade press, the printers, engravers and others concerned in the output of motion picture advertising and accessories. He came to Fox three years ago after a thorough schooling in the picture end of the game at Universal, and in the technical end with different printing and engraving concerns. Joe has been steadily climbing ever since. During Moses' recent absence on the West Coast, Fine showed good stuff in the advertising which he prepared for the trade press and Moses decided to promote him. He sought and received the approval of J. R. Grainger, General Sales Manager, before the latter's departure on his present West Coast trip.

# Exhibitors Defy Sunday Law

### Biechele and Naster Win Cases in K. C.; Moore in Conflict With York Ministers

THE Ministerial Alliance of Kansas City, Kans., which is endeavoring to close all motion picture theatres in Kansas City, Kans., received another setback this week.

The cases of R. R. Biechele, president of the M. P. T. O. Kansas-Missouri, and owner of the Osage Theatre, and Samuel Naster, owner of the Empire Theatre, easily were won by the exhibitors in the same manner as previous theatre owners—through failure to prove ownership of the theatres.

When Biechele testified he was in Los Angeles, Cal., attending the M. P. T. O. A. convention on the day he was alleged to have been operating his theatre against the law, the ministers looked foolish.

The case was dismissed, as was the case of Naster, without contest. To convict Biechele the State would be forced to prove that he actually had worked on Sunday.

Statewide interest has been aroused in Pennsylvania through the action of Ed. R. Moore, manager of several York theatres, in putting on a Sunday motion picture show in the Hippodrome Theatre in that city, on July 4th, and his statement that he proposes to continue that policy on Sundays indefinitely, in the face of vigorous opposition by the York ministers and in alleged conflict with the Sunday blue law of 1794.

Exhibitors throughout the entire state are awaiting the outcome of the lively controversy with keenest interest, and it is looked upon as a sort of test case to feel out public sentiment as to Sunday movies in a state where the ban has been strictly enforced against them in all except one city—Erie, where picture theatres have been open on Sundays for several years with the acquiescence of the local authorities who have agreed to keep hands off.

## Finds Buyers' Guide Colorful and Appealing

*Mr. William A. Johnston,*
*Publisher,* MOTION PICTURE NEWS,
*New York City.*

*Dear Mr. Johnston:—*

*Allow me to compliment you on the artistic merit and general attractiveness of the Buyers' Guide Supplement to the June twelfth issue of* MOTION PICTURE NEWS.

*This special section is well arranged, attractive to the eye and comprehensive in scope. It seems to me to emphasize effectively the progress of recent years in unique and colorful architecture, both exterior and interior, a field, in which I think you will agree, the Capitol Theatre in New York stands as a pioneer. It serves also as a forceful augury of improvements to come. The pages in color, showing John Eberson's exotic and tuneful theatre designs, are especially interesting and appealing.*

*I sincerely hope that your remarks about the theatre of the future may find material expression in the growing desire of the owners of motion picture houses to introduce new ideas of beauty and taste into theatre building and equipment.*

*Yours very truly,*
*HOWARD DIETZ,*
*Director of Advertising and Publicity, Metro-Goldyn-Mayer.*

## Conn. Theatrical Corp. Files Financial Statement

S. Z. Poli Theatrical Enterprises, Connecticut, has filed its annual statement of condition with the Massachusetts Commissioner of Corporations showing cash, $52,444; accounts receivable, $122,691; notes receivable, $75,000, and good will, $200,000. Its capital is given as $225,000, accounts payable, $1,400, and notes payable of $430,000.

The S. Z. Poli Realty Co., Connecticut, has filed a statement of its condition totaling $7,761,173. This shows real estate of $6,129,579; cash, $264,600; accounts receivable, $38,824; notes receivable, $795,000; furnishings, equipment, etc., $533,170. The capital is $3,000,000; mortgages, $1,846,467; accounts payable, $417,031; notes payable, $1,193,457; reserves, $519,506, and surplus, $784,712.



Earl Hudson

## Earl Hudson Honor Guest at Dinner

Earl Hudson, for the past year and a half a producer at First National's Eastern studios, left for California this week for a two months' vacation, the first he has had in seven years.

Prior to his departure Mr. Hudson was the guest of honor at a dinner given at the Hotel Astor by members of the studio force, who took this occasion to manifest their warm personal esteem for him. One hundred and fifty First National executives and members of the various studio departments were present. A beautiful Masonic ring was presented to Mr. Hudson. Lieutenant Darrow of the New York Police Department was toastmaster. Richard A. Rowland, General Manager of First National; Producer Al Rockett; Studio Manager E. L. Berry; Sam Hardy, the actor, and others were among the speakers. Mr. Hudson plans to remain in California when he resumes work in the fall.

"Men of Steel," the First National special produced by Mr. Hudson and starring Milton Sills, will have a pre-release engagement of two weeks at the Strand, New York, beginning July 11. An extensive exploitation campaign has been launched by Moe Mark and Joseph L. Plunkett, of the Strand, in co-operation with the First National advertising and exploitation forces.

## Ellman and Mednikow Buy Capitol Exchanges, Inc.

The Capitol Film Exchanges, Inc., 738 S. Wabash Avenue, Chicago, have been purchased by Henri Ellman and John Mednikow, well known in the distribution field. The property purchased up to this time has been owned by the Cooney Bros., Ben and Jack, and Ellman.

The Cooney Bros. are now interested in National Pictures Corporation which operates a number of houses in and about Chicago.

# Fox Films Publishes Release Dates

## Most of Season's Production Highlights, Fourteen in All, on List; Fifteen Short Subjects Mentioned

RELEASE dates of several outstanding Fox Films productions for the coming season have been announced. They follow in the order of their release.

A story of modern Eve and her ever-present complaint of lack of clothes, entitled "Fig Leaves," heads the list. It was written and directed by Howard Hawks.

The leading players are George O'Brien, Olive Borden, Phyllis Haver, Eulalie Jensen and Andre de Beranger. "Fig Leaves" will be released August 15th.

The first Tom Mix production for the new season, "No Man's Gold," scheduled for August 15th, is directed by Lew Seiler from J. Allan Dunn's novel, "Dead Man's Gold." Besides Tom Mix and Tony, the cast includes Eva Novak, Frank Campeau, Malcolm Waite and Mickey Moore. On August 22nd "Marriage License" will be released. This offering is from the intensely dramatic stage play, "The Pelican," which scored in London and made a bid for greatness in New York. The original title did not possess the box office pull that a screen attraction should have; therefore the change. Alma Rubens, Walter McGrail, Walter Pidgeon and Richard Walling are in the cast. Frank Borzage will direct the production.

### *"Womanpower," August 29*

On August 29th a Harold McGrath story, "Womanpower," is to be released. Directed by Harry Beaumont, who made "Sandy," this production includes in its cast Ralph Graves, Kathryn Perry, Margaret Livingston, Ralph Sipperly and David Butler. "Three Bad Men," a story of the old West, will come to the screen on September 5th. John Ford directed and there are 25,000 extras in the cast. The last land rush, which took place in Dakota in 1877, is the theme around which is created the romance of empire building and the heart story of two young lovers. The leading players are George O'Brien, Olive Borden, Tom Santschi, J. Farrell MacDonald, Frank Campeau, Lou Tellegen, George Harris, Jay Hunt, Alec B. Francis, Otis Harlan and Priscilla Bonner. Santschi, MacDonald and Campeau are the three bad men of the title. Sept. 5th is the release date. The first Buck Jones story, "Thirty Below Zero," is in a comic vein. Robert P. Kerr directed the picture from a story by John Stone. Eva Novak and Paul Panzer are in the cast. The production is scheduled for Sept. 5th.

The offering for September 12th is "The Midnight Kiss," directed by Irving Cummings from the John Golden stage hit, "Pigs." Exhibitors in many localities favored a change in title for this production. The cast includes Janet Gaynor, Richard Walling, Arthur Housman and Gladys McConnell. Alfred A. Cohn wrote the scenario. "The Family Upstairs," another comedy made from a stage hit, featuring Virginia Valli, Allan Simpson and J. Farrell MacDonald, is scheduled for September 19. Harry Delf wrote the play, which was directed for the screen by J. G. Blystone.

### *Warfield Play September 26*

The David Warfield play, staged by David Belasco, "The Return of Peter Grimm," comes to screen on Sept. 26th. Victor Schertzinger will direct the offering. Alec B. Francis will play the title role. Janet Gaynor, Richard Walling and Mickey McBan have other featured parts. The second Tom Mix production, "The Arizona Wildcat," directed by R. William Neill, will be released September 26th. In addition to Tom Mix and Tony, the players are Bardson Bard, who played the husband in "Sandy," Dorothy Sebastian and Doris Dawson. "Married Alive," adapted from the Ralph Straus novel, is a whimsical drama of a man more affectionate than judicious, to be directed by Emmett Flynn for Oct. 10th release. The players include Matt Moore, Margaret Livingston, Lou Tellegen, Claire Adams and Eric Mayne. An Oliver Curwood tale, "The Country Beyond," is scheduled for Oct. 17th. Irving Cummings will direct with a cast including Olive Borden, Ralph Graves, Fred Kohler and J. Farrell MacDonald. "The Monkey Talks," successful on the Paris, London and New York stage, will be directed by Raoul Walsh, with a cast including Madge Bellamy, Edmund Lowe and Jacques Lerner. This dramatic novelty is to be released October 24th. On October 31st "The Devil's Master" will be ready. John Ford directed this offering, adapted from a story by Gerald Beaumont. The players include George O'Brien, Janet Gaynor, Robert Edeson, Margaret Livingston, William Russell, Ralph Sipperly, David Butler and Jerry the Giant.

### *Short Subject List*

Among the short subjects there are "Jerry the Giant," released August 22. "The Swimming Instructor," August 29, and "The Clown," October 10, both Van Bibbers; "Easy Payments," September 12, and "Back to Mother," October 24, both Helen and Warren comedies; "The Complete Life," September 5, and "Babes in the Jungle," October 17, of the O. Henry series; "It's a Pipe," August 22 and "Hello, Lafayette," September 5, Imperial comedies. Of the Fox Varieties there are "Down to Damascus," August 22; "Riches of the Earth," September 5; "Around the World in Ten Minutes," September 19; "The Great Lakes," October 3; "Austrian Alps," October 17, and "Colorado," October 31.

## Sam Bullock Dies After Long Illness

SAM BULLOCK, pioneer exhibitor and prominent for a number of years in the Motion Picture Theatre Owners of America, died last Sunday in Cleveland after an illness of several weeks.

Mr. Bullock is said to have opened the first picture show in Cleveland. For a considerable time he was National Secretary of the M. P. T. O. A. and an official of the Ohio organization.

He was an energetic organizer and spent much time in the field building up the Ohio organization. He had been in ill health for some time and last year made a trip to Europe in the hope of regaining his strength. In London he was the guest of the British exhibitors.

Mr. Bullock was the arbitration expert of the Ohio exhibitor organization and devoted much of his attention to the presentation of exhibitor cases before the Cleveland Arbitration Board.

## Bureau of Foreign and Domestic Functioning

DIRECT aid in the solution of their foreign trade problems is now available to motion picture producers and exporters through the motion picture section of the Bureau of Foreign and Domestic Commerce, Department of Commerce, which began to function July 1 under the leadership of Clarence J. North, formerly editorial assistant in the specialties division.

The establishment of the new section was authorized by Congress at the request of Secretary Hoover, with the approval of President Coolidge and the Bureau of the Budget, with an initial appropriation of $15,000. This was a reduction from the $26,000 originally asked for, much of which was to be used for the salary and expenses of a foreign agent whose efforts would be devoted exclusively to motion picture problems. However, while this foreign agent can not at present be secured, under the smaller appropriation, a plan will be worked out whereby a man can be assigned to the investigation of the more pressing problems confronting the industry.

## Rex, Horse Star, Recovers from Pneumonia

Rex, the wild horse star in "The Devil Horse," has recovered from his attack of pneumonia and is reported to be in normal health. Fred Jackman, director, is making preparations for the starring of another production in September.

## Tom Waller Resigns From M. P. T. O. A.

TOM WALLER announced this week his resignation as editor of the M. P. T. O. A. Official Bulletin and as director of publicity for the organization. He will participate actively in a theatrical enterprise to which he will now devote all his time.

# First National Starts Seven

## New Vehicles With Norma Talmadge and Colleen Moore Among Those in Production

FIRST NATIONAL is going strong on its production schedule, twenty pictures being either in production or at the titling stages at present. Latest advices from the West and East Coast studios state that seven pictures were started during the first two weeks of the current month.

Included in the seven is Norma Talmadge's latest, "The Sun of Montmartre," which is being produced by Joseph M. Schenck, but will not be included in the schedule of releases for 1926-27. Tullio Carminatti will be seen opposite the star in this original story by Hans Kraely. The first scenes were shot on July 6.

Charles Brabin is to direct "Twinkletoes," Colleen Moore's newest vehicle, on which production is expected to be started July 19. "Twinkletoes" is a version of one of Thomas Burke's Limehouse stories and offers the star in the role of a poor dancing girl.

A. B. P. Fineman production, "A Desperate Woman," from the stage play by Sam Jenny, is in work at present under the direction of Al Green. Doris Kenyon, Lloyd Hughes, Charlie Murray and Arthur Stone are in the cast.

On July 15 work was started on "Men of the Dawn," a John McCormick production in which Milton Sills is starred. John Francis Dillon is directing this adaptation of "The Legionary," a story by Ludwig Biro.

Richard Barthelmess is expected to start work in "Four Feathers," A. E. Mason's story, on June 19 under direction of Sidney Olcott. Robert Kane started work on "French Dressing" in the Eastern studios on July 12. Lothar Mendes, German director, who is directing Kane's "The Duke of Ladies" at present, will also direct the new picture, an adaptation of an original story by Blanche Merrill and Thyre Samter Winslow. Johnny Hines is working on his latest comedy production, "The Knickerbocker Kid" (tentative) which deals with the rise to prominence of a typical East Side New York boy. Edmund Breese has been cast for the production, but Hines and his producer, C. C. Burr, are still looking for a leading lady.

# Warners Finish 1925-26 Films

## Four Left for Release, Including "Broken Hearts of Hollywood" Production

THE past week marked the completion of filming of the Warner Brothers' 1925-26 program, "Broken Hearts of Hollywood" and "The Honeymoon Express," an Irene Rich starring vehicle, going to the cutting room.

"Broken Hearts of Hollywood," which has been in work for some time, has in its cast all of the Warner stars and contract players in addition to those signed especially for the production. The story is an original by Raymond L. Schrock and Edward Clark. In addition to this picture, the Ernst Lubitsch production, "So This Is Paris" and "The Honeymoon Express" will be released in August, and Rin-Tin-Tin vehicle "The Hero of the Big Snows" will be ready for exhibitors on July 24.

Three road show attractions of the new season's program have been completed and three of the Warner Winners were started this week. Those completed are "Don Juan" and "Manon Lescaut," in which John Barrymore is starred, and "The Better 'Ole," in which Sidney Chaplin is starred.

Among the Warner Winners now in production are "Private Izzy Murphy," in which George Jessel is starred, "Across the Pacific," the George E. Blaney melodrama starring Monte Blue, and "My Official Wife," with Conway Tearle and Irene Rich co-starred.

## Charles Gilpin Signed for "Uncle Tom"

CHARLES GILPIN, prominent negro actor, has signed a contract with Universal to play the role of Uncle Tom in that company's forthcoming super production of the famous Civil War book. Gilpin will leave New York for Universal City July 24th, and upon arrival will immediately begin work under the direction of Lois Weber, recently assigned to handle the production.

Negotiations between Gilpin and Universal have been under way for several months. Actual signing of the contract, however, was delayed because of the uncertainty of production due to the illness of Harry Pollard, originally directing the Uncle Tom company. Pollard recently asked to be relieved of the assignment.

Miss Weber was assigned the picture and will start production in two weeks. George Siegmann is Simon Legree; Lucien Littlefield, Marks: Marguerita Fischer, Liza; Adolph Milar, Haley; Seymour Jenkins; J. G. Russell, Loker; Nelson McDowell, Fletcher, and Arthur Edmund Carewe, Harris.

## Buster Keaton Begins Work on "The General"

Immediately upon his arrival at Cottage Grove, Oregon, where his first United Artists full length feature, "The General," is being made, Buster Keaton announced the complete cast of principals. "The General" is an old locomotive of the year 1862, Buster is the engineer and Marian Mack the leading lady. Supporting players are Glenn Cavender, Ray Thompson, Jean Woodward, Earl Mohan, Ray Henfield, Buddy Fine, Rose McCutcheon and Charles Gilmore. The gag men on location are Paul Gerard Smith, Al Boasberg, Clyde Bruckman and Charles Smith. Fred Gabourie is technical director, Bert Jackson master of properties and Lou Anger general manager of the production unit.

## L. J. Schlaifer Western Sales Chief of "U"

L. J. SCHLAIFER, Assistant Sales Director for Universal, with headquarters on the West Coast, has been appointed Sales Director in charge of the Western Division for Universal. His promotion follows many years of service under the Universal banner and is another instance of Carl Laemmle's policy of giving preference in promotion to deserving employes.

## Bray Short-Subject Line-up Announced

One hundred short subject releases—representing, it is said, a highly diversified program of superior entertainment—will be manufactured and marketed by Bray Productions, Inc., for the season of 1926-1927.

Bray Productions, Inc., according to J. R. Bray, will distribute four separate series of comedy subjects during the 1926-1927 season. Each series, comprising twelve two-reel comedies, will be released alternately to the trade, one for every four weeks, making a total of 48 two-reel comedies to be distributed by Bray Productions, Inc., for the new season.

They are "McDougal Alley" Kid Komedies, "Sunkist Comedies," "Fistical Culture" Comedies and "Hazy Fogg" Comedies.

The entire 48 comedies are being produced under the personal supervision of Joe Rock at the Rock Studios in California.

In addition to the four series of two-reel comedies, Bray Productions, Inc., will produce at its own studios a series of twenty-six Bray Cartoons. Bray himself will personally supervise the making of these cartoons, which will be directed and animated by Walter Lantz.

Thirteen Novelty Screen Magazines, together with thirteen Bray Nature Specials, complete the line-up of product which Bray Productions, Inc., will release during the coming year.

## Edmund Breese Cast for Role in Hines Feature

Edmund Breese, veteran stage and screen actor, has been cast for a prominent role in "The Knickerbocker Kid," Johnny Hines' next starring vehicle for First National Pictures. Breese, who has appeared in many of the Hines pictures, will be seen in the role of a foreign noble, a prince, sojourning in New York as one of its distinguished visitors during the period to be dealt with in "The Knickerbocker Kid."

## Priscilla Bonner Will Play Opposite Harry Langdon

Winning over some thirty candidates of prominence, Priscilla Bonner has been chosen as leading woman to Harry Langdon in the latter's second First National feature comedy, definitely titled "The Strong Man." Miss Bonner has also been placed under contract for future productions by the Langdon organization. "The Yes Man," the original title, has been abandoned.

## Mix Favors National Parks as Locations

THAT all our National parks are magnificent beauty spots and deserve the widest possible publicity is the opinion of Tom Mix who intends to make all his new pictures in them. This plan is for the purpose of acquainting Americans with the scenic qualities of their own country.

The next of the Mix pictures, "The Great K and A Train Robbery," from the novel by Paul Leicester Ford, will be filmed in and about the Royal Gorge of the Rio Grande in Colorado. The second will be filmed in Ranier National Park, Others will be made in the Yellowstone, Glacier, Greater Lake and General Grant.

## Warners Make Additions to Casts of Three

During the past week Raymond Schrock, associate production chief for Warner Bros., started production on "My Official Wife," "Across the Pacific" and "Private Izzy Murphy."

The complete cast for the first has Irene Rich, Conway Tearle, Stuart Holmes, Sydney Bracey, John Miljan, Emil Chautard, and Gustav Von Seyfertitz. Paul L. Stein, European director, is handling the production. Patsy Ruth Miller will have the feminine lead in the second with a supporting cast that has in its line-up Vera Gordon, William Strause, Gustave Von Seyfertitz and Nat Carr. Henry Lehrmann is directing. Nat Carr has been added to the list of players in "What Happened to Father."

## M.-G.-M. Establishes Nevada Camp for Westerns

A permanent camp for the production of Westerns has been established by Metro-Goldwyn-Mayer at Big Horn Ranch, near Moapa, Nevada. The first picture to be produced in the series is an original story by Isadore Bernstein, who is supervising with Cliff Smith as director.

The trip from Culver City to the location was made by Francis McDonald at the head of the unit of about one hundred and fifty persons, and Edna Murphy, his leading lady. More than one hundred head of horses and cattle were transported by special train.

## Valentino Film Opens Los Angeles Million Dollar

"Son of The Sheik," Rudolph Valentino's latest film for United Artists, will have its world premiere at Million Dollar Theatre in Los Angeles on July 8th. The first New York showing will be given at the Mark Strand in August. Work on the musical score for the Coast presentation is now going forward.

## Cameraman J. O. Taylor Signed by Columbia

Columbia Pictures Corporation has signed J. O. Taylor to a long term contract. Taylor is one of the best known cameramen in the industry. He spent six years as cameraman with Thomas H. Ince and also made a series of pictures with J. Parker Reid and Ralph Ince. He was also associated with the Lasky studios.

# Associated Sales Force Rebuilt

### E. J. Smith, General Sales Manager, Reinstates Entire Personnel

E. J. SMITH, general sales manager for Associated Exhibitors, this week announced that his sales force is practically fully reorganized and functioning as before the reorganization of the company. All branch managers and salesmen who were temporarily dismissed while the company's affairs were readjusted have been recalled and are now at work.

Besides the branch managers, the sales department is now made up of the following men:

Albany, J. F. Schleiger; Atlanta, R. J. Barnes, Geo. Baumeister; Boston, Benj. P. Rogers, Ralph B. Quive, Jos. Meckleburg, E. V. Corbett, K. B. Archibald; Buffalo, Frank Moynihan, Frank Young; Butte, E. Paynter; Charlotte, Lester C. Spike; Chicago, Paul Bush, Bert M. Stearn, Harry Phillips, Edw. E. Friedman, A. V. Russ; Cincinnati, George Davis, David Helbig, Geo. R. Kirby; Cleveland, J. E. Bates, Wm. Z. Porter; Dallas, R. F. Mims, C. D. Touchon, Owen Shannon; Denver, Mike Cramer; Des Moines, Ivan L. Dutton; Detroit, Stanley Fisher, Norman Lane, Edw. Young; Indianapolis, H. L. Hancock, P. F. McDaniels; Kansas City, E. S. Lowry, G. Libby; Los Angeles, Sam Galanty, G. C. Cranston, J. Stephens; Memphis, Herman H. Hunt; Milwaukee, C. W. Nebel, M. E. Newton; Minneapolis, Sam Cornish, M. Furst; New Haven, E. M. Rozen; New Orleans, H. J. Thibodeaux; New York, M. L. Meyer, B. Mendelson, E. T. Carroll, Leslie J. Vreeland, J. Joel; Oklahoma City, C. L. Dolan; Omaha, Robert Riddle; Philadelphia, Otto Horwitz, Jas. Byrne, W. G. Smith, Walter Donohue, M. Brennan; Pittsburgh, Saul Frank, Chas. Kranz, L. Baer; Portland, M. Meyers; St. Louis, A. W. Boswell; Salt Lake City, D. Maycock; San Francisco, E. J. Frier; Seattle, H. W. West, J. M. Smythe; Washington, Joe Fields, J. H. Gillis.

Lewis J. Selznick, president of the company, and Smith are contemplating the addition of special staffs to handle the sale of super productions and action series on the 1926-27 program.

# Fox Eastern Studio to Reopen

### Allan Dwan Will Make "Summer Bachelors" There; James R. Dent New Studio Chief

THE Fox Film Studios at the company's home office, 850 Tenth Avenue, New York, will resound next week to the old familiar cries of "lights" and "camera" after two years of idleness. James Dent, appointed Eastern studios manager by Winfield R. Sheehan, general manager, has everything in ship-shape on two stages.

The first picture to be made will be "Summer Bachelors," to be fashioned from the Warner Fabian novel now running serially in McClure's Magazine. Madge Bellamy, who recently returned from a European vacation and went home to Los Angeles, is coming East again to play a featured role. This photoplay, which will be a special on the Fox program, has been entrusted to Allan Dwan, who came over recently from Paramount. The rest of the cast is now being arranged. It is possible Dwan will look to the Fox stock company for his leading players, with character roles to be filled in some instances from the free lance array in New York.

Three other pictures, including "The Music Master," "Bertha, the Sewing Machine Girl," and "One Increasing Purpose," the latter for interiors, probably will follow "Summer Bachelors" on the stages. Outdoor sequences of "One Increasing Purpose" will be made by Director Harry Beaumont in England. He sailed this week with his wife and Bradley King, who will do the scenario, and a staff of cameramen and co-workers.

No definite time has been set as to how long the Eastern Studios will remain open, or, for that matter, if they will be closed again. A number of other pictures may be assigned for production there.

## Karl Freund Added to Fox German Studio Force

JULIUS AUSSENBERG, director of Fox Films in Germany, announced upon his return to Berlin from America recently that Fox production in Germany would be greatly expanded and placed upon a more elaborate basis than in the past, according to Lichtbild-Buehne. Production the last year is understood to have been highly successful, twenty German Fox films having been produced.

The first step in the expansion program to be announced is the engagement of Karl Freund as "Productionsleiter," to take charge of the production activities in association with Hans Tintner.

Freund, who is regarded by many as the most original and creative of cameramen today, was responsible for the camera work and effects on "The Last Laugh," "Variety" and many other important productions. While carrying the official title of cinematographer, he has developed camera work and the technique of cinematic story telling to a point of outstanding importance. His work with the German Fox units in an executive capacity, therefore, is likely to be productive of some highly interesting results.

## Lya De Putti Engaged for "The Duke of Ladies"

The much discussed German film star, Lya De Putti, has been signed by Robert Kane for featured role in "The Duke of Ladies," Ben Lyon's starring vehicle now in the course of production at the Cosmopolitan studio for First National release. The complete cast for the production includes Lois Moran, Ian Keith, Mary Brian, Sam Hardy, Olive Tell, Henry Vibart and Judith Voselli.

## "The Romance of A Million Dollars" a July Release

J. G. Bachmann has listed "The Romance of A Million Dollars" as a July release on his schedule of Preferred Pictures, which calls for the release of approximately one a month. This schedule began on June fifteenth with the release of "Lew Tyler's Wives" and will be continued on July fifteenth, with the production based on Elizabeth DeJean's novel. Tom Terris directed the feature cast, comprised of Glenn Hunter, Alyce Mills, Gaston Glass and Jane Jennings. Arthur Hoerl did the adaptation and the titles are the work of Frederick and Fanny Hatton.

## The "Winning Wallop" Next Fairbanks for Lumas

The third picture of a series of twelve William Fairbanks vehicles that Camera Pictures, Inc., are making for Lumas Film Corporation release will be "The Winning Wallop." Fairbanks, having finished his two previous subjects, "The Mile a Minute Man" and "Through Thick and Thin," has reported at the studio to begin work on his new picture. Production will start soon.

## William Beaudine Will Direct Thomas Meighan

Thomas Meighan's next picture for Paramount, due to an unscheduled change in production plans, will be directed by William Beaudine. The story by Paul Dickey and Emmet Crozier, former Broadway playwright and member of Meighan's story hunting staff, is as yet untitled. Filming will begin at the Eastern studio on July 26th.

## Creighton Hale Signed for Mabel Normand Comedy

Hal Roach has signed Creighton Hale as leading man for Mabel Normand in her second and next comedy for Pathe. Jerome Storm, who is directing, began actual shooting last week on the film. The cast includes Robert Kortman, Jimmie Finlayson, Tyler Brooke, Noah Young, Clarence Geldert, Sid Grossley and Fred Malatesta.

## Carrier Heads "U" Key City Theatres

JAMES A. CARRIER has just been appointed general manager of Universal's chain of exploitation theatres, succeeding Leo Brecher who recently resigned to devote his time to his own chain of theatres. In the interim the management of Universal exploitation theatres was in the hands of F. A. Flader, who will now return to the management of one of the Universal theatres after a short vacation.

Carrier's conduct of the Broadway Strand Theatre in Detroit has been one of the brightest spots in the Universal theatre regime. So consistently successful was he with the management of this house that Laemmle gradually turned to him to investigate other spots which were not as profitable as they should be and his advice was always practical and effective.

## Elman, Bauer, Zimbalist Perform for Vitaphone

IN addition to the Metropolitan Opera stars signed last week to perform and appear before the Vitaphone, namely Giovanni Martinelli, Marion Talley and Anna Case, three more artists have been engaged to put into execution their sublime gifts to be seen and heard in connection with the road show attractions of Warner Bros., "Don Juan" and "The Better 'Ole." The artists in question are Mischa Elman and Efrem Zimbalist, violinists, and Harold Bauer, pianist. It has not been decided what numbers they will render. The scoring and synchronization of the ten reels of the John Barrymore special have already been completed.

To set at ease any doubts as to the effect upon the synchronization in the event of breakage in film Vitaphone officials declare that the film may be patched up and the synchronization easily adjusted to start where the new film begins. The Vitaphone people are also cooperating with the Operators Union in making use of their best men in order to properly launch the new device, which is said to be of such simple operation that it may be learned readily by any operator. These operators are being trained in the Vitaphone School and will be sent out to theatres using the synchronization device until they have trained the theatre's own operators in the use of the system.

## Warners Sign Lloyd Bacon to Long Term Contract

Their option on the services of Lloyd Bacon has been exercised by Warner Bros. and the young director has been signed to a long-term contract. He has just completed "Broken Hearts of Hollywood" from the scenario by Graham Baker, derived from the original story by Raymond L. Schrock and Edward Clark.

Lloyd Bacon is the son of the late Frank Bacon, author of and star in "Lightnin'." He has been a director for only a short time. He first devoted his time exclusively to the direction of one- and two-reel comedies.

## Norma Shearer Vehicle Will Retain Original Title

Though it was announced last week that the Norma Shearer vehicle which Monta Bella directs would bear the title of "Troupers," Metro-Goldwyn-Mayer officials have decided upon further consideration that the original title of "Upstage" has more box office draw and should be retained. To aid in the authenticity of the production players from vaudeville and review theatres have been engaged.

## "The Ace of Cads" Will Have Lois Moran

A role of a principal has been given Lois Moran in the Michael Arlen story starring Adolphe Menjou, "The Ace of Cads." The process of bringing the screen play by Forrest Halsey to the screen will begin July 12th at the Paramount Long Island studio, under the direction of Luther Reed. Alice Joyce will be seen as Miss Moran's mother.

## More Data on Valentino's Cellini Photoplay

Rudolph Valentino's next picture for United Artists, which will be comprised of romantic episodes from the life of Benvenuto Cellini, sculptor, swordsman and profligate of the Sixteenth Century, will not be a picture version of "The Firebrand," the New York stage play. As the play has been considered unsuitable for screen purposes, other episodes from Cellini's adventurous life will be the backbone of the picture. Mme. Fred de Gresac, an authority on Cellini, has been engaged to do the scenario.

## M.-G.-M. Planning Picture of Citizens' Training Camp

A production featuring a citizens' training camp as its background is planned by Metro-Goldwyn-Mayer. The title is yet to be chosen but Charles Ray and Gertrude Olmstead and T. Roy Barnes will be seen as the featured characters. E. H. Griffith will direct from a scenario by E. Richard Schayer and Philip Klein. The first scenes will be shot July 12 at Delmonte, California. Civil and military authorities will co-operate in staging and filming scenes of the picture.

## Oscar Shaw of "Music Box" Signed for "Upstage"

Metro-Goldwyn-Mayer has signed Oscar Shaw to support Norma Shearer in her next starring vehicle, "Upstage." Shaw, for the past two seasons, has been leading man of "The Music Box Review." Monta Bella plans to begin direction this week with Dorothy Phillips, Gwen Lee and Alex Tannenholz, well-known Jewish actor, already selected for the cast.

## Victor Heerman Will Direct Marie Prevost's Next

Victor Heerman has been engaged to direct Marie Prevost's next Metropolitan production, "For Wives Only." The film is an adaptation by Anthony Coldewey of the European stage play, "The Critical Year," by Rudolph Lothar and Hans Bachwitz.

## Groesbeck Sketches for De Mille's Special

THE method of casting from conceptions rendered by the pen of an artist has again been adopted by Cecil B. De Mille who is preparing for his next personally directed production, "The King of Kings."

Dan Sayre Groesbeck will visualize the various characters as Jeanie MacPherson presents them in her story. These sketches, the artist's impression of the appearance of the characters, will be used in fitting players into the various roles of the picture. De Mille endorses this system of casting as an invaluable conception of the appearance and dramatic make-up of the character is conveyed.

William Cowan has been secured by De Mille as assistant. Paul Iribe, art director, is now at work on a setting of the Temple of Jehovah. Jeanie MacPherson is already well along in the preparation of the story and actual production work on the special is expected to start in August.



*Character sketches of "The Volga Boatman" (P. D. C.) drawn by Dan Sayre Groesbeck*

# Exploitation by Showmen for Showmen

## Good Advertising Material is a Vital Factor in the Success or Failure of Motion Pictures—Its Lack Accounts for Many "Artistic Failures"

*BY W. J. MORGAN*
**Sales Manager, Producers Distributing Corp.**

THE reason why some pictures score great hits while others, similar in theme and of apparently equal dramatic merit achieve mediocre success or fail utterly, may be found in that phase of showmanship called exploitation. And by "exploitation" is meant everything in business promotion from free publicity to paid advertisements.

Exploitation is the secret of showmanship and the explanation of success. It is in exploitation that the seeming mystery of "unaccountable" success is solved.

While there are some producers who still insist that the picture alone counts, and some exhibitors who continue to contend that exploitation is of paramount importance, the fact remains that real success depends upon the picture plus exploitation; or exploitation plus picture value, according to the shade of preference in favor of the one or the other.

The theory that certain pictures can achieve great success without the aid of exploitation has resulted in most of the industry's "artistic failures." On the other hand attempts to do business on exploitation alone has aroused the enmity of the press and the disastrous resentment of the public.

There are three kinds of exploitation—good, bad, and useless. The "useless" type of exploitation is that hastily prepared variety which has no direct bearing upon the picture and only results in filling space in newspapers, letter boxes and store windows without arousing any particular interest in the production. "Bad" exploitation is that type which is misleading, unnecessarily exaggerating or which stoops to suggestiveness. All three of these elements are destructive. They arouse resentment either before or after the picture is seen instead of creating a desire to see the picture and promoting, in advance, an appreciation of its points of appeal.

Promoting an appreciation of the points of a picture, in advance of its screening, is the application of psychology to showmanship. This is the most valuable and yet the least understood element in "good" exploitation. It is this element in exploitation that causes that vast difference in box office figures between "satisfactory returns" and a "howling," long run success.

It is one thing to get the public into a theatre and yet another thing to send the audience away as delighted, enthusiastic "boosters"—even though the picture may be "satisfying." To achieve a great success the public must be more than "satisfied." They must be "delighted" and enthused to the "boosting" point. And this condition can be, and is, created in many instances by the psychologic element in exploitation which puts the public in a frame of mind to fully appreciate those subtle points of story or situation which the artistry of the producer has embodied in the production.

This point is forcefully illustrated in many so-called "artistic failures." The more advanced a production may be in theme or treatment, the more it is necessary to prepare the public to appreciate its novelty and subtlety.

Exploitation of this kind is the highest form of showmanship. It is sound, sincere and certain. It is constructive as well as productive in its immediate and lasting results. This sort of exploitation is an art in itself, created by a professon which requires particular ability in ingenuity and foresight; long, intensive study of public relations, and practical experience in showmanship.




*The lobby display at Keith's Palace, Cleveland, for "The Volga Boatman" (P.D.C.), showing how the Groesbeck sketches were enlarged and used as cut-outs*

In the product distributed by Producers Distributing Corporation we have matched production values with the best exploitation service available. In the executive offices in New York and in the De Mille-Metropolitan Studios on the west coast, and over all the territory in between, the personnel of our exploitation force is composed of students of public relations trained and experienced in actual showmanship.

### *Showmen Plan Accessories*

Every publicity story, every poster, every lobby display and every newspaper advertisement in the P. D. C. press sheets is prepared for showmen by showmen. The ability of these men, proved by their current as well as past achievements, is the guiding force that leads the producers and the public over their separate roads to that meeting point—the theatre, where, by the eclaircissement of exploitation, the picture meets with perfect understanding and preconceived appreciation.

Shakespeare's quotation: "There is nothing good or evil but thinking makes it so" may be paraphrased into a showmanship axiom reading: "It matters not what you do but *how* you do it that counts." It is how a thing is done that moulds public impression; and how the exploitation of the De Mille-Metropolitan productions will affect the box office is the constant concern of the P. D. C. exploitation force.

### *Develop Selling Points*

Beginning with the advance publicity in newspapers and magazines, and ending with the posters, adv. cuts and the stories printed in the press sheets for the use of exhibitors, the utmost care is taken to arrange the material so that interest in each picture is aroused on the sound basis of its actual points of appeal. The highlights, the novelty, the theme or the sentiment of each production is played up just as the "selling" points of commercial articles are played up by clever merchants.

To make the campaign for each picture as nearly perfect as possible, the advertising and publicity matter is "dovetailed" in exploiting the selling points of the production they represent. Whenever possible, this "dovetailing" consists of a single illustration or catchline which is used as a sort of trade-mark that links together every poster, lobby display, herald, newspaper advertisement and publicity story. This results in the utmost of cumulative advertising value.

New styles in distinctive advertising copy to make motion picture advertising in the newspapers compare favorably with the best of commercial advertising, are constantly being created for the exhibitors' use. An illustration of really distinctive ad. copy is seen in the advertising matter prepared on the newest Rod La Rocque production, "Gigolo."

### *Poster Display Values*

The posters for the P. D. C. releases, while prepared along the most approved lines, are given color treatments that convey the spirit of the production and whenever possible the illustrations are arranged to permit the fullest scope in cut-out work, window displays, and ballyhoos.

In the publicity stories a style of writing is used that appeals to the intelligent without being "highbrow." They are written in simple words and plain but subtle phrases designed to appeal to the masses and please the cultured. And the publicity stills that are used in the newspapers will be found duplicated on the posters, the ad. copy, and the lobby display so that a perfect tie-up of all the forces is effected when the exploitation campaign prepared by the P. D. C. exploitation-showmen is used by the showmen who exhibit the De Mille-Metropolitan productions and the Al. Christie features.




*Miniature cut-outs, dressed with a silk chemise, have been prepared for dealer-use by the Maiden Fair Co., to advertise lingerie in co-operation with "Up in Mabel's Room" (P.D.C.)*

## Special Music Feature of "Volga Boatman" Showing

Enlarging his orchestra and rendering special music when "The Volga Boatman" played the Rialto, Macon, Ga., proved to be one of the outstanding features of the campaign for this picture arranged by Manager Montague Salmon.

Music stores co-operated with window displays. Also an orthophonic victrola was demonstrated in the theatre lobby.




*Another attractive display at Keith's Palace, Cleveland, using cut-outs from stock paper issued by P. D. C. in connection with "Up In Mabel's Room"*

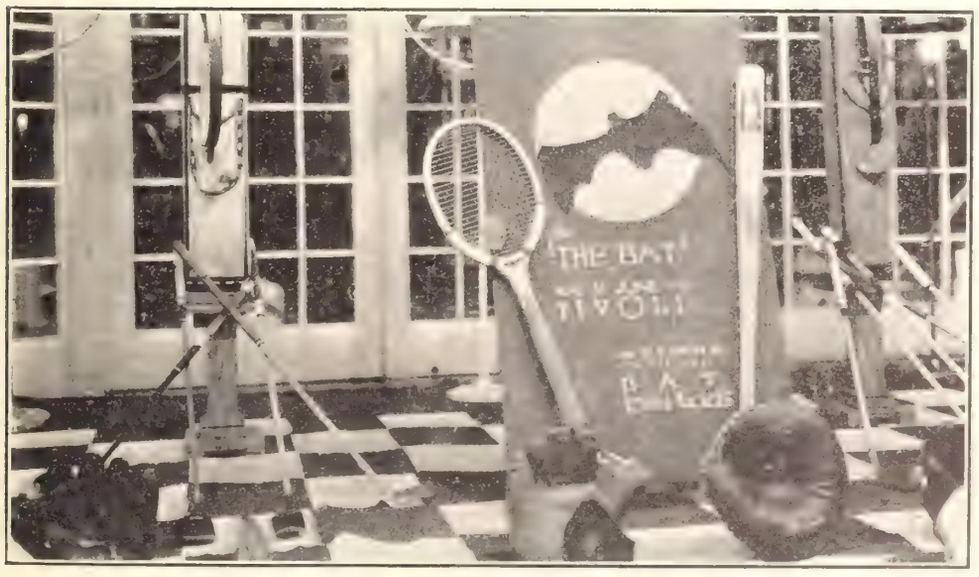
# Store and Theatre Profit by Tie-Up



*C. P. Scates, manager of the Rialto Theatre, Bremerton, Wash., used the float shown above to exploit his showing of Metro-Goldwyn-Mayer's "Beverly of Graustark." The float was entered in the parade held during the State Convention of Veterans of Foreign Wars, held in Bremerton*




*Street ballyhoo for "Brown of Harvard" (M-G-M) arranged by Manager J. E. Hughes of the Imperial Theatre, Alliance, Neb. This street stunt has added effect when used in or near a college town*




*Timely window display used to advertise "The Bat" (United Artists) at the Tivoli Theatre, Chattanooga, Tenn. This display was one of the novel features of the successful campaign arranged by Manager E. R. Rogers*

## Loew's Palace and Merchant Exploit "Kiki" in Memphis

J. SUMMERFIELD, INC., one of the largest department stores in Memphis, and Loew's Palace in that city derived mutual profits from a cooperative campaign centering about the showing of "Kiki." The department store wholeheartedly supported the picture in display advertisements which offered a free ticket to the show with each purchase made at the store during certain hours. Each ticket was good for only one admission, and a check at the theatre revealed that sixty per cent. of all persons presenting such passes at the box office bought one additional ticket.

In addition to the page ad, the store also devoted two windows to displays of "Kiki" dresses and Norma Talmadge pearls; put a "Kiki" card on every counter in the store and placed a "Kiki" herald in every package that left the store for a full week.

The Memphis *Press* carried a "Norma Talmadge Identification Contest" for a week prior to the opening date. Each day a two-column still was carried in the news section of the paper with small prizes offered to the first twenty-five persons correctly guessing the name of the film from which the still was taken. The stills were changed each day and the Memphis *Press* averaged five hundred replies per day.

## Western Word Contest Used For "Chip of Flying U"

The Rivoli Theatre in Oneida, N. Y., used a Western word contest to exploit "Chip of the Flying U," and arranged a tie-up with the *Post-Standard* for this Universal production. This idea described in a Universal press book might be adapted to any Western and prove to be a successful stunt.

Passes were offered to the boys and girls who could identify "rangler," "hog-tied," "cache," "pinto," "Cayuse," and twenty-seven other words of the plains used by the cowboys. The newspaper cooperated with the theatre to the extent of using double-column stories to announce the contest. The boy Western fans were eager to enter the contest because they all pride themselves on their knowledge of range language.

## Arabic Type Theatre for Indianapolis, Ind.

An Arabic type of building has been selected for a new community motion picture theatre at Parker Avenue and East Tenth Street, Indianapolis, Ind., according to an announcement by W. E. Beadle, 1115 North Ewing Street, owner. It will supplant the Orpheum Theatre at 3004 East Tenth Street, which is next door to the site of the new theatre and also owned by Mr. Beadle. The house will have 1,200 seating capacity.

# Thorough "Volga Boatman" Campaign

## Every Medium Used During Los Angeles Run of De Mille Film

ONE of the most thorough exploitation campaigns reported for "The Volga Boatman," was the one employed by the new Carthay Circle Theatre in Los Angeles for their presentation of this De Mille production, which is now in its fifth week at the new playhouse.

Supplementing the book store, music store and department store tie-ups on the special sheet music and the two Victrola records of this song, and the novel, illustrated by scenes from the photoplay, a city-wide tie-up was arranged with the chain of Owl Drug Stores on a special concoction, which was advertised and served as a "Volga Boatman Sundae."

Another store tie-up was made with the radio shops where special one-sheets were displayed announcing radio broadcast programs in which the "Song of the Volga Boatmen" would be sung by leading opera and concert singers. Two quartets and four individual artists sang the song for the radio stunt.

A very attractive lobby was arranged with Russian atmosphere. There was a special box office in the shape of a Russian kiosk and a Victor talking machine played "The Song of the Volga Boatmen." All attendants were dressed in Russian costumes.

## Plan Large Theatre for Wheeling, W. Va.

A motion picture theatre to seat about 3,000 persons and measure 140 by 234 feet is contemplated for Wheeling, W. Va., by John Papulias and Frank Sinclair, of Steubenville.




*Novel clothing store front with its familiar "removal sale" and "fire sale" signs attracted much attention for the showing of "The Cohens and Kellys" (Universal), at the American Theatre, Butte, Mont.*

# Theatre Converted into Clothing Store for "Cohen and Kelly" Feature

OF all the lobby displays reported as part of the exploitation campaigns for the Universal production, "The Cohens and Kellys," that of the American Theatre in Butte, Montana, ranks with the best because of the novelty of this display, which is very appropriate for other theatres playing this picture.

This picture was the last feature to be played in the American Theatre before this house closed for the summer. The lobby described here attracted the attention of every passerby and did much towards making this engagement a record-breaker. The front of the theatre was converted into a regular clothing store entrance, with big board signs on each side of the box office announcing a "removal sale" and a "fire sale." The banner over the box office read, "Main Entrance Cohen's and Kellys." More than a score of boys carried posters and sandwich boards around the street announcing this sale. Additional store atmosphere was created by the dummies placed on either side of the main entrance to the theatre.




*Novel still-boards and a shadow-box featuring the letter "H" were the highlights of the attractive display shown above for "Brown of Harvard" (Metro-Goldwyn-Mayer) at the Imperial Theatre, Asheville, N.C. Arranged by Manager C. B. Stiff*

## F. & M. Muncie Theatre Well Under Way

Fitzpatrick & McElroy, owners of the Strand and Star theatres, Muncie, Ind., have started work on the razing of the old building located at Mulberry and Adams Streets preparatory to the erection of a large new theatre.

The new house will be of the latest design and with a large seating capacity. Motion pictures and vaudeville will make up the program, according to report.

# Studio Briefs

Opportunity having knocked and found admittance, Patricia Avery, former secretary at the M-G-M studio and now member of the stock player list, will enact her first role, that of Enid in Lillian Gish's latest starring vehicle, "Annie Laurie," which John S. Robertson is directing.

A series described as "novel scenic-travelogue comedies" has been started by the Vinci Pictures Corporation, of Philadelphia, under the direction of George A. Cline. Ralph Maglin, the star, is supported by Bee Amann, Mrs. Amelia Costello and Jack Chefe. H. M. Karper assists Cline and handles publicity and advertising, while Jack Lamont is the cameraman. The first of the series has been titled "Hiram's Trip up the Hudson." The second, "Hiram's Trip to the Exposition," is laid around the Philadelphia celebration.

The despicable and villainous role of Schani in "The Wedding March" has been allotted to Matthew Betz, one-time stage player and of recent years portrayer of heavies. Erich von Stroheim, director and author of the tale, will make his return to the screen as an actor. Other names in the list of supporting players are Fay Wray, ZaSu Pitts, Maude George, Dale Fuller, George Fawcett, George Nichols, Cesare Gravina, Hugh Mack and Sid Pracey.

Tom McNamara, cartoonist and comedy constructor for the screen, and Charles Gerson have joined the scenario staff of Metro-Goldwyn-Mayer. Adelaide Heilbron has been signed to write a story and continuity based on "Frisco Sal" from the story by Arthur Alfred Cohn. Edmund Goulding will be the director.

When he has applied his finishing touches to Colleen Moore's "It Must Be Love," Mervyn Le Roy, comedy constructor, will become aide to June Mathis in the filming of "The Masked Woman." His work is attested by "Sally," "Irene" and "Ella Cinders."

Two more additions for the cast of Adolphe Menjou's next Paramount picture, "The Ace of Cads." They are Norman Trevor, who recently finished a role in "Beau Geste," and Philip Sterling, an English actor. Featured in Menjou's support are Alice Joyce and Lois Moran. Luther Reed will direct from Forrest Halsey's screen play.

The latest addition to the writing staff of M-G-M is Joe Lynch. No scenario assignment has been given him as yet.

"The Ramblin' Galoot," a story by Barr Cross, author of "The Bonanza Buckaroo," will be Buddy Roosevelt's next for Associated Exhibitors. Richard Thorpe is now collaborating with Betty Burbridge on the script.

Ex-pugilist Gunboat Smith has been cast for the role of Bert, the street-car conductor, in Herbert Brenon's "The Great Gatsby." This is his first assignment following his contract with Paramount. An interesting clause in the contract reads that Gunboat may not under any circumstances seek to change the appearance of his face in the pursuit of beauty.



Jane Winton, appearing opposite Monte Blue in "Across the Pacific," a Warner picture

The cast of principals for "Tin Hats," M-G-M's production of the story by Edward Sedgwick, will include Conrad Nagel, Claire Windsor, George Cooper, Bert Roach and Tom O'Brien. The author of the story is also the director.

Producer Al Rockett has borrowed Louise Brooks and William Collier, Jr., from Famous Players-Lasky to play two important roles in "The Charleston Kid," his next production for First National. Dorothy Mackaill and Jack Mulhall will have the featured parts. Alfred Santell will direct. It is an adaptation of Gerald Beaumont's story, "Even Stephen."

Robert Agnew and Kathleen Myers have been added to the cast of "The Fourth Commandment," which is being directed for Universal by Emory Johnson. Agnew plays the grown-up son of Belle Bennett and Miss Myers his youthful wife. Others in the cast are Luella Carr, Claire Du Brey, and Wendell Franklin.

Fox Films has signed James Madison, well known comedy constructor of the theatrical world. He will be a member of Director Alfred Green's staff in the picturization of two stage successes, "The Auctioneer" and "Is Zat So?" Madison has supplied such stage celebrities as Al Jolson and Frank Tinney with many of their gags.

In Don Marquis' amusing "The Cruise of the Jasper B," the story of a young man who would out-do Captain Kidd, Rod La Rocque will be directed by James Horne, director of many Douglas MacLean successes including "The Hottentot." Bertram Millhauser will be in charge of the supervision.

## Gorman Plans Series of Six for Independent Market

John Gorman, producer, has organized John Gorman Pictures to produce a series of six pictures for the state rights field. He will write and direct the series. "Home Sweet Home" is announced as the first, to be followed by "A Broadway Drifter," "Morals of Today," "False Hopes," "Black Tears" and "Human Nature." Viola Vale, who played opposite Mary Pickford in "Little Annie Rooney," has been given a three year contract by Gorman.

Productions will be made at the Ideal Film Studios, Culver City, recently taken over by the company. Alterations and improvements are now under way there.

## De Mille Signs Chrisander European Director

Nils Olaf Chrisander, European director and former director-general of the Deutsche-Bioscope, unit of UFA, has been signed to a long term contract by Cecil B. De Mille. No announcement has yet been made concerning his first directorial work. Chrisander was an actor before entering the directorial field and appeared with Pola Negri in several Berlin productions. He produced several pictures, among them "The Death Mask," "The Vow of Chastity" and "White Roses of Ravensberg."

## Natalie Kingston Linked to First National Contract

A long-term contract with First National has been allotted Natalie Kingston. She will play the feminine lead opposite Milton Sills in his forthcoming production tentatively called "Men of the Dawn." Miss Kingston gained fame as a dancer for a season with the Winter Garden of New York and a Fachon and Marco attraction on the West Coast. A year and a half in Sennett productions, roles with Harry Langdon, Bebe Daniels, Betty Bronson and Ray Griffith are to her credit.

## Tiffany Productions Signs Jacqueline Logan

Tiffany Productions, Inc., has signed Jacqueline Logan to play the leading role in "One Hour of Love," already in production with Robert Florey directing. The story was suggested by "The Broken Gate," by Emerson Hough. The continuity is by Sarah Mason.

"College Days," by A. P. Younger, and "Fools of Fashion," suggested by the George Randolph Chester novel, "The Other Woman," are also in the course of production.

## Sennett Predicts Concerning Johnny Burke

In the opinion of Mack Sennett, veteran comedy producer, Johnny Burke, his latest recruit from vaudeville, will prove as good as any of the other stars who have been under his tutelage. Burke has finished his first of a series of army pictures. He was directed by Eddie Cline. In support are Ruth Taylor and William McCall.

# Snowed

## *with* Allene Ray *and* Walter

This serial stands out like a lighthouse on any bill in any house.

A mystery as deep as the ocean!

It's just as big as "Into the Net" and "The Green Archer."

It was written, directed and produced by the same people as "The Green Archer," and has the same stars.

*Written by* FRANK LEON SMITH *Directed by* SPENCER BENNET



# In

## Miller ‘‘



Pathéserial

TRADE MARK

# Short Subjects and Serials



Moments both dangerous and exciting are depicted in these stills of "Snowed In," the Pathe serial

## Sterns List Four for July

### Schedule Includes Two Reel Films From Buster Brown and Edna Marian

THE Stern Brothers have selected four two-reel comedies for release through Universal during the month of July. These include one of the "Buster Brown" series, two starring Edna Marian and one from Wanda Wiley.

"Buster's Orphan Party" is the title of the fun film starring Arthur Trimble, Doreen Turner and Pete, the dog. The action revolves around the pranks and mix-ups incidental to a party which "Buster" throws for a bunch of orphans during the absence of his parents. Gus Meiss directed.

"Dare Devil Daisy" and "His Girl Friend" are the titles of the two comedies in which Edna Marian is starred. In the first mentioned Edna is one of a pair of young lovers who are continually getting into trouble with a freckle faced brother as the troublemaker. Matty Kemp plays the role of the fiance.

In "His Girl Friend," Edna has the role of a popular young debutante with a wealthy father. Earl McCarthy, who appears as Edna's boy friend, is not liked by the father, who forbids him to call on Edna. Most of the action is built around the various means employed by the suitor to gain entrance to Edna's home. Francis Corby directed both comedies.

"A Thrilling Romance" is the title of a Wanda Wiley comedy, in which the star plays the role of a penniless young writer alone in a big city. She develops a romance with a taxi driver, played by Earl McCarthy, and from then on they become involved in a series of break-neck escapes in trying to elude motorcycle cops.

## Christies Start Girl Contest

### Tie-Up Arranged With "Film Fun" to Get Leading Lady for Billy Dooley

THE August issue of *Film Fun*, a national magazine, carries an announcement of a contest arranged with the Christie Studios for the purpose of selecting a leading lady for Billy Dooley to appear in the new Educational Billy Dooley series of two reel comedies. The contest is now under way and will close September 1.

Any girl, over five years of age is eligible to enter. All that is necessary is a photograph. Funny features, funny posture and funny costume are the points on which contestants will be judged.

The winner of the Film Fun-ny Girl Contest, as it is known, will be sent to the Christie Studios, there to appear in Billy Dooley comedies at a guaranteed salary of $100 per week for four weeks. In addition, she will have her expenses paid from her home to the Coast, and transportation will be provided for her return trip if she should fail to be retained after the trial period.

Al Christie and the Editor of *Film Fun* will select the winner with the aid of an advisory board consisting of Billy Dooley, Milt Gross, cartoonist, Harold T. Webster, N. Y. *World* cartoonist, Percy Crosby, creator of Skippy, Norman Anthony, Editor of Judge, Don Herold, humorist and comic artist Homer Croy, author and humorist, and Berton Braley, rhymester and humorist.

The Christies plan to carry the girl to stardom if she makes good.

## Madelaine Hurlock Remains in Pathecomedies

Rumors to the effect that Madelaine Hurlock was soon to desert comedy for drama were set at naught when the Mack Sennett brunette attached her signature to a long term contract. The present contract will expire in July. Plans are under way for her next appearance in an Eddie Cline directed comedy with the slapstick artists Billy Bevan, Vernon Dent, Barbara Tennant, Nat Carr, Bud Ross, Sunshine Hart, William S. Blystone, Andy Clyde and Louise Carver.

## Larry Semon to Direct Alice Day Comedies for Sennett

Mack Sennett has signed Larry Semon, for ten years one of the screen's foremost comedians, to direct Alice Day and Eddie Quillan in a series of romantic comedies.



Comedy dribbles from the Educational film farce, "Mister Wife"

# Chase Comedy Tops Pathe List

## Schedule for July 18 Includes One Reel Roach Comedy and News Releases

"MIGHTY LIKE A MOOSE," Charles Chase's latest two-reel comedy, produced by Hal Roach, and the other releases for the week are: "It's a Gift," a single-reel Hal Roach comedy reissue with Snub Pollard; Chapter Number 3 of the Patheserial, "Snowed In," "Pirates Bold," one of Æsop's Film Fables; Pathe Review Number 29; Topics of the Day Number 29, and two issues of Pathe News.

"Mighty Like a Moose" has a supporting cast including Vivien Oakland, Ann Howe (the Radio Girl), Charles Clary, Gale Henry, Malcolm Denny and Buddy (dog actor). The story: Hubby's teeth are "Mighty Like a Moose"—plentiful and portruding, wifie's nose just misses by a fraction the pelican's beak and they save steadily and stealthily until a day dawns when the plastic surgeon takes their money, together with the extra teeth and the few extra inches of nose, and they find themselves alone with normal faces for the first time in their lives. Of course, neither recognizes the other and they enter into an exciting liaison. Leo McCarey, directed.

"The Coming of Redfield" is the title of the third chapter of the Patheserial, "Snowed In," co-starring Allene Ray and Walter Miller. Spencer Bennet directed the production from the scenario by Frank Leon Smith.

Pathe Review Number 29 presents, "Little Ships"; how a master workman makes them; "First Flights": Some incidents in the life of a stork; and "Old Heidelberg: Pathecolor scenes of a medieval town in modern Germany. "Pirates Bold," the latest release of the Æsop's Film Fables series is a typical Paul Terry creation wherein the cartoon characters appear in their own version of a "Treasure Island" type of tale. Topics of the Day Number 29 offers the latest quips and jokes from the press of the world. Two last minute issues of Pathe News complete the Pathe Short feature schedule for the week of July 18th.

# Resume of Current News Weeklies

KINOGRAMS NO. 5201: Newport—Harry Payne Whitney's *Vanitie* wins big schooner race in heavy sea; Washington—President Coolidge gives out medals to youths and teachers who won Sesquicentennial awards for heroism; Chicago—"Dutch" Bauman wins twenty-mile race on dirt track and braves dust clouds; Jacksonville, Fla.—Government employs novel machine to clear rivers of hyacinths that block traffic; Philadelphia—Marines dedicate reproduction of their recruiting depot with impressive ceremonies; Chicago—Exclusive pictures of Sammy Mandel, new lightweight champion, and Rocky Kansas, the defeated title holder; Philadelphia—142 dancers and musicians from Bavaria arrive to entertain Sesquicentennial visitors with native dances; Avon, Conn.—Exclusive pictures of the Bay State Circuit opening and $10,000 trot won by Subpoena; Philadelphia—Dream of more than a century is realized as great Delaware bridge is opened.

KINOGRAMS NO. 5202: Philadelphia—President visits Sesquicentennial and raps those who would radically change Constitution: New York—Amundsen leaves for Norway and is given big sendoff by Byrd and Ellsworth; Atlantic City—National marble championship is captured by eleven-year-old Willis Harper, of Bevier, Ky., over Dan Gore, of Springfield, Mass.; Paris—M. Briand, the Premier, marshals his forces as new French Cabinet holds first meeting; Washington—President names F. Trubee Davison as new army aviation chief; New York—Bobby Jones returns from Europe after defeating England's golf champions and is given tremendous welcome; Fort Sheridan, Ill.—U. S. Cavalry riders give daring exhibition of skill in the saddle; Boston—Air mail service between Boston and New York is inaugurated when three aeroplanes start with 1,500 pounds of mail.

FOX NEWS, VOL. 79: Poughkeepsie, N. Y.—University of Washington eight triumphs over seven rivals in four-mile rowing race; England—Queen Mary of England gives medals to past and present tennis champs; Oregon—On the lakes at Klamath pelicans raise their young in perfect security; Solomons, Md.—Sixth annual workboat regatta on Chesapeake Bay brings out a score of schooners for race; New York City—Stars of theatrical world hold field day for United Jewish campaign at Polo Grounds; St. Louis—Greater St. Louis Exposition grounds dedicated; Pittsburgh, Pa.—Volley ball team start on trip to West Indies; Philadelphia, Pa.—Shriners dedicate their "Palace of Baby Smiles"; Philadelphia—Secretary Hoover sees launching of the "Malolo"; London—100,000 women march in campaign to bring end to all war; Lakewood, N. J.—A day with Archie Saki, motorcycle expert; Merced, Cal.—Great Exchequer Dam is completed; Paris—Biggest throng in history of French racing goes to Auteuil as season starts.

FOX NEWS, VOL. 7, NO. 80: Paris, France—France gets first view of Mrs. Whitney's sculpture commemorating landing of U. S. troops in Europe; Seattle, Wash.—Returning from the Pole, Amundsen and his aid, Ellsworth, welcomed; Algodommes, Mexico—Rock trains are rushed to Colorado River levees to stem flood; The Rockies—Cool heights beckon to you to forget cares of the busy world; Eguzon, France—Largest dam in Europe nears completion; Philadelphia, Pa.—Governors Pinchot and Moore dedicate the new Camden bridge; Marietta, Ga.—Blue and gray veterans hold a reunion on 62nd anniversary of battle of Kennesaw Mountain; Philadelphia, Pa.—Replica of Tun Tavern is opened at the sesquicentennial; Buffalo, N.Y.—Taps sound for Fort Porter, to pass with coming of bridge; St. Louis, Mo.—Visiting Cardinals attend consecration of the new $7,000,000 cathedral; Newport, R.I.—Whitney's *Vanitie* beats Vanderbilt's *Vagrant;* Hamble, England—Britain tests "autogyro" or "windmill" airplane; New York City—Dance teachers of U. S. in convention decide the Charleston is acrobatic; Fort Clark, Tex.—Brig.-Gen. Eltinge leads Troop A, Fifth Cavalry, in daring open-country run.

PATHE NEWS NO. 55: Washington, D.C.—Plans greatest dry drive to halt rum flow; Le Bourget, France—Begin second lap of 27-day dash around world; Manila, P. I.—Intrepid Spanish fliers end 11,000-mile flight; Seattle, Wash.—Amundsen arrives in U. S. after North Pole flight; Calcutta, India—Brave race riot danger to observe religious rites; Newport, R.I.—Schooner *Vanitie* sails to victory in long ocean race; Washington, D.C.—Biggest bathing beauties believe in—bathing; Isle of Man, England—Motorcyclists show great skill in unique race; Los Angeles, Cal.—Climbs ladder from speeding auto to plane; Charleston, S.C.—Honor heroic memory of Fort Moultrie; Valley City, N.D.—Shriners make pilgrimage to western North Dakota:—Fort Porter, N. Y.—Surrender historic fort to modern enterprise; Moline, Ill.—Crown Prince of Sweden visits Tri-Cities; Grand Rapids, Mich.—Burn antiquated street cars; New Orleans, La.—Blue crew sweeps to victory in Pontchartrain club race; Philadelphia, Pa.—North Pole fliers welcomed to Sesqui City.

PATHE NEWS NO. 56: St. Anne's, England—Bobby Jones plays great game to win British Open Golf Championship; Los Angeles, Cal.—He took off weight and put on height; Washington, D.C.—Sixty-ninth Congress ends first session; Santorin, Greece—Great volcano erupts after 50 years of calm; New York City—Royal welcome given conquering golf hero; New York City—Record crowds swarm beaches as summer season gets under way; Philadelphia, Pa.—President attends Independence celebration at Sesquicentennial Exposition; Philadelphia, Pa.—Dedicate new Shriner's hospital for crippled children; Hutchinson, Kan.—Honor Harding's memory; New York City—Motormen and switchmen strike on I.R.T. subway.

INTERNATIONAL NEWS NO. 54: Philadelphia, Pa.,-Camden, N.J.—$40,000,000 bridge opened with spectacular rush; Hang chow, China—Bird "fishermen" help feed hungry Chinese; Hardin, Mont.—Indians bury hatchet on Custer battlefield; Washington, D. C.—President presents 150 medals for deeds of heroism and self-sacrifice; New York City—Captain H. M. Berry, who will fly from New York to Paris with Captain Fonck of France; Boston, Mass.—Hot spell arrives at the zoo; Minneapolis, Minn.—Minnesota greets Royal visitors from Sweden; St. Louis, Mo.—Papal Legate consecrates new St. Louis cathedral; Colorado Springs, Colo.—Movie camera reveals subterranean wonders; Seoul, Korea—Korea's last emperor takes his final journey; Pinerolo, Italy—Italy's Crown Prince sees famous cavalry school in thrilling graduation tests.

INTERNATIONAL NEWS NO. 55: New York City—Bobby Jones, King of Golf, home with British title; Coney Island, N.Y.—Famous jumping horse tries for new high record; Bangkok, Siam—Dazzling pageant marks passing of Siam's King; Nome, Alaska—Arctic flappers open summer sport season; Pacific Ocean—"Invader" triumphs in trans-Pacific yacht race; Los Angeles, Cal.—Learn jungle secrets in menagerie classroom; Shanghai, China—Fire horses disperse Chinese rioters; Philadelphia, Pa.—Loyalty urged by Coolidge opening Sesqui centennial.

## Dave Fleischer Finishing Fifth "Carrie" Comedy

Dave Fleischer, director of the Ko-Ko cartoons for Red Seal, is now finishing the fifth "Carrie of the Chorus" comedy at the Park Avenue studio in New York City. Red Seal will handle the distribution of the series for early Fall release. There will be thirteen in number.

## Title of Gene Tunney Pathe Serial Selected

The title for Gene Tunney's Pathe Serial now being made on the West Coast has been definitely decided upon as "The Fighting Marine." J. E. Storey, assistant general manager for Pathe, is personally supervising the production.

## Leo Maloney Selects Own Leading Lady

Leo Maloney has selected Josephine Hill to play the part of Edith Oaks in his new Western feature for Pathe, "The High Hand."

# Opinions on Current Productions

## "Mighty Like a Moose"
### (Hal Roach-Pathe—Two Reels)
*(Reviewed by Joseph Shea)*

THIS is a hilarious comedy of married life with some of the funniest situations ever seen in a short feature. Charley Chase will delight all his followers with his work in this picture. The basic idea concerns hubby's teeth, which are as protruding as those of a moose, and his wife's nose which closely resembles that of a pelican. They save steadily until they can visit the plastic surgeon, but fail to tell each other of their decision. It so happens that the wife has her nose reshaped and the husband has his teeth fixed on the same day. Their appearances are so changed that they do not recognize each other and they flirt upon their first meeting. From then on the fun is fast and bright. Their pictures appear in the papers following a raid upon the party they attended. Their antics to prevent each other learning of their indiscretion are laughable. There is much of the door-slamming type of comedy here, but the majority of the gags are sufficiently novel to draw many laughs.

THE CAST

Charley Chase, Vivien Oakland, Ann Howe, Charles Clary, Gale Henry, Malcolm Denny. Directed by Leo McCarey.

*Summary*—Up to the average Hal Roach comedy and well suited to the majority of houses.

## "A Lickpenny Lover"
### (Fox—Two Reels)
*(Reviewed by Joseph Shea)*

ALTHOUGH this is supposed to be the jazz version of one of O. Henry's short stories, it seems not unlike many other comedies in which a maddened chef runs amuck in the kitchen. It provides very pleasant fun, but has few hilarious moments to stamp it as an unusual comedy. The action takes place in a hotel where there is a hard-boiled manager and a man-mountain of a chef. This chef takes a dislike to the society boy, who is forced to work out his board bill in the kitchen. The manager fires the chef, who immediately runs amuck and chases the manager and his new assistant all over the hotel. During these pleasantries the boy's sweetheart arrives with a party of friends and she thinks that he is the new manager. Many embarrassing situations are turned into laughable moments here until the boy's father arrives and saves the situation by announcing that he has bought the hotel and that his son is now the manager. This eliminates both the old manager and the cook, and the girl accepts her present manager-lover.




THE CAST

Hallam Cooley, Gladys McConnell, William E. Lawrence, Arthur Housman, Frank Beal, Scott Seaton, Percy Challenger, Nora Cecil. Directed by Bunny Dull.

*Summary*—Fairly entertaining comedy suited to majority of houses.

## "A Sea Dog's Tale"
### (Mack Sennett-Pathe—Two Reels)
*(Reviewed by Joseph Shea)*

BILLY BEVAN, supported by a very good cast, manages to corral many laughs in this comedy which is of the familiar South Seas Island type. Many amusing situations and numerous new gags give it the stamp of originality that should find favor with every audience. Billy is being married to his landlady and automatically becoming a non-paying guest for life, when he is kidnapped by agents of the king of one of the South Sea isles. The daughter of this ruler had fallen in love with Billy's picture in a magazine. Upon arriving on the island Billy teaches the king the sport of boomerang throwing and wins the daughter's hand. In the meantime the deserted bride appears on the scene and chases the husband in a hydroplane. Then follows some trick photography which pictures Billy living under water to escape his wife.

THE CAST

Billy Bevan, Madeline Hurlock, Vernon Dent, Andy Clyde.

*Summary*—Good comedy for all houses. Nothing original about type of story but cast gets many laughs by their good work in amusing situations.

## "Who's My Wife?"
### (Educational—Two Reels)
*(Reviewed by Raymond Ganly)*

HERE'S a comedy that is genuinely good, can stand on its own two feet and will guarantee any number of laughs. It is crammed full of humor of the spiffy sort and it breezes along at a rapid rate. The cast does better work than is generally seen in comedies and whether it is due to Director Stephen Roberts or the fact that it is a Jack White Production, it displays calibre and excellent quality. The supporting cast does better work than the star, Lige Conley. The jealous husband, the two flustered wives and a drunken busybody are the real principals. The meat of the story is an elopement, the pursuit of an angry father and a mixup of wives at the Honeymoon Hotel where the love birds have flown. The many and varied things that happen at that hotel will not soon be forgotten. A short like this one is ofttimes better than the feature. Book it by all means as it's above the ordinary.

THE CAST

Lige Conley, Estelle Bradley, Zelma O'Neal, Eddie Boland, Otto Fries and Clem Beauchamp.

## "Peeking at the Planets"
### (Educational—One Reel)

PLANETS in any form whatsoever do not make up the bulk of this latest of the Hodge Podge series. As a matter of fact, it is just at the beginning of the film that we see anything at all that resembles our celestial firmament and then, like a ghost, it vanishes away. The chief topic of the film is the beauties of Sweden, and we may consider ourselves well repaid for the substitution with the scenic grandeur of that country. Natural color enters here and the soft tints and harmonious blending are a treat to the eye. The best of Sweden's assets, customs and beauty spots, fields of waving grain, wedding parties and waterfalls, roaring rivers, canals and stately cathedrals, are unfolded in pleasing succession. A peachy sort of film—one that will make up for any bad spots on your program.—RAYMOND GANLY.

## Pathe Review No. 29
### (Pathe—One Reel)

THE latest issue of Pathe Review presents "Little Ships": How a master workman makes them; "First Flights": Some incidents in the life of a stork; and "Old Heidelberg": Pathecolor scenes of a medieval town in modern Germany. The first part of this reel shows the method of fashioning ship models and follows the making of a whaling model. "First Flights" is one of the most interesting subjects ever shown in a Pathe Review. The wind-blown nest of a stork atop a chimney is photographed for the first time and the life of four baby storks is followed until they take their first flight away from the nest. The modern city of "Old Heidelberg" and the ruins of the famous castle, a relic of the days of knighthood, is presented in Pathecolor. This is an excellent review.—JOSEPH SHEA.

## "Dancing Around the World"
### (Fox Variety—One Reel)

THIS is a dancing age and in this interesting Fox reel we are shown that as one travels around the world there is one great universal language—dancing. Pretty Spanish maidens vie with the mam'selles of France, the signoras of Italy, the colleens of Ireland and the athletic girls of Sweden. The wild steps of the Congo are contrasted with those of the favorite dances in the harems of Algiers. Included in this journey are the snake dances, minuets, the Waikiki beach steps and the Devil dances of the Orient. The camera follows dancers from caves to roof tops, from country to country and from custom to custom. This reel should be well received in every type of theatre.—JOSEPH SHEA.

## "It's a Gift"
### (Hal Roach-Pathe—One Reel)

THIS single reel reissue, with Snub Pollard in the role of an inventor, is one of the funniest pictures in which this popular comedian ever appeared. The opening scenes discover the inventor in bed surrounded by many labor-saving devices built like those popular conceptions of Rube Goldberg. The task of dressing and breakfasting is accomplished by pulling certain cords attached to intricate devices. The trip to the office of an oil company, where Pollard is to demonstrate his new gasoline substitute, is accomplished by using a toy automobile and a large magnet. Arriving at his destination he proves the power of his discovery by blowing up a dozen cars and distributing their owners over the landscape. A medley of slaptick and hilarious gags that should please everyone.—JOSEPH SHEA.

## "Are Crooks Dishonest?"
### (Pathe—One Reel)

THIS is another of the series of Harold Lloyd reissues in which Harry Pollard and Bebe Daniels support this popular star. In this story Harold and Pollard are fake jewelry salesmen and they are doing a thriving business fleecing suckers by the old lost-ring game when they meet up with Bebe in the role of a fake medium. Bebe plants her purse near the representatives of the Phoney Jewelry Co., and upon this evidence demands all the money they won from the previous victims. It is a fast-moving reel of slapstick sufficiently funny to please all the followers of the star and the featured players.—JOSEPH SHEA.

# Sunny Side Up

*Romantic Comedy Should Have Been Brighter*

**(Reviewed by Laurence Reid)**

THE chance was present in this picture to make capital of its underlying note of pathos, but everything has been pointed in emphasizing the comedy. And this element is much overdone. The director has permitted Vera Reynolds several close-ups in which she makes faces—and again the impression is gathered that she is allowed to ad lib her comedy moments. The result builds tardy action—and the incident which should have been spontaneous loses its sparkle.

There is a first rate idea of the good-natured girl who is lifted out of a pickle factory, but it hasn't been made the most of here. Scenes are given up to some childish by-play between the fair pickler and her German boss. Then 'long comes Prince Charming in the guise of a theatrical producer, who, upon discovering her sense of humor, engages her for his girl-and-music show. The pathos should have balanced the comedy—but it is lost because the heroine is represented as quite self-satisfied with her personality.

Miss Reynolds shows a lot of promise, but she needs more experience with characterizations.

*The Cast: Vera Reynolds, Edmund Burns, George K. Arthur, ZaSu Pitts, Ethel Clayton, Louis Natheaux, Sally Rand, Jocelyn Lee, Majel Coleman. Director, Donald Crisp.*

**THEME.** Comedy-drama of a girl lifted from her environment through her sunny disposition and her ability to make the most of her personality.

**PRODUCTION HIGHLIGHTS.** George Arthur's comedy moments. The scene at the theatre. The incident of the panic. The love interest. The episode where jealous wife scorns heroine. The settings.

**EXPLOITATION ANGLES.** Feature as comedy-drama of girl who wins out through her sunny disposition—stressing fact that film is adapted from the novel, "Sunny Ducrow." Play up cast. Title affords teaser possibilities.

**DRAWING POWER.** Suitable for houses catering to steady film-goers—or in other words the houses catering to daily change of program.

*Produced by De Mille Pictures Corp. Released by Producers Distributing Corp.*
*Length, seven reels. Released July, 1926.*



*Scenes from "Then Came the Woman," the first American Cinema Association Production to be reviewed in these columns*



*"Senor Daredevil" is the name of Ken Maynard's first First National Western*

# Born to the West

*Action Enough in This Wild Western*

**(Reviewed by Laurence Reid)**

HERE is a Zane Grey story which has enough action crammed into its six reels to supply a serial. There is something doing most every minute—and it all goes under the head of heavy heroics. The plot covers a time lapse as well as considerable acreage. It starts with the battle of the boys at a district school-house—and later brings the youngsters on the war-path when they have reached maturity. The idea concerns a girl who goes out of the life of the hero when he takes to the saddle and the open road and who returns to him when he saves her from the unhealthy influence of his deadly enemy.

There's your story—a story interspersed with a gold strike in Eureka, Nevada—and plenty of honky tonk high jinks to provide the action and suspense. The hero rides likes the wind and owns two quick trigger fingers—and, moreover, he rolls his own. He always bobs up to rescue his comic friend, played with a fine sense of humorous characterization by Raymond Hatton.

*The Cast: Jack Holt, Margaret Morris, Raymond Hatton, Arlette Marchal, George Siegmann, Bruce Gordon, William A. Carroll, Tom Kennedy, Richard Neill, Edith Yorke, E. Allyn Warren, Billy Aber, Jean Johnson, Joe Butterworth. Director, John Waters.*

**THEME:** Western melodrama revolving around a feud between two boys over the heart of a girl. The feud is settled by the more heroic when they reach maturity.

**PRODUCTION HIGHLIGHTS.** The fight at the school-house. The hero's many rescues. The comedy by Raymond Hatton. The saloon episodes. The gun fight. The horsemanship of Holt. The atmosphere.

**EXPLOITATION ANGLES.** The title is a winner and should attract all lovers of outdoor pictures. Play up author and emphasize its crackling action. Star has a following. So has Hatton. Feature them.

**DRAWING POWER.** Should get over with all action lovers. Suitable for all theatres catering to westerns.

*Produced and distributed by Famous Players.*
*Length, six reels. Released June, 1926.*

# Senor Daredevil

*Western Heroics on a Lavish Scale*

(Reviewed by Thomas C. Kennedy)

KEN MAYNARD'S bow as a First National star is an auspicious one. Surrounded by the pomp and circumstance of a rather lavish production, he appears to decided advantage, contributing a performance which shows him worthy of the recognition which First National has given him in signing him as a star and paving the way to a greater prominence by means of a high-pressure publicity campaign.

Maynard's fine appearance, his athletic physique, his daring and expert horsemanship, give him every qualification to register as a popular screen personality in the Western heroic roles. Tarzan, a wonderfully well trained horse, is an important aid to the star. The horse works as smoothly before the camera as any trained animal we have seen in pictures.

As to "Senor Daredevil" itself, this is a picture endowed with fine production values and strong in audience appeal. The plot follows a simple formula. It is weak in motivation but there is dramatic punch to its effects and the action holds up wonderfully well.

*The Cast: Ken Maynard, Dorothy Devore, George Nichols, Josef Swickard, J. P. McGowan, Sheldon Lewis, Buck Black, Billy Franey, Tarzan. Author, Marion Jackson. Director, Al Rogell.*

**THEME.** Western delodrama involving a young daredevil's exploits in defeating bandits who cut off a mining town from supplies, hoping thus to acquire the rich claims there.

**PRODUCTION HIGHLIGHTS.** The climax in which the wagon-train speeds toward Goldstrike—filled with spectacular effects and visual appeal.

**EXPLOITATION ANGLES.** Build campaign around star, featuring his expert horsemanship and his wonderfully trained mount.

**DRAWING POWER.** Unquestionably a big card for the houses specializing in Westerns. Has entertainment qualities sufficient to give it unusual general appeal.

*Produced and distributed by First National. Length, 6,402 feet. Released August 1, 1926.*



*Tension spots in "Born to the West," a Paramount picture*



*Highlights from "Sunny Side Up," a Producers Distributing Corporation release*

# Then Came The Woman

*(Weak Romance of the North Woods)*

(Reviewed by Joseph Shea)

IN its present construction this photoplay hardly merits more than the classification of a mediocre production. Most of the titles should be rewritten and a little judicious cutting would snap up the action to a great extent. This would overcome some of the defects of very poor story material to begin with. However, the picture is well directed, well cast, contains some good photography and presents a very realistic forest fire.

The story deals with the bond of friendship between a lumber king and the boy he has befriended and saved from a jail sentence. The lumberman invites the sister of an old pal to visit his home. When the boy meets the girl it is a case of love at first sight although the older man has been in love with the girl for years. When the young couple ride to town for a birthday gift for their benefactor, he believes them to be eloping and follows. The boy and girl are caught in a sudden forest fire and lose their way. It is only after heroic fighting that the lumberman manages to get them safely out of the woods.

*The Cast: Frank Mayo, Cullen Landis, Mildred Ryan, Blanche Craig, Tom Maguire. Author, David Hartford. Director, David Hartford.*

**THEME.** North Woods drama. The arrival of the girl the older man loves causes a break in the bond of friendship between the lumberman and the youth he has befriended. The lumber king saves them from a forest fire and sacrifices his own happiness.

**PRODUCTION HIGHLIGHTS.** The photography in the North Woods. The action shots in the forest fire. The cast with Frank Mayo and Cullen Landis.

**EXPLOITATION.** Play up the locale of the story, the great forest fire and the popularity of the leading players.

**DRAWING POWER.** Alright for all middle class houses.

*Produced by David Hartford Productions. Distributed by American Cinema Association. Length, 6,805 feet. Release*

# THE CHECK-UP

## *Weekly Edition of Exhibitors' Box Office Reports*

Productions listed are new pictures on which reports were not available previously.

KEY—The first column following the name of the feature represents the number of managers that have reported the picture as "Poor." The second column gives the number who considered it "Fair"; the third the number who considered it "Good"; and the fourth column, those who considered it "Big."

The fifth column is a percentage giving the average rating on that feature, obtained by the following method: A report of "Poor" is rated at 20%; one of "Fair," 40%; "Good," 70%; and "Big," 100%. The percentage rating of all of these reports on one picture are then added together and divided by the number of reports, giving the average percentage—a figure which represents the consensus of opinion on that picture. In this way exceptional cases, reports which might be taken alone, and such individual differences of opinion are averaged up.

For ratings on current and older releases see MOTION PICTURE NEWS—first issue of each month.

| Title of Picture | Reporting Poor | Reporting Fair | Reporting Good | Reporting Big | % Value | Length |
|---|---|---|---|---|---|---|
| **FAMOUS PLAYERS** | | | | | | |
| Blind Goddess, The | — | 1 | 7 | 1 | 70 | 7,249 Ft. |
| Crown of Lies, The | — | 4 | 5 | — | 57 | 5,020 Ft. |
| Desert Gold | — | 3 | 10 | 1 | 66 | 6,900 Ft. |
| Lucky Lady, The | — | 3 | 3 | — | 55 | 5,942 Ft. |
| Palm Beach Girl, The | — | 1 | 4 | — | 64 | 6,918 Ft. |
| Runaway, The | — | 4 | 2 | — | 50 | 6,271 Ft. |
| That's My Baby | — | 2 | 9 | 1 | 68 | 6,805 Ft. |
| Wet Paint | 1 | — | 7 | — | 64 | 5,109 Ft. |
| **FILM BOOKING OFFICES** | | | | | | |
| Born to Battle | — | — | 10 | — | 70 | 5,100 Ft. |
| Hands Across the Border | — | — | 5 | — | 70 | 5,267 Ft. |
| **FIRST NATIONAL** | | | | | | |
| Kiki | — | 3 | 6 | 3 | 70 | 8,299 Ft. |
| Mademoiselle Modiste | — | 1 | 14 | 1 | 73 | 6,230 Ft. |
| Old Loves and New | — | 2 | 3 | — | 58 | 7,432 Ft. |
| Sweet Daddies | — | — | 5 | — | 70 | 6,562 Ft. |
| Wilderness Woman, The | — | 1 | 4 | 1 | 70 | 7,533 Ft. |
| **FOX** | | | | | | |
| Fighting Buckaroo, The | — | 3 | 4 | — | 57 | 5,096 Ft. |
| Rustling for Cupid | — | — | 5 | — | 70 | 4,835 Ft. |
| Sandy | — | 6 | 10 | 1 | 61 | 7,850 Ft. |
| Tony Runs Wild | — | 1 | 4 | 1 | 70 | 5,477 Ft. |

| Title of Picture | Reporting Poor | Reporting Fair | Reporting Good | Reporting Big | % Value | Length |
|---|---|---|---|---|---|---|
| **METRO-GOLDWYN-MAYER** | | | | | | |
| Barrier, The | — | 1 | 12 | 1 | 70 | 6,480 Ft. |
| Beverly of Graustark | — | 2 | 19 | 1 | 69 | 6,977 Ft. |
| Brown of Harvard | — | — | 8 | 7 | 84 | 7,600 Ft. |
| Exquisite Sinner, The | — | 6 | 5 | — | 54 | 5,844 Ft. |
| Mike | — | 6 | 19 | 6 | 70 | 6,755 Ft. |
| Monte Carlo | 1 | 5 | 6 | — | 53 | 6,512 Ft. |
| **PROD. DIST. CORP.** | | | | | | |
| Paris at Midnight | — | — | 5 | 1 | 75 | 6,995 Ft. |
| Red Dice | — | — | 8 | — | 70 | 6 Reels |
| Volga Boatman, The | — | — | 3 | 3 | 85 | 10,050 Ft. |
| **UNITED ARTISTS** | | | | | | |
| Bat, The | — | 1 | 4 | 2 | 74 | 8,219 Ft. |
| Partners Again | — | 3 | 5 | — | 59 | 5,562 Ft. |
| **UNIVERSAL** | | | | | | |
| Chip of the Flying U | — | 1 | 6 | 1 | 70 | 6,596 Ft. |
| Skinner's Dress Suit | — | 6 | 7 | 1 | 59 | 7,025 Ft. |
| Still Alarm, The | — | 3 | 8 | 2 | 68 | 7,406 Ft. |
| **WARNER BROS.** | | | | | | |
| Hell Bent Fer Heaven | — | 1 | 5 | — | 65 | 6,578 Ft. |
| Oh! What A Nurse | 1 | 2 | 4 | 2 | 64 | 6,978 Ft. |
| Why Girls Go Back Home | — | — | 5 | — | 70 | 5,262 Ft. |

**FILL IN THIS BLANK AND MAIL TO—**

*Motion Picture News, Inc.,*
*729 7th Ave., New York City*

*Date,*.....

*In accordance with your request we are reporting herewith the results from a box office angle, with the following pictures, same to be used in compilation of your "The Check Up." It is expressly understood that under no circumstances will you publish same over my signature.*

| TITLE OF PICTURE | DISTRIBUTED BY | WEATHER CONDITION | REPORT Big, Good, Fair, Poor |
|---|---|---|---|
| | | | |
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| | | | |

Class of patronage..... Theatre.....

Population of Town..... City..... State.....

# CLASSIFIED AD SECTION

RATES: 10 cents a word for each insertion, in advance except Employment Wanted, on which rate is 5 cents

## Wanted

A THEATRE MANAGER who can save double his salary alone booking pictures, who has unlimited knowledge of exploitation and publicity work, and years of experience in vaudeville and presentations, will be open for a position after August 15th. If you can pay $100.00 per week to such a man, address S. J. S., care of News and we will open negotiations.

LABORATORY MAN. Young man, single, 28, 8 years' experience in the largest laboratories; a machinist-electrician and theatre projectionist, thoroughly understands the handling of film as well as the mechanical and electrical equipment involved; can furnish the best of references. Will locate anywhere. Hugh Reilly, 9808 Fort Hamilton Parkway, Brooklyn, N.Y.

WANTED—Used posters, photos, slides, banners and accessories of all kinds. Must be in good condition. Will allow liberal credit. Theatre Poster Supply Company and Sign Exchange, 327 E. Sixth Street, Cincinnati, Ohio.

ORGANIST desires position in theatre; 8 years' experience in cuing pictures; good instrument essential; A. F. of M.; give duties and salary; references furnished. Address Organist, E. 3007 Broad Ave., Spokane, Wash.

ORGANIST would consider change of city in Fall. Concert and picture experience. Choicest references. Address Box 810, Motion Picture News, New York City.

OPERATOR and electrician with ten years' experience wants steady job. Married. Operator, Box 282, Mason City, Iowa.

WANTED—Position as assistant camera man. Graduate of New York Institute of Photography. Address Box 315, Motion Picture News, New York City.

WANTED—a quality product to sell to theatres by a well financed small sales organization. Prepared to advertise and sell aggressively. Centrally located office New York City. Box 800, Motion Picture News, New York City.

PIANIST desires engagement to play alone in picture theatre within commuting distance from New York City. Box 680, Motion Picture News, New York City.

ORGANIST, fourteen years' experience, splendid education and library, married, reliable. Organist, 810 E. Huron St., Ann Arbor, Mich.

WANTED — Position by manager who is also poster artist, lobby man and exploitation expert. Capable of handling first class house where results are required. Can furnish best of references. Will go anywhere. Address Manager, Motion Picture News, New York

EXCEPTIONAL OPENING for Engineer familiar with Theatre Lighting. Must be capable of laying out Control for modern lighting effects. Both Engineering and Sales activities are involved. Position to be filled immediately. Give age, training, experience and salary expected. Address Box 760, Motion Picture News, New York City.

## For Sale

VERY CHEAP: 2 Simplexes; 36 inch exhaust fan, AC; Cooper-Hewitt lights; indirect light fixtures. Box 82, Canton, Ohio.

SPLENDID OPPORTUNITY for Builder-Exhibitor in city of Glen Cove, Long Island. No first-class house within 15 miles. Drawing capacity over 30,000. Ideal location on main street available. Address M. Steisel, 17 Glen Street, Glen Cove, L. I.

THEATRE LEASE for sale in Ohio; very cheap. 600 seats. Small down payment. Box 750, Motion Picture News, New York City.




*"Brown of Harvard" (Metro-Goldwyn-Mayer) has been the object of especially good work on the part of the first-run theatre managers. The group of ads shown in the above layout are samples of the work done by many leading houses in advertising this picture. Displays shown were used by the following: Capitol, Newark, N.J.; Loew's Aldine, Pittsburgh; Capitol, Cincinnati; Sun, Omaha; Ohio, Indianapolis; New Strand, Duluth.*

# Regional News from Correspondents

## Central Penn.

MISS ADA DICKINSON, assistant organist at Loew's Regent Theatre, Harrisburg, went about July 1 to New York City to complete her course in advanced music at New York University.

A number of improvements will be made during the summer at the Capitol picture theatre, Reading, by the Wilmer & Vincent Theatre Company.

Penryn Park, a summer amusement resort, eight miles from Lebanon, is being operated this season by John A. Jackson, a prominent Lebanon County motion picture exhibitor. He made a number of important improvements to the park.

The Robert Morton Organ Company has contracted to install a $25,000 organ in a motion picture theatre in Greenville.

Ernest L. Hickey has just been made manager of the Jackson Theatre, York, which recently was acquired from the Jackson estate by the Nathan Appell Amusement Enterprises. He succeeds Frank E. Barry, who has moved to San Diego, Cal., with his family. Mr. Hickey has been manager of the Wizard Theatre, York, for some time.

The Appell interests are making extensive improvements to the Jackson Theatre, in York, including the installation of a cooling system of modern type. They recently equipped the house with two modern projection machines and a new silver screen. Other improvements include new seats, redecoration of the interior and new electrical equipment. The theatre will be closed for one week for the completion of the improvements.

Charles M. Howell, manager of the Colonial Theatre, Lancaster, has announced that $30,000 will be spent on improving the theatre this summer. This theatre features Keith vaudeville and short picture subjects. The interior will be entirely renovated and new seats will be installed.

## Albany

EVERYTHING points to a big outing for the Albany Film Board of Trade on July 26, at Saratoga Lake. Jack Krause, chairman of the committee, will call a meeting soon.

Dorothy Kenney, national secretary of the Film Boards of Trade, was in town this week for the purpose of meeting the president and credit committee of the Albany Film Board of Trade.

A. E. Pierson, who runs the theatre in Clayton, is praying for hot weather that will bring the tourists to the Thousand Islands. Mr. Pierson has booked a complete program for the summer months.

A deal whereby M. Bloom, of Cortland, and J. S. Burnham were to have taken over the Star and Strand Theatres in Ogdensburg from Bob Landry, has fallen through. Mr. Burnham has about decided not to enter the city, as the bond issue calling for a new city hall in which Mr. Burnham's theatre was located prior to the fire was recently defeated.

F. Ferrara, owner of the theatre in Glasgow, and William Smalley, of Cooperstown, were among the exhibitors along Film Row during the past week.

E. J. Hayes and Amos Leonard, of the Pathe forces, were in northern New York during the week, and made the towns along the St. Lawrence River.

The Jackson Theatre in Middleville, is closed, according to notice received in this city, while the Newell Theatre at New Baltimore, operated by Matt Moran, of Coxsackie, has also closed.

J. H. MacIntyre, who recently resigned as manager of the Paramount Exchange in this city, lost an excellent dinner by getting out of town before his friends were aware of his intentions. Mr. MacIntyre's employees had planned to tender him a dinner, and the Albany Film Board of Trade was also planning on a big banquet for Mr. MacIntyre, who slipped out of town and is once more back in Boston. His successor has not yet been named.

Alec Herman, manager for First National here, spent the Fourth on Long Island, where he played golf. Mrs. Herman has been on Long Island for the past two or three weeks.

The Schine Circuit of Gloversville is expanding. Mrs. Myer Schine gave birth last week to a girl, while the pride of Louis Schine is a twenty-one months' old boy, whom his father says will be a second Marcus Loew.

Fenton Lawlor, who has been covering the northern tier for Paramount, has been shifted to the southern counties of the state.

Pete Dana, of Gloversville, is back from a vacation that included Montreal.

Nate Robbins and Rae Candee, of Utica, enjoyed their Fourth of July at their respective camps in the Adirondacks.

Bob Pierce of Ilion, was in town during the week.

There was a warm welcome last week for Al Kempner, of Buffalo, former manager of the Paramount Exchange here, and who is holding down a like position in the Bison City.

Harry Weinberg, manager for F. B. O. here, and Sydney Katz, who was up from New York, spent a portion of last week in Utica.

Sam Burns, manager of Bond here, spent the Fourth in the city and his young son was responsible. In other words, the boy has the mumps and Sam remained with him over the holidays.

George Doolittle has become the shipper at the Pathe Exchange, after two years with Bond. Walter Vadney, part owner of the Hudson Theatre in Watervliet, has succeeded him.

The First Graphic Exchange, handled by Bernie Mills, is planning to move into the new Film Building during the next few weeks.

The Delaware Theatre in Albany, recently acquired by Louis Cappa, is now closed, and will remain so for several weeks, during which time new floors will be laid and other improvements made.

Walter Suckno sporting a mustache, was in town from Hudson during the week. He is now handling two theatres in that city.

Merton J. Nettles, of Carthage, employed in the Schine Theatre there for the past six years, forsook the ranks of bachelorhood last week, and following a short wedding trip, has returned to his theatrical duties.

Alex Papayanokos, owner of the American Theatre in Canton, will leave sometime in August for Greece and plans to be gone for about six months.

A new theatre is to be built in Potsdam, by S. Nicolette. The plans are being drawn in Syracuse, and work will get under way shortly. The house will seat about 1,000 persons, and it is expected that it will be ready to open during the coming fall. Earl Hack, who ran the Star in Potsdam, will manage the theatre.

N. R. Lockwood is now running the Columbia Theatre at Moira. He formerly ran the Opera House at Norwood, but has been out of the business for several years.

Miss Helen Schleiger, of the Pathe Exchange, spent the Fourth with friends at Lake George.

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# Butte

JUNE 21st the Intermountain Film Boards of Trade met in Butte at the office of Harry Meyer, General Counsel of the Board for Montana and also Secretary and Treasurer. It was a joint meeting and a number were here from Utah. Among the Salt Lake representatives was Secretary Lane of the Utah Board of Trade. Many of the film men were out of the city at the time on important business, so it was agreed to meet again at a later date.

Guy Haselton, owner of the Rialto Theatre at Missoula, has closed his playhouse for the summer, and the first week in July he starts on an extensive automobile trip that will take him to the Zion National Park, Utah, and through the Bryce Canyon on to the Grand Canyon of the Colorado, then south to old Mexico. On the home trip he will travel via Los Angeles and North along the Pacific Highway to Seattle and then home. He plans to be gone about six or eight weeks.

W. M. Hughart, local manager of the Pathe Exchange, is attending the Custer Celebration, and incidentally, hob-nobbing with the Pathe cameraman. While at the Crow Agency he is not forgetting that there are many theatre men there.

"Bill" Gordon, Associated First National manager out of Salt Lake City, was in Butte during the past week in conference with J. J. Harrington.

Otto Smith, owner of the Colonial Theatre in Idaho, passed through Butte recently on his way to Bozeman, where he formerly owned the Ellen Theatre.

Chester Wingham, division manager for M.-G.-M., was in Butte last week, with his territorial manager, Dave McIlhenney, to complete plans for opening the new exchange here. The building is not finished so there may be some delay in getting things on an operating basis.

W. J. Heineman is expected home this week after an absence of two weeks. He has been attending the Custer Celebration.

Joe Murphy stopped off in Butte on his way to the Coast long enough to make his bow at the Peoples Theatre and at the Ansonia.

Madame Ernestine Schumann-Heink will be at the Temple Theatre July 7th to sing for the benefit of the disabled American veterans.

E. Powell White, owner of the Strand Theatre at Livingston, has returned from Los Angeles, where he attended the M. P. T. O. A. He was elected to serve on the Board of Directors of that organization.

Frank Boedecker, owner of the Ellen Theatre, has returned to his home in Bozeman after spending a joyful honeymoon in southern California.

The Liberty Theatre of Helena has closed pending a settlement of the estate.



When Reginald Denny, Universal star, visited Milwaukee, a notable gathering of Milwaukee film folk attended the banquet given in his honor

# Baltimore

THE Rivoli Theatre, City Hall Plaza, managed by Guy L. Wonders, closed Saturday night, July 3, for two weeks, to reopen to the public Monday, July 19. Frank Price, Jr., associate manager, will take his vacation during that time, going to New York and later to Atlantic City, where he will enjoy the sea breezes with his wife and daughter. Mr. Wonders will remain in Baltimore. The playhouse will be given a thorough overhauling during the time it is dark.

The New Howard Theatre, 115 North Howard Street, is now being repainted on the outside.

H. D. Cheery, formerly manager of the Embassy Theatre, 415 East Baltimore Street, has been placed in charge of a theatre in Shenandoah, Pa., by Lou Berman, president of the Independent Theatre Company, Philadelphia, Pa.

Ground has been broken for the theatre to be built at Monument and Castle Streets by a company said to be headed by Frank H. Durkee, proprietor of the Palace and Belnord theatres.

Jack Pegler, representative of the Will Hays organization, was in Baltimore recently.

Plans for the Ambassador Theatre to be built at Fulton and Pennsylvania Avenues, to cost approximately $1,250,000, have been completed by Clyde N. and Nelson Friz, architects. The playhouse will have a seating capacity of 2,500. In the same building will be stores, bowling alleys and a ballroom. Construction work will start this coming September.

A newly purchased organ will be installed in the City Opera House by the Tri-State Theatre Company. Nearly $31,000 is being spent on improving the property by the city of Frederick, Md.

The Grand Theatre, Highlandtown, Baltimore, Md., operated by the Highlandtown Amusement Company under the management of C. B. Councilman, closed Saturday night, July 3, for the summer. About $30,000 will be spent on remodeling the lobby, according to Mr. Councilman and the interior will be overhauled. The reopening will take place about September 1.

Work will soon be started on the new Columbia Theatre to be built in Paducah, Ky., to seat about 2,000 persons. The Columbia Amusement Company will operate the playhouse and the contract has been given out.

Miss Clara Groscup, who has been at the Century for some time, now has full charge of the bookkeeping for that playhouse.

# Canada

HONORABLE VINCENT Massey of Toronto, Ont., a member of the late Canadian Cabinet, has been elected to the board of directors of Massey Music Hall, Toronto, one of the largest of local downtown theatres, in succession to his father, Chester D. Massey, wealthy industrialist, who died recently. The late Mr. Massey was responsible for the building of the cinema some years ago.

Clarence Lougheed, owner of the Grand Theatre, Calgary, Alberta, since the death of Sir James Lougheed, a Canadian Senator, was elected president of the International Association of Gyro by acclamation at the International convention of Gyro Clubs, held at Winnipeg, Manitoba. The next convention will be held in Denver and Mr. Lougheed will have charge of that gathering.

The Orpheum Theatre of Fort William, Ontario, has been reopened under the management of Frank Robson, a brother of Clarence Robson, Toronto, general manager of theatres in Eastern Canada for Famous Players Canadian Corp.

Dan B. O'Connell of the Capitol Theatre, Vancouver, B.C., and Mrs. O'Connell have been spending the past few weeks at Stratford, Ont., the home of Mrs. O'Connell. He pointed out that the Vancouver Capitol has been doing fine business under the general management of Ralph Ruffner.

The Osborne Theatre, Winnipeg, Manitoba, has been made more comfortable for patrons by the installation of a complete new set of air-cushion opera chairs. R. Kershaw is the well-known manager of the Osborne.

F. G. Spencer of St. John, N. B., head of the F. G. Spencer Amusement Company, operating an extensive chain of theatres in the maritime provinces, has returned home after spending several months in the United States for hospital treatment. The prominent exhibitor has been completely restored to health.

EMPIRE LABORATORIES INC.
723 Seventh Ave., N. Y. Bryant 5437-5736-2180
DEVELOPING AND PRINTING MOTION PICTURE FILM

# Minneapolis

COLVIN W. BROWN, vice-president and general manager of distribution of the Film Booking Offices of America, was in Minneapolis last week. Mr. Brown conferred with M. L. Finkelstein of the Northwest Theatres Circuit, Inc. (Finkelstein & Ruben). He was the guest of M. J. Weisfeldt, district manager of the F. B. O. offices in Minneapolis, and of Eph Rosen, manager of the Minneapolis branch.

H. B. Olin, proprietor of theatres at Northwood and Hatton, N.D., was a visitor at the F. B. O., Minneapolis office last week.

Donald Nairn, assistant manager at the Minneapolis Fox office, Frank Matzke, short subjects salesman, and W. W. Adams, South Dakota representative, are all on their vacations.

Harvey Thorpe, proprietor of the People's Theatre at Crosby, Minn., called at the Fox office in Minneapolis last week with his father. Another visitor was R. J. Vance, of the Star Theatre at Montevideo, Minn.

M. E. (Monty) Montgomery, salesman with the P. D. C. office at Minneapolis, is passing out the cigars. It's a girl!

Tom Kennedy, representing the Copper Theatres at Hancock, Mich., dropped in at the Minneapolis P. D. C. office last week.

Miss Grace Griffin, billing clerk at the P. D. C. office, has gone on her vacation.

Morris Abrams, Metro-Goldwyn-Mayer exploiteer, with headquarters in Minneapolis, is mourning the death of his sister, Mrs. Joe Kallish, of Chicago.

Henry Rosefield, of New York City, has been added to the Minneapolis sales force of Metro-Goldwyn-Mayer.

Frank Buckley, owner of the Princess Theatre at Superior, was in Minneapolis last week and visited the Metro-Goldwyn-Mayer offices.

Construction of two new picture theatres in Milwaukee will soon be under way. One of these is the $350,000 Forest Theatre, to be built by the Forest Investment Company. The other is a $100,000 house which Alfred H. Bartelt is undertaking.

Louis L. Westphal, who was supervisor of the projectionists of the Saxe Theatres, fell down an elevator shaft in Milwaukee recently and was killed.

The Rialto Theatre at Bedford, Iowa, is having its projection room remodelled and new reflecting lights installed.

A new Saxe theatre will soon be under way at Lodi, Wis.

H. H. Russell has sold the Russell Theatre at Humboldt, Iowa, to W. B. Franke, who operates houses at Bode and LuVerne. Mr. Franke has changed the name of his new theatre to the Strand.

The Eastern Iowa Theatres Company has remodelled the Grand Theatre at Decorah, Iowa, and has reopened it. The manager is Ted Bryant.

The World Theatre at Lakota, Iowa, which has been closed for three months because of lack of patronage, has been taken over by N. I. Morness, who also has a house at Burt.

Hal G. Olson has been made director of the Saxe theatres at Janesville, Wis., and Eaton M. Sizer, his assistant, has been appointed manager of the Neenah Theatre at Neenah, Wis., and the Orpheum at Menasha.

Business men of Wellsburg, Iowa, have been influential in persuading C. F. Filer to reopen his movie theatre which he was forced to close on account of poor business. Their persuasion took the concrete form of ticket purchases to the opening show.

The weekly motion picture shows at Rock Rapids, Iowa, operated by Wetzel & Wetzel, have been discontinued because of poor business.

W. S. Whitfield has sold the Crystal Theatre at Crab Orchard, Neb., to J. Elmer Hendricks, who plans on giving two shows a week.

Mr. and Mrs. A. B. Humphrey have sold the Princess Theatre at Garretson, S.D., to Oscar and Paul Jacobson.

F. H. Brooks, who operates theatres at Dows, Rowan and Galt, Iowa, has entered the field at Alden and will show pictures twice a week or more in a building remodelled for that purpose.

C. H. Britton, operator of the Strand Theatre at Preston, Minn., is recovering from an operation undergone at Rochester, Minn.

J. H. Stroud, of Redding and Stroud, operators of the Wonderland Theatre at Windom, Minn., died last week following an operation.

Sam Cornish has been appointed salesman for Associated Exhibitors in Minneapolis.

W. E. Gordon, a realtor of Sioux City, Iowa, has announced plans for the construction of an eight-story million dollar building which will contain a theatre.

Girls from the F. & R. general office recently inaugurated the picnic season at Glenwood Park, Minneapolis. They were Margaret Sullivan, Barbara Snyder, Margaret Cooper, Grace Burns, Cecelia Dehlheimer, Esther LeBlanc, Lucy Reiger, Ruth Evans and Gertrude Swanson.

# Denver

THE office of the Denver Film Board of Trade has moved to Suite 502-507 Midland Savings Building in Denver. Such was the announcement issued by officers of the Board this week.

James R. Grainger, general sales manager for Fox, was the distinguished visitor of the week among the film exchanges. Mr. Grainger spent two days visiting M. S. Wilson, the local Fox branch manager.

J. H. Ashby, First National manager, has returned after a ten days' visit with exhibitors in the Southern territory. He came direct to Denver from Roswell, N.M., making the entire trip by auto.

S. D. Weisbaum, manager, and Fred Lind, salesman for the local branch of F. B. O., are back in time for the week-end holidays after making an extensive Southern trip.

T. F. McCoy of Los Angeles has been appointed manager of the America Theatre, Universal's first-run house at Sixteenth and Curtis streets. Mr. McCoy will assume his new duties officially on July 10. He will succeed Ray P. Allison, who has resigned. Mr. Allison has not announced his plans for the future, but he expects to remain in Denver. Mr. McCoy is familiarizing himself with his new duties preparing to take over the actual management on July 10. He was former exploitation manager for the West Coast-Langley chain of theatres in Los Angeles.

Denver's Publix houses, the Rialto and Victory theatres, are to be remodeled immediately at an approximate cost of $45,000. Contracts for the improvements are already signed and the work is under way. The new changes will extend from the sidewalk to the back wall of the stages; present lobbies are to be torn out and replaced by new box offices; new projection equipment is to be installed in both houses and the staffs of the theatres are to be enlarged. The Rialto is being recarpeted throughout, new lighting fixtures installed, a new stage curtain and grand drape are among the improvements. The stage itself will be enlarged to accommodate the most elaborate of stage productions which will accompany the opening of the new season. The improvements of the Victory will be along similar lines. When the remodeling is completed the Victory will be the home of super-productions and prologs, while the Rialto will be a de luxe programme house featuring big stage and orchestral presentations. Along with this announcement of extensive improvements comes the news that Boris Petroff will have charge of all stage productions in both theatres during the coming nine weeks.

The Ogden Theatre, Denver's most popular suburban theatre, is also undergoing extensive improvements, however, without interruption of daily programs. The balcony has been enlarged to accommodate one hundred and twenty-five more persons. The whole interior is covered with scaffolding which, when removed, will disclose a beautiful newly decorated theatre which will compare favorably with anything of its class in the West.

Lewis Freiday, of the Broadway-Strand Theatre of Detroit, has been appointed assistant manager of the America Theatre of Denver, to succeed B. A. Townsend, resigned.

G. P. Albright, salesman from Dallas, Texas, has accepted a position with the local branch of Metro-Goldwyn as sales representative.



How many of these do you want? Play GENE TUNNEY IN A Pathéserial

# Cleveland

GEORGE W. ERDMANN, manager of P. D. C.'s Cleveland exchange, is back on the job again after a three weeks' sick leave.

Robert Cotton, central division manager for P. D. C., is making a tour of his offices in the interest of the new fall product.

Chester Loewe, special representative for P. D. C. out of the Cleveland exchange, is in New York attending a convention of P. D. C. special representatives from four divisions.

When Ed. Schumann bought the Wade Park Orpheum Theatre, Wade Park Avenue and East 89th Street, he immediately let contracts for complete alterations. The place is completely renovated, with new interior decorations, new seats, new screen and new projection machines. Even the name of the house is new. It's now the Home Theatre, and opened last Thursday.

Fred Quimby, Fox short subject sales manager, spent the week-end in Cleveland as the guest of the local Fox exchange manager, Ward Scota.

M. B. Horwitz, managing director of the Washington Circuit, has exercised his privilege of changing his mind. He is building a new 1,500-seat motion picture theatre on East 152nd Street, near St. Clair Avenue, which, it was announced, would be called the Washington, in honor of the name of the circuit. Mr. Horwitz now states that the new house will be called the Plaza. Work on the new building was commenced last week.

R. S. Shrader, assistant central Pathe sales manager, left Cleveland last Saturday to resume his own job. He's been acting local exchange manager for the past week during resident exchange manager O. J. Ruby's vacation. Shrader left for Indianapolis and a tour of the offices in his district.

John Palfi of the Opera House and Princess Theatres, Kent, was one of the few out-of-town exhibitor visitors in the Film Exchange Building last week.

Lemotto Smith, President of the Smith Amusement Company, which owns and controls motion picture theatres in Alliance and Warren, is taking figures for the remodeling of the Opera House in Warren. As soon as contracts for the improvements are let, Smith will return to Florida to look after his real estate holdings there.

M. A. Malaney, in charge of publicity for Loew's Ohio Theatres, Inc., is vacationing somewhere in Canada.

Phil Spitalny, former orchestra director at the Allen Theatre, returned to town last Saturday to fill a three-weeks' engagement at the Allen as guest conductor. During the winter he was musical director at Loew's State Theatre, Boston. He was met at the station on Saturday morning by a band and a fleet of automobiles, all filled with friends and admirers.

# South East

EXPLOITEER NORMAN PILE, of Metro-Goldwyn-Mayer Company, spent several days in the local Metro exchange.

Ed Turner, President of the Carolina Theatres, Inc., of Asheville, N.C., is getting to be a regular weekly visitor in Charlotte. Ed says the road is fine between Asheville and Charlotte and that he doesn't mind driving in to attend to his business.

U. K. Rice, general manager of the Colonial Theatre, Winston-Salem, was in town Thursday of the past week. Mr. Rice says business is exceptionally good for this time of year.

Mrs. Phelps Sassen, owner of the Iris Theatre, Salisbury, N.C., and her two charming daughters, Ruth and Grace Phelps, were in Charlotte Tuesday of the past week.

Otto Hartsoe, of the N. Newton Theatre, has taken over the Imperial Theatre, at Newton, N.C. This theatre was formerly owned by the chain of Carolina Theatres, Inc.

James Estridge, of the Gastonian Theatre, Gastonia, N.C., arrived in Charlotte early this week to look after bookings and new equipment for his theatre.

James Reynolds, general manager and owner of the Southern Theatres Company, spent several days in Charlotte the past week.

E. F. Dardine, manager of the Universal Film Exchange, Charlotte, N.C., has just returned from a trip to New York where he was called in conference by Sales Director R. B. Williams.

J. D. Paramore, formerly with E. J. Fox, with theatres in Florida, we understand has taken over the management of the Princess Theatre, Spartansburg, S.C.

Joe Goodenough, of the Branwood Theatre, Greenville, S.C., spent several days in Charlotte the past week.

Troy Mills has been transferred to the Princess Theatre, Laurens, S.C.

Charles Picquet, President of the M. P. T. O. of North Carolina, has announced exhibitor arbitration members as follows: W. E. Stewart, of the Pastime Theatre, Concord, N.C., W. T. Gray, of the Loray Theatre, Gastonia, N.C., and Otto Hartsoe, of the N. Newton Theatre, Newton, N.C. Mr. Hartsoe is a new member of the board.

W. E. Fields, formerly owner of the Pastime Theatre, Kings Mountain, N.C., is operating a theatre in Americus, Ga.

J. H. Sape, of the Southern Theatre Equipment Company, of Atlanta, is covering a portion of the Charlotte territory for a few days.

Jack Turner, manager of the New Concord Theatre, Concord, N.C., was in Charlotte the past week looking over bookings for the coming season.

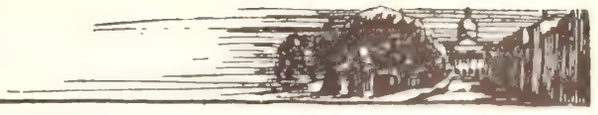
F. L. Davie has joined the sales force of Universal and will cover the South Carolina territory.




Salesmen and bookers of the Buffalo film zone recently gathered at the Hotel Lafayette, Buffalo, N.Y., for a luncheon and meeting held under the auspices of the Buffalo Film Board of Trade



# New England



ADDITIONAL theatres which have opened for the summer season this week include Firemen's Hall at York Village, Me.; Town Hall, York, Me.; Holland Theatre at York, Me.; Webauhaet Casino at Wells, Me.; the Seaside Theatre at Old Orchard, Me.; Odd Fellows Hall at Tenants Harbor, Me.; the Seaside at Harpswell, Me.; the Scenic Theatre at Oakland Beach, R.I., and the Casino at Rocky Point, R.I.

The Victoria Theatre at Lawrence, Me., George Solomon, manager, has closed for the summer.

The Ocean Bluffs Casino, operated by Eugene Magee, has started its summer policy of daily change of program and will continue through July and August and the early part of September.

Timothy O'Toole, of Independent Films, Inc., one of the best known film men in Boston, is spending the season with his family at their summer cottage at Weymouth, Mass.

Fire started in the fifth floor of the building in which the Gaiety Theatre, Boston, is located just as the theatre was being dismissed Saturday night. Damage of $5,000 was done to the National Braid Co. which occupied the floor. There was but little water damage done to the theatre, which closed that night for the summer.

Sam Hasse, formerly city salesman for Producers, has been appointed city salesman for American Feature Films, Boston.

Bert Adler from the Hays office has been in New Haven most of the week arranging for the Greater Movie Season program in Connecticut.

Mr. and Mrs. G. L. Emmons of Morrisville, Vt., who operate the Bijou Theatre in that town, were recent guests in Boston's Film Row, completing bookings for the summer months.

The Acadia Theatre & Realty Corporation has been organized and incorporated at New Haven, Conn., with capital of $50,000. The company plans to own and operate theatres in Connecticut. Joseph G. Abramson and associates of 45 West 46th Street, New York City, are the incorporators.

The Globe Theatre at Springfield is undergoing extensive changes and remodeling.

Abe Eskin, who has been covering the Rhode Island territory for Warner Brothers from the Boston Exchange, has resigned.

John P. Freeman, manager of the Strand Theatre, Malden, Mass., has returned from an extended vacation trip to Montreal, Quebec and other Canadian points.

A miscellaneous shower was tendered Miss Helen Malin at the home of Mrs. S. Weitzman, 7 Abbotsford Street, Roxbury, Thursday evening. Miss Malin's engagement was recently announced to Saul Simons, popular poster clerk at Independent Films, Inc., Boston.

Lou Anger, formerly buyer for the Elite and Bostwick Theatres at Bridgeport, Conn., has resigned to handle a string of well-known New England boxers, with whom he is having much success.

The Chelsea Theatre, Chelsea, Mass., has closed for the summer.

The Toy Theatre at Oakland, Me., has reopened as the Strand Theatre. It has been extensively remodelled and redecorated. L. H. Bridgeham is the owner.

Fred Quimby, sales manager in charge of short subjects for Fox, spent several days in Boston during the week.

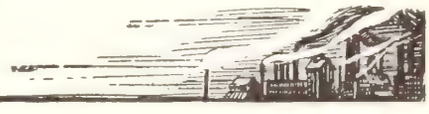
Louis W. Richmond, of the Strand, Jefferson and Springfield Theatres in Springfield, Mass., and the Playhouse at Chicopee, Mass., has returned from a month's vacation at Totem Lodge, Haverhill Park, N.Y. He is general manager of the Winchester Amusement Co.

The Strand Theatre at Springfield, Mass., is closed for the next three weeks during which time extensive alterations are to be made. There will be 350 seats added to the house, giving it 1,100 seats, entire new seats throughout are to be installed, the decorative scheme is to be changed to Spanish style and many improvements are to be made.

Louis Coriarti, of the Strand, Willimantic, accompanied by his wife, are spending a vacation in Atlantic City.



# Kansas City



AMONG the out-of-town exhibitors in the Kansas City market this week were: Arthur T. Perkins, Schnell Theatre, Harrisonville, Mo.; J. B. Courter, Courter Theatre, Galitan, Mo.; I. W. Maple, Rigney Theatre, Albany, Mo.; Frank Celoud, Junction City, Kan.; J. C. Wiegan, Strand, Chillicothe, Mo.; C. T. Wilson, Liberty Theatre, Liberty, Mo.; C. M. Pattee, Pattee Theatre, Lawrence, Kan.; James Schuler, Dickinson Enterprises, Lawrence, Kan.

It is doubtful if any exhibitor in the country has the living "handicap" to film salesmen that "Dad" Davidson of Neosho, Mo., possesses. Just as the salesman has "Dad" almost sold there is a parrot in Mr. Davidson's office which has an embarrassing habit of shrieking out "He's a liar." Of course such an outburst doesn't influence "Dad" any, but it causes many a crimson blush to creep into the cheeks of salesmen. It is alleged "Dad" has trained the parrot in its vocabulary.

When Bill Burke and Ralph Heft, First National representatives at Kansas City, now on their vacation, sent in a telegram reading: "Burke, score 94; Heft, score 79," there was no offense intended towards other First National golfers, but a replying telegram quickly was shot back reading: "LIARS! Tom, Bill and all."

Jack Quinlan, Jr., son of Jack Quinlan, manager of the Main Street Theatre, Kansas City, who was injured in an automobile accident the other day, continues to improve, according to attending physicians.

The Film Exchange baseball team — it carries that name despite the fact that five of them are exchange theatre managers— were trounced by the Baltimore Shirt Shop team in Kansas City this week, 14 to 3. Levy and Wood, the exchange battery, have sworn off for the season.

Bids have been taken out by Fred Greenburg of the Rivoli Theatre, St. Joseph, Mo., on a new $35,000 theatre he plans to erect in St. Joseph on a site, 65 x120, at Illinois and Gordon Streets.

James Grainger, general sales manager for Fox, was in Kansas City making a business call on M. A. Levy, Fox branch manager.

Jack Harris, assistant booker at the M.-G.-M. branch, will give up the books and try his ability as a salesman for that company this week.

Albert Craig has been named as assistant shipper of the Educational branch, succeeding Mel Stewart, who resigned to join a professional baseball team.

Guy C. Davis, shipper at the United Artists branch, caught a train for the "tall timber" for a vacation this week.

Joe Manfre, Paramount city salesman, took a trip out into the territory this week to gather in a few contracts.

A. H. Cole, sales manager at the Paramount branch, has returned from a trip through southern states.

C. D. Hill and R. L. McLean, district and assistant district manager, respectively, were "talking it over" with C. A. Schultz, P. D. C. branch manager, this week.

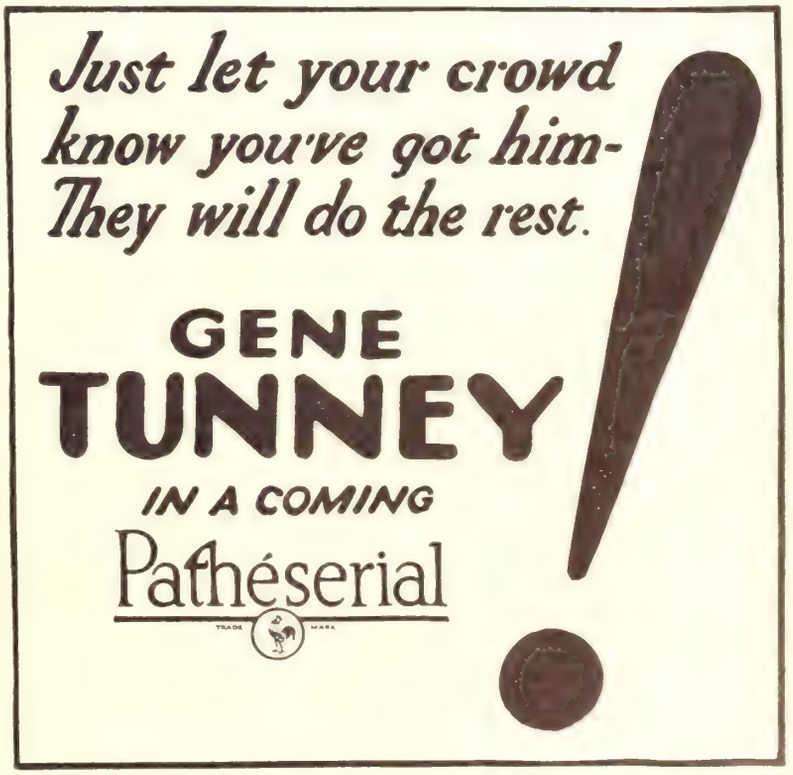
R. S. Balantyne, southern assistant sales director for Pathe, was a Kansas City visitor, departing for a trip to New Orleans and New York.

A. H. Fischer, Warner Bros.' newly appointed district manager, was in the Row conferring with Joe Levy, branch manager.

"Gib" Jones, M.-G.-M. booker, has departed on his annual fishing trip.

W. E. Gallaway, southern division district manager for First National, and Bill Warner, branch manager, were exchanging opinions behind rapidly moving palm leaf fans in the First National office.

Bob Gary, Universal exploiteer in the Kansas City territory, and one of the most popular film men to ever tread a foot on Eighteenth Street, has resigned. It is expected he will become affiliated with Universal's theatre department.



# Salt Lake City



GEORGE L. FECKE, Radio Director for Metro-Goldwyn-Mayer, is now in this city in connection with the radio campaign which has been established.

District Manager Seth D. Perkins and L. C. Wingham, local exchange manager for Metro-Goldwyn-Mayer, are leaving for Butte immediately to open up the new sub office there.

J. B. Roden, former manager of the Blue Bird Theatre at Garfield, who has been in the film business for a number of years, has been appointed branch manager of the Associated Exhibitors Exchange here, in the place of Frank Shepherd, who left for the East some time ago.

J. A. Epperson, who has charge of the Pathe Exchange in this city, has left for a trip into Idaho.

The Pathe salesmen have left for their respective territories after having attended a sales conference here.

F. T. Duvall, owner of the Gem Theatre at Murray, Utah, is lining up new business along Film Row this week.

Clyde H. Messinger has left his managerial desk at the local Educational office for the Idaho branch.

Louis Marcus, District Manager for Famous Players-Lasky, is back from a trip of several weeks' duration to New York.

Branch Manager L. J. McGinley is still in the Montana territory, out of the Famous Players-Lasky Exchange.

C. E. Carpenter, former assistant manager of the Paramount Empress Theatre, is now in Los Angeles, his place having been filled by David Edwards.

All of the employes of the Paramount Empress Theatre will be given a week's vacation with pay this year.

James R. Keitz is back to his managerial duties at the local Columbia Exchange after having spent his vacation in Denver. E. J. Anderson, shipper at this office, leaves this week for his vacation.

S. B. Steck, of the Lyceum Theatre at Ogden, Utah, is now in this city, as is John Ruger of the Orpheum and American theatres at Park City, Utah.

Plans are now under way in Salt Lake for the Greater Movie Season. The Pantages, Paramount, Empress and Victory theatres have joined the campaign.

The Orpheum Theatre here has a new assistant manager in the person of Edwin E. Tucker.

Free out-of-doors moving pictures are now being shown at Liberty Park here.

A new theatre, called the Lake Theatre, has opened at Nibley Park, under the auspices of the city recreational department.

Al O'Keefe, Producers Distributing Corporation branch manager, is on his way to Montana. Jack Connors is in Southern Utah out of this office and Eddie Walton is covering Idaho.

H. F. Wright, of the Star Theatre at Hinkley, Utah, has sold his theatre to Thys Winkle. It is rumored that Winkle is also going to take over the Broadway Theatre at Deseret, Utah.

Walter S. Rand, branch manager here for United Artists, will return this week from the Montana territory. Milton Cohn came in this week from Southern Utah and leaves immediately for Nevada. Upon his return from Nevada territory he will make Montana.

M. W. Peterson, owner of the Lynn Theatre at Fillmore, Utah, is now building a new theatre.

The local Preferred Pictures Exchange, owned by George Mayne, is being moved to 142 East 1st South, near the new film building. They expect to be in the new quarters by July 1st.

The Universal personnel had an outing to Como Springs, near Morgan, Utah, July 4th.

Walter Mendenhal of the Boise Theatre Company, Boise, Idaho, is visiting this city in the interest of his houses.

Moroni Clawson, owner of the Clawson Theatre at Morgan, Utah, is conferring with local exchange managers this week.

L. O. Lukan, District Manager for Associated First National, was in this city en route to San Francisco.

Commissioner and Lou Peery, of the Egyptian Theatre, Ogden, Utah, are in this city lining up new business, as is Ed Ryan of the Liberty Theatre at Brigham City, Utah.

W. H. Burt of the Rialto Theatre at Twin Falls, Idaho, is among exhibitor visitors here.

W. H. Rankin, local manager for Warner Brothers, is back from a trip into Idaho and leaves right away for Montana. M. F. Keller just returned from the Montana territory. Ed. Mix is still making Idaho.

L. A. Davis, manager here for F. B. O., is still in Montana, where he expects to remain for several weeks. Joe K. Soloman is in from Idaho and W. T. Withers is still covering Montana.

Emmett Sorg, manager of the Paramount Theatre at Ogden, Utah, is now in Salt Lake booking some special pictures.

Melvin R. Savage is the new organist at the American Theatre.

Fred and Carsten Dahnken, owners of the American, are in this city for a few days. They have just returned from Boise, Idaho, after completing the details and plans for the new theatre there which will open around the first of November. They expect to leave here soon for New York in behalf of their eastern interests.

Considerable work is being done on the reconstruction of the large organ at the American here. This organ is one of the largest theatrical installations in the West.

The Heywood Wakefield Seating Company will make shipment of the new chairs to the American Theatre within the next two weeks.



# St. Louis



L. DUBINSKY, of Jefferson City, Mo., has closed a deal for the purchase of the Grand Theatre and now has the town's three houses, the others being the Mueller and the Jefferson. The Mueller has been closed for the summer.

A contract has been awarded for the construction of the new Capitol Theatre in Ames, Ia. The work will be done by Fred Eller of Ames. The house will be operated by the Ames Theatre Company and will cost about $100,000. It will cover a lot 50 by 100 feet and be one and two stories high.

Articles of incorporation have been issued by Secretary of State Becker of Missouri to the Fiorito Amusement Company of St. Louis. The company will have $4,000 capital and is authorized to operate and own motion picture theatres, etc. The incorporators and their holdings are N. Fiorito, 20 shares; P. Fiorito, 18 shares, and J. Fiorito, 2 shares.

Mrs. Belle Hamburg, 60 years old, wife of Sam Hamburg, 5627 Etzel Avenue, and mother of Sam Hamburg, Jr., well known in St. Louis motion picture theatre circles, died suddenly at her home at 6 a.m. June 29. The funeral was held on the afternoon of June 30.

Harry Greenman, manager of Loew's State Theatre, and the St. Louis *Star*, leading afternoon newspaper, saw to it that the crippled boys and girls of St. Louis had an enjoyable time on July 5, a proper celebration of the nation's birthday.

Tom McKean, manager for F. B. O., visited Springfield, Taylorville, Hillsboro and Jacksonville, Ill., during the past week.

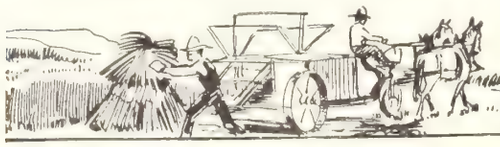
Art La Plant, manager for Producers, visited Cairo Duquoin and other points in Southern Illinois, the latter part of this week.

George E. McKean, manager for Fox, accompanied by Bob Werth, called on exhibitors in Springfield, Jacksonville, Benld and Gillespie.

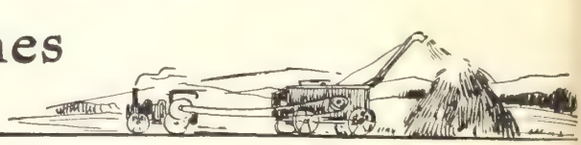
Miss Minerva Inger, assistant cashier for F. B. O., has gone to California for her vacation. She will be gone about a month.

J. S. Wolf, traveling auditor for Producers, is in town for several days.

Visitors of the week included John Rees, Wellsville, Mo.; John Dorris, Haiti, Mo.; Cal Claven, Lilbourne, Mo.; John Byler, New Madrid, Mo.; S. E. Pertle, Jerseyville, Ill.; L. Dubinsky, Jefferson City, Mo., and Steve Brady of Cape Girardeau, Mo.



# Des Moines



VISITORS from over the state who were welcomed in Movie Row last week were: J. Cohen of the Strand, Ottumwa; Wes Booth of Belle Plaine; Roy Benson of Creston, C. J. Hale of the Lyric, Madrid; Livingston and Davies, owners of the theatres at Spirit Lake and Spencer, and F. F. Robinson, owner of the Isis at Churdan and the Gem at Lohrville.

Miss King, formerly in the accounting department of the Famous Players Exchange, has resigned her position and will return to her home in Oelwein. The girls of the exchange gave a farewell party for Miss King at the home of Grace Veenstra. Miss King will be replaced by Mrs. Davis.

Movie Row was quite alarmed last week at the failure of W. H. Eddy, Empress Theatre at Indianola, to put in his appearance. What's the matter Bill?

A. M. Brown recently purchased the Olympic Theatre at Cedar Rapids from C. C. Clifton, and now has possession of the house.

The Pathe Exchange has made several changes in their office force. Miss Bell Miller of the booking department, who spent her vacation this summer in New York, accepted a position there with the home office. Miss Gretchen Kelleher has been transferred to the booking department and Miss Thelma Washburn to the sales control. Francis O'Harn is the new girl filling Miss Washburn's place.

W. E. Vanford, manager of the Metro-Goldwyn-Mayer Exchange, just returned from a business trip to Waterloo, Dubuque, and other points in northeastern Iowa.

Mrs. E. Miley, stenographer at the First National Exchange, has been called to Mountain Lake, Minn., to see her mother who is seriously ill.

E. J. Tilton, branch manager of the First National, has just returned from a visit to his home at Rochelle, Ill., and Mayo Beatty, poster clerk, is spending his vacation at the lakes.



# THEATRE MANAGEMENT
## EQUIPMENT CONSTRUCTION OPERATION



# Making the Theatre a Community Center

## *A "Garden Club Nite" Helped to Advance Local Interest in the Mamaroneck Playhouse*

An Interview with

**IRWIN WHEELER**

President, Playhouse Operating Company, Inc.

THE situation creating a demand which inspired one of the most successful co-operative exploitation ideas the Playhouse Operating Company has attempted in a career marked by many outstanding accomplishments is not a new one to most exhibitors. To this the following summary of the facts will testify.

In the town of Mamaroneck, a suburb of New York with a population largely comprised of commuters to the metropolis, the Playhouse Company had—at the time of the incident with which this story is concerned—launched a new house. The Mamaroneck Playhouse is comfortably furnished, tastefully decorated and fitted with the most modern picture theatre equipment. The programs as a whole were exceptionally good. Spring was late and time hung heavy on the hands of the potential ticket-buyers. Still, with seemingly "everything" to attract business, the house was getting only fair response. The reaction to straight types of advertising was spotty, it hit and it missed, and meantime the show went on to only fair business while the overhead carried on as though the performances were all sell-outs.

Something had to be done. But what?

"Of course the first thing to which an exhibitor operating a community theatre turns," said Irwin Wheeler, president of the Playhouse Operating Company, in relating the circumstances to the writer, "is a sort of community idea. A co-operative 'stunt' that stirs the enthusiasm of some organized group and through them enlists the interest of the other citizens of the town.

### *Solved Difficult Problem*

"That is very well for a starter. But what specific idea, stunt or community enterprise could we use for this specific situation, was the question we wanted to answer. The problem solved itself when we hit upon the idea of a 'Garden Club Nite.' Whether we struck the idea, reasoning along the process-of-elimination line, or the idea struck us as an inspiration, we have not determined, since that is immaterial.

"We had the idea—not a revolutionary one to be sure, but practical and in the light of later events an idea that paid us handsome profits in stimulating immediate response and getting the Playhouse off to a real start as a community institution patronized by all the people of the town.

"The local Garden Club numbers a large membership of people not only in Mamaroneck itself but in nearby communities as well. It was springtime and these amateur gardeners were planning their flower beds for the growing season just ahead. The 'Garden Club Nite' was launched by our calling on the district organizer of Garden Clubs. It was made to appear that the idea originated with her, and after that we allowed her to do most of the work, though of course, we kept pretty close supervision of the whole affair so that it would not get beyond our control.

### *Florists Joined Movement*

"Local florists and greenhouse men willingly joined the movement and all of them put exhibits in our lobby and foyer. This feature gave the Playhouse a display that would have done credit to a national flower show. The program we presented included two reels of educational film dealing with the preparation of flower beds, planting and flower cultivation. In addition to this we obtained the services of a speaker, the editor of a garden magazine.

"The total cost of the enterprise represented only the small outlay incurred in printing announcements to be mailed—these were printed on a quality wedding-invitation stock; the traveling expenses of the speaker, who co-operated in order to have his magazine represented in the publicity and at a booth in the lobby where subscriptions were taken by girls in attendance; and the cost of the not over worked prints of the educational reels dealing with flower gardening.

"The event was not exactly a sell-out, but we did 50 per cent. more business that night, with only one show, than on any other Monday night of record up to that time, and we did not raise our prices for the performance.

"Under the heading of 'profits' we must list the good-will created among the garden lovers; the publicity in the newspapers, which played it up as a news feature and

(*Continued on following page*)

## Equipment

# Conclusive Test

By P. M. ABBOTT

DURING this and the following two months, one hundred or more managers are going to keep close tab on their receipts. This group of managers, in particular, because in their houses are installed approximately one million dollars worth of refrigerating equipment—an investment that must be justified.

As far as we, ourselves, are concerned, this season's test is unnecessary. We have been convinced of the value of cooling first class theatres by refrigeration for the past two years. And if any doubt lingered with us it was completely dispelled by figures we inspected last fall—figures that showed net increased revenue of the past summer over previous seasons.

However, before installing equipment that costs anywhere from twenty-five to one hundred thousand dollars, a careful study must be made. Such items as maximum and probable increase of revenue should be accurately determined. Also, the amortization of the equipment, which comes to no small figure.

As formidable as this total, which must be written off each year, may be, the number of theatres that can increase their profits by installing refrigerating systems number between one and two thousand. And all the first class theatres now being built should consider this as essential equipment.

There are many theatre owners who are still skeptical of the worth of atmospheric conditioning apparatus. For the benefit of these exhibitors it is hoped that those theatres which derive the benefits of atmospheric conditioning equipment this summer will make available data on its worth. This will tend to hasten the universal adaptation of summer cooling—with the result of marked increased business for the motion picture industry.

# CompletePlansforF.&R.Managers'Meet

## Various Phases of Theatre Management Will Be Discussed

FINAL plans have been made and everything is in readiness for the F. & R. Managers' Roundup, the semi-annual managerial meeting of the Northwest Theatre Circuit, Inc., which will open at the Curtis Hotel, Minneapolis on July 13. An elaborate program, which includes a number of important addresses and plenty of entertainment features, has been prepared for the managers and their families who will come to Minneapolis from all over the northwest. Mayor George E. Leach of Minneapolis will welcome the managers at the opening session, and a special program has been arranged at the Garrick Theatre in the evening for all F. & R. employes. Talks on various phases of the motion picture exhibition field will be made by J. F. Cubberley, Theodore Hays and Eddie Rubens, all company executives.

Dr. C. A. Prosser, director of the Dunwoody Industrial Institute in Minneapolis, will speak on "Opportunities of Motion Picture Managers" at the second day's meeting. There will also be talks by H. D. Finkelstein, M. L. Finkelstein, Ben Ferriss, Frank Lemke, Dale Simon and H. W. McCall. In the evening there will be an informal dinner dance at Radisson Inn at Christmas Lake for F. & R. executives and their wives.

William Hamm will address the managers on the third and final day of the convention, and the three days of business and merriment will wind up fittingly with a picnic at the home of I. H. Ruben at Lake Minnetonka.

The addresses will cover such major subjects as booking, managerial department, advertising, maintenance, accounting, efficiency, new business, circuit attractions, community contacts and accidents and insurance.

## Metropolitan, Winnipeg, Remains Open for Summer

The Metropolitan Theatre, a downtown theatre of Winnipeg, Manitoba, "ain't goin' to close no more, no more," according to Manager Walter F. Davis. Everything was all set some two or three weeks ago to close for the summer, but business refused to fall off, with the result that Manager Davis booked a number of important features and is going to operate all summer. Mr. Davis took over the theatre last spring and has pulled it up into the prosperity class through sound policies. One of the first moves he made was to drop the vaudeville portion of the bill and book better pictures.

## Discontinue Summer Films At Auditorium, Malden

The Malden Auditorium at Malden, Mass., which opened a summer program of films and presentations, has decided to discontinue performances during the summer. The playhouse will open with stock in the fall. John V. Phelan, managing director at the Jefferson Theatre, Portland, Me., has been engaged as managing director of the Auditorium for next season.

## The MANAGER'S OFFICE

ALBERT McAvoy, of Woonsocket, R. I., has just been made manager of the Globe Theatre, Bethlehem. He succeeds Charles Barron who resigned to accept a position in Montreal.

THE VanCurler, in Schenectady, will reopen on August 30, and Frank Breymaier, who is now managing the Barcli, will return to the VanCurler.

LIVINGSTON LANNING, of Pittsburgh, has been made manager of Loew's Colonial Theatre, in Reading, succeeding Harold S. Shadbolt, who has been transferred to a Loew theatre in Norfolk, Va.

H. E. McCARRELL has taken charge of the Indiana, Lawrence and Grand Theatres at Bedford, Ind., as local manager. McCarrell, a member of the McCarrell Enterprises, operating theatres in Sullivan, Bicknell and Clinton, will continue as the manager of those houses and as well take over the management of the Switow Theatre, now being built at Washington, Ind.

ROY P. ROSSER, manager of the Capitol at Raleigh N. C., will be installed as manager of the Capitol Theatre in Richmond, now being constructed, upon completion of the latter house. Both houses are in the Stevenson Theatres, Inc., chain, which includes eight other theatres in North Carolina.

## Revival Week Presented at Pantages, Toronto

As a summer attraction, Manager N. K. Miller, of the Pantages Theatre, Toronto, staged a "Revival Week," starting Saturday with a complete change of picture program for each of the six days. On the first day the attraction was "The Gold Rush," and this was followed by "The Phantom of the Opera," "Don Q," "The Merry Widow," "Charley's Aunt" and "Little Annie Rooney." These pictures were presented in conjunction with the regular vaudeville bill. In advertising the film schedule, Manager Miller urged newspaper readers to clip out the advertisement for reference during the week.

## Ads Capitalize Interest In Music Score Themes

George Rotsky, manager of the Palace Theatre, Montreal, Quebec, found that so many patrons were asking for the name of the musical theme running through various feature pictures that he is now announcing publicly the title of the selection or pieces that form the basis for the accompanying orchestration. At the same time he is keeping ushers and others advised regarding the name of the selection that is used for a current musical theme so that they can tell the patrons.

### 5 and 10 Cent Matinees at Lincoln

The Feldmans, father and son, owners of the Lincoln, in Schenectady, started in last week with five and ten cent matinees. It is expected that these will brace up the business during the afternoons, and go far toward offsetting the slump that ordinarily comes with summer and daylight saving.

## "Garden Club Nite" Stirs Community Interest

(*Continued from preceding page*)

the exceptional word of mouth advertising by those particularly interested in the event, which included the florists—many of whom booked some nice orders for future delivery. Of equal value to us was the opportunity the 'Garden Club Nite' afforded us to get into our theatre people who could not be reached in any other way, with the possibility that many of them have been won over as more or less regular attendees. More tangible than any of these is the fact that this one enterprise gave us a ready-made mailing list of a size and quality to be envied by any theatre manager."

On the record of what a "Garden Club Nite" accomplished for the Mamaroneck Playhouse, it seems that the same idea offers fine opportunities at this time of the year for many theatres. The flower lovers now have their own blooms and the chance to exhibit them in a theatre lobby in competition for a prize, or prizes, contributed by the theatre or some merchants, are factors which seem to make this stunt a particularly promising one for many theatres to attempt.

The amount of work involved is the greatest expenditure necessitated, according to Mr. Wheeler. "It takes lots of work and time," he says, "but what of that? It was worth every bit of effort and time we put into it when the idea was used in Mamaroneck. We received ample reward in the satisfaction alone of standing in the lobby and seeing many new faces and listening to the favorable comments and praise of our lobby flower show and our program. And to this was added the immediate compensation of box office returns which more than satisfied the results expected of us and which we expect of ourselves as showmen."

## Feud Develops Over Award Of "Old Fiddler" Prize

The Orpheum Theatre of Fort William, Ontario, has been re-opened under the management of Frank Robson. During the first week Manager Robson staged a series of three fiddlers and old-time dancers' contests and thereby hangs a tale.

The local judges awarded first honors in the old fiddlers' contest to a contestant from Port Arthur, a nearby rival city. The Fort William audience raised objections to the award and proceeded to hold up the show by applauding for the Fort William favorite. Manager Robson stepped into the breach, however, by announcing that equal prizes would be given the judges' choice and the local fiddler who had been favored by the audience.

## Split Week Programs New Policy at Balboa

The manager of the Balboa Theatre, H. L. Hartman, has inaugurated a change in policy in the conduct of the house, having commenced on June 12 a program of two complete shows each week, instead of runs of a week length. The changes are made on Sundays and Wednesdays, and each performance will still include a Fanchon & Marco "Idea" as well as the feature picture, comic and news films.




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*Keith's New York Hippodrome*
*New York, N. Y.*



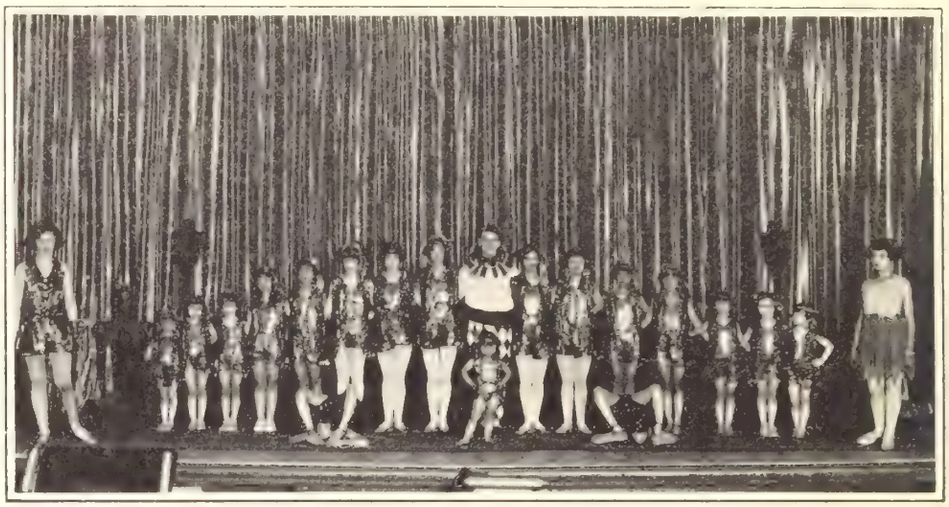
*Community Playhouse*
*Pasadena, Calif.*

# Theatre School Presents Musical Show

## 3rd Annual Community Production is Staged at Harrisburg Theatre

THE Wilmer & Vincent theatre interests, which control half a dozen theatres in Harrisburg, Pa., maintain an organization in that city known as the Community Service Bureau, which cooperates in the promotion of home talent entertainments for patriotic, welfare and charitable purposes. One department of the bureau is a fancy dancing class, the pupils of which are available for public entertainments and give annually an entertainment of their own.

The third annual entertainment of the school, under the direction of Mrs. Florence Ackley Ley, a former musical comedy prima donna, who is head of the Community Service Bureau, was held in the Majestic Theatre. The youngsters, ranging from three to twenty years old, presented "The Goblin Fair," an operetta in which there was a cast of 100.



PLESSNER'S REVUE

**The Kiddie Revue, which played to two record weeks at the State Theatre, Reading, Pa., is shown above. The attraction was staged by Manager F. K. Plessner and was the first of its kind to be put on in Reading**

## Ukraine Chorus Presented With "Volga Boatman"

When Manager H. M. Thomas, of the Capitol Theatre, Winnipeg, Manitoba, played "The Volga Boatman" he made good use of the Ukrainian Mixed Chorus of Winnipeg, under the direction of R. G. Katsnoff, of Winnipeg, for an added attraction. This choir appeared in native costumes and sang Russian and other airs appropriate to the theme of the picture. Leila Auger Thomas, wife of Manager Thomas, also took part as a vocal soloist.

## Johns Hopkins Orchestra at Tivoli, Washington

The Blue Jay Orchestra from Johns Hopkins University in Baltimore, appeared on the stage of the Tivoli Theatre, Washington, as an added attraction last week. The organization is composed of bona fide collegiates, and featured a program of instrumental and vocal selections. The band, which numbers 13 musicians, is under the conductorship of Enoch Light.

## Kiddies Revue Presented at Loew's Grand, Atlanta

"Loew's Kiddie Revue," a spectacular musical presentation in which 50 Atlanta children appeared, was staged last week at Loew's Grand, Atlanta. The production, in the staging of which the *Atlanta Georgian* and *Sunday American* co-operated with the theatre, was presented in eight scenes. The Revue was shown following the vaudeville bill.

### Midnight Shows in Charlotte

Manager Roy Williford, of the Strand Theatre, Charlotte, gave a one-minute-after-midnight performance Sunday of "The Vanities of 1926." This is getting to be a regular occurrence in Charlotte and the movie patrons are taking to it fine. This show played to capacity house.

## Presentations at Omaha Strand and Rialto

The Strand Theatre, Omaha, presented "Kid-Nite Follies in Holland" in connection with the photoplay feature, "Fascinating Youth," last week. The revue includes a musical playlet and ten specialty numbers. The children offer twenty-four musical numbers with the playlet.

At the Rialto "Miss Nobody" was the screen attraction, with the Hicks Brothers, banjo artists, as the stage offering.

## Canadian F. P.-L. School For Stage Talent

Announcement has been made by H. M. Thomas, manager of the Capitol Theatre, Winnipeg, that Famous Players Canadian Corp. will maintain a school in Winnipeg for the training of young people for presentations to be given on the stage of the Capitol during the coming year. Ballets and dancing specialties will be featured along with special vocal attractions.

## Pantages Vaudeville Plays Palace, Calgary

The programme policy of the Palace Theatre, Calgary, Alberta, has been increased by Manager J. B. Barron by the addition of three acts of vaudeville from the Pantages circuit to the film bill which comprises feature and short subjects. At the same time, evening prices have been reduced from 50 cents to 45 cents. Programs are changed twice weekly.

## "Phonograph of Tomorrow" Presented at Eastman

The leading special feature appearing on the program with "Beverly of Graustark" at the Eastman Theatre, Rochester, offered a novelty under the title "The Phonograph of Tomorrow." The number presented a phonograph shop with Harold Kolb as the salesman, and Thelma Biracree, Evelyn Sabin and Robert Ross as the buyers. In contrast to the present reproducing instrument there were "records" of the style of tomorrow, an ingenious effect in which various well-known singers were heard. The act also included a jazz ensemble called "Statiejazz."

## "Road to Mandalay" Plays Hold-over at Capitol

"The Road to Mandalay" is playing a second week at the Capitol, New York City, this week. The divertissements surrounding the feature are being repeated with the photoplay. These include an atmospheric ballet under the title "By the Old Moulmein Pagoda," danced by Vlasta Maslova and the Capitol ballet corps.

### Features "English Music Week"

Walter F. Davis, manager of the Metropolitan Theatre, Winnipeg, Man., presented an "Old English Music Week" recently as an added attraction. Manager Davis invited patrons to submit requests for favored English numbers and Charles Dilley, conductor of the orchestra, arranged a special program of old English airs.

### Picture Policy for Canton House

Manager Sol Bernstein has made arrangements to change the policy of his Lyceum Theatre, Canton, O., starting August 15th. On that date the musical stock policy, now operating, will come to a close, and a straight picture policy will be substituted.

### Jason and Harrigan at Des Moines

Jason and Harrigan were featured as a stage attraction at Blank's Des Moines Theatre, Des Moines, last week. They presented an "Interlude of Harmony." The Des Moines offered "Padlocked" as the leading screen feature.

### Capitol Offers "Passing Follies"

The Capitol Theatre, Des Moines, offered the Brewster-Pomeroy Revue, "The Passing Follies," on the bill supporting "Miss Nobody," the screen attraction, last week.

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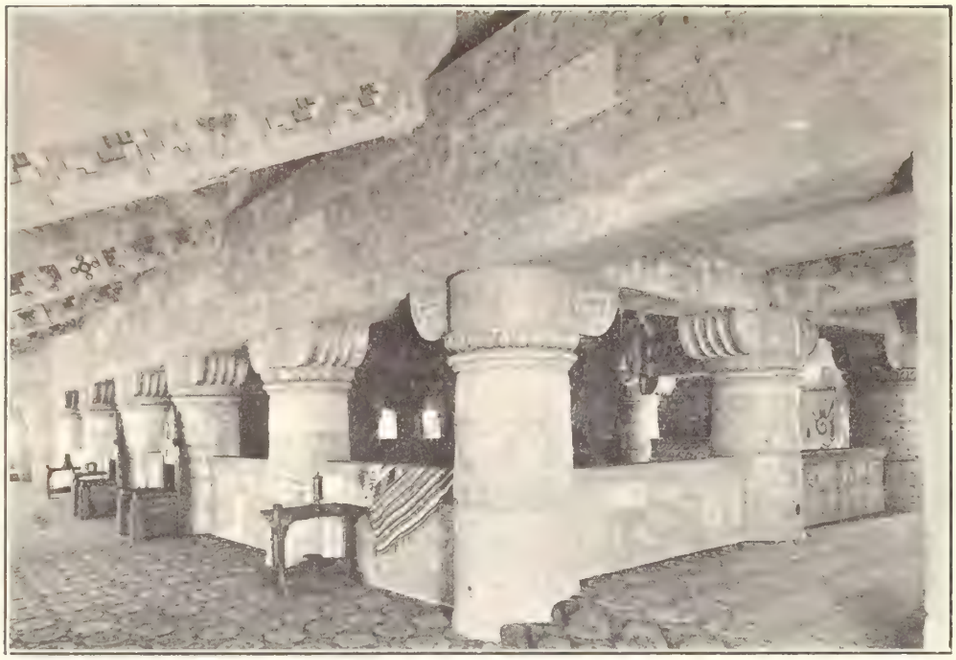
# *For Greater Movie Season*

For that matter, for every season, insist on pictures that are printed on Eastman Positive Film—the film that carries the quality of the negative through to the screen.

It takes but a moment to check up—look in the film margin for the black-lettered identification, "Eastman" and "Kodak".

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.



View of the balcony and promenade in Aztec Theatre, San Antonio, Tex., showing detail of Aztec sculpture and art. Note the massive thick-set columns designed after those in Montezuma's temple

# San Antonio's Aztec Holds Premiere

## *Wm. Epstein's New Texas House Marks Innovation in Theatre Architecture*



William Epstein

THE Aztec Theatre in San Antonio, Texas, opened in a blaze of splendor recently. The initial performance was an invitation affair and only a portion of the 3,000 seats were assigned for the public. The crowd overflowed into the streets and blocked traffic in all directions for a full hour before the rising of the curtain. San Antonio newspapers declare that the opening of the Aztec established a new record for public gatherings in the city.

The Aztec marks an innovation in theatrical architecture. It is said to be a departure from anything ever attempted and is a notable addition to the "out of the ordinary" type of theatres and uncovers, in a modern setting, the almost forgotten history of a once proud and powerful people, the ancient Aztecs.

William Epstein, in whose mind the idea of resurrecting the Mayan style of architecture and sculpture found inception some seven years ago, has spent a tireless year on the details of construction. His vision of the completed structure was so real and so tangible that every graven panel; every image of God or idol; every colorful symbol, passed his critical examination before becoming a factor in the fulfillment of his desire to create the exotic and unusual. Even to the furnishings of the immense foyer and balcony promenade, faithfulness to the period of the structure has been carried out.

Epstein desired to erect a replica of an ancient Aztec temple and, to insure authenticity, sent a research committee delving into the forgotten ruins of Mexico for detailed information of the period of Aztec reign. This committee searched the musty archives of the famous Montezuma; crawled through crumbling ruins; explored forbidding places and collected examples of the almost extinct sculpture and art work.

The result of their effort is a well-nigh perfect conception of an edifice of pagan rites. Massiveness and beauty are to be found on every hand and the impression of the ravages of time have been so carefully wrought that a feeling of awe pervades as one gazes into the lofty heights of the rotunda. Strange symbols, indecipherable hieroglyphics and examples of weird iconography are in evidence from the outside portals to the proscenium arch. All about rise the imposing walls of huge squared stones and pillars; strange figures, in barbaric garb, are carved in bas-relief on the walls that mask the foyer from the main auditorium. The same detail is carried to every nook and cranny of the structure and it would require but little imagination to people the edifice with the robed forms of Aztec priests performing the pagan rites of their religion.

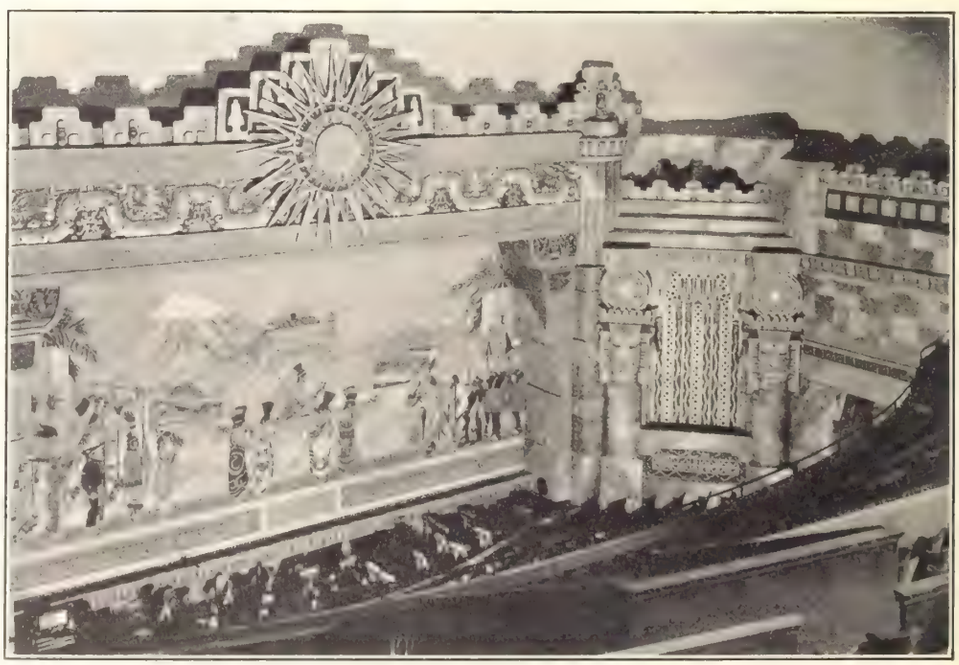
### *Curtain Design Unique*

The general distinctive scheme of the theatre has been carried into the draperies and curtains that adorn the lobby, spacious rest rooms, and stage. The asbestos curtain is a skillfully executed concept of the meeting of Montezuma, greatest of Aztec Kings, with the Spanish conqueror Cortez.

The Aztecs were Sun worshippers and a beautiful sky effect has been worked into the ceiling of the theatre. Through a series of amazing lighting effects the impression of dawn, or sunrise, is created with the opening of the orchestral selections and, as the program proceeds, the passage of time is recorded through an effect that carries an amazing concept of the Sun's transit through the heavens, closing in a blaze of red-gold splendor. The setting of the Sun and the closing of the featured portion of the program are simultaneous.

The seating arrangement, to accommodate 3,000 people, is ideal. The incline is such that no craning of necks is necessary and the aisles are spacious. A costly ventilating system has been installed to insure comfort under the most severe summer temperatures and a heating plant of ample size to care for winter patrons has been provided. The ventilation plant is

(*Continued on page* 248)



The asbestos curtain of the Aztec Theatre, San Antonio, Tex., has for its design a skilfully executed concept of the meeting between Montezuma and his Spanish conqueror, Cortez

### Eberson's "Atmospheric" for Canton House

V. U. YOUNG is building a replica of the Palace at Gary, Indiana, at Canton, Ohio. Architect John Eberson is drawing the plans for the house which will have a capacity of 2,500 seats. The theatre will be a French garden effect with open sky, as in many of the famous Eberson atmospheric theatres which have met with such enthusiastic public response in different sections of the country.

## Santa Barbara May Have Its Sixth Theatre

H. H. Ziegler, Santa Barbara, Cal., real estate man, has filed preliminary plans for the erection of a motion picture theatre on his property at 515-17 Estado Street, Santa Barbara.

The theatre, designed to seat about 900, will be known as "La Casita," and will undoubtedly be leased to the owner of a downtown house.

This house is the second new theatre now planned for Santa Barbara, the California Theatres Company having recently announced that an airdome will be built on Milpas Street, for summer use. If both projects go through, Santa Barbara will have six motion picture theatres and one community playhouse, the Lobero.

## Tennessee Theatre Closed for Improvements

Improvements to the extent of $20,000 are being made on the Marlowe Theatre, Jackson, Tenn., which has been closed for the past two weeks in order to allow for the work. The Lyric Theatre, also in Jackson, has added approximately $3,000 worth of equipment to its projection room. Both houses are under the management of J. L. Cartright. Hal Howard, assistant manager, will have personal supervision of the Marlowe when that house reopens.

## K. A. Takes 42-Year Lease at White Plains, N. Y.

Construction work will be begun immediately on what is said to be Westchester County's largest theatre, which is to be erected on Main Street, White Plains, N. Y., according to a recent announcement by H. & S. Sonn, builders and owners of the property. The house will seat 3,000 and has been leased to the Keith-Albee circuit for 42 years.

## Glick Plans Theatre at Bridgewater, Mass.

A. A. Glick is to erect a new theatre on Broad Street, Bridgewater, Mass., from plans by George Nelson Jacobs of Boston. The plans will soon be ready for figuring and it is expected contracts will be let so construction work may start early in July.

### Contract Let at St. Joseph, Mo.

The contract for the new theatre of the St. Joseph Electric Amusement Company to be erected on Edmond Street, between 7th and 8th Streets, St. Joseph, Mo., has been awarded to Sam Hotchkiss, 18th and Penn Streets. The house was designed by Boller Brothers, 114 West Tenth Street, Kansas City, Mo.

## Plan 2,800-Seat Theatre at Stamford, Conn.

Gertrude B. Lockwood and Arthur W. Bell, of Stamford, Conn., have just leased to the Stone Stores, Inc., through their president, C. J. Stone, for a period of 99 years, the property on Atlantic Street, corner Bell Street, Stamford, Conn., immediately adjoining the Citizens Savings Bank and the Stamford City Hall.

The premises comprise four story stores and office buildings on a plot about 85 by 252 feet, right in the heart of the shopping center of Stamford. Part of the property facing on Atlantic Street, directly opposite the Woolworth and Kresge Stores, will be used by the tenant for its business of retail clothing.

It is planned to improve the plot with a modern hotel, stores and theatre structure of 2,800 seats. Negotiations are now pending for the leasing of the various units of building construction which will be undertaken.

The law firm of Homer Cummings, former chairman of the National Democratic Committee, and Judge Lockwood, of Stamford, represented the lessors, and T. Warren Merchan, of New Rochelle, represented the lessee.

The Parsons Realty Co., of Stamford, were the brokers for the lessors, and Clarence Cohen, of New York, for the Stone Stores, Inc.


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## Inquiries and Comments

### An Old Story

E. B. KIRBY, Strand Theatre, Gaffney, S.C., has the following to say:

"Dear Sir:—Wanting a bit of information on a subject having to do with motion picture projection and knowing no one else to put the question to, I am going to trouble you with it.

"I have long wondered whether any one had ever invented, constructed and put on the market a safety fire shutter that will cut off the light between the source and film when either the projector or the film stops.

"As you no doubt know, all projectors (as far as I know) open their fire shutters by centrifugal force from a governor which depends entirely upon the motion of the projector. Now why couldn't a governor, operated by the film at the upper part of the film gate, be developed and prevent many fires due to torn sprocket holes?

"Will you kindly give me your ideas on this?"

### Previously Described

Friend Kirby, the answer to your question was given in this department about a year ago in the form of a description of a patented device invented by two Cleveland projectionists, Henry Lieber and Edward Noble by name.

Since it is quite probable that you did not read the article in question and even more probable that you have by this time either lost, destroyed, or given away the issue carrying the article, we are reprinting part of it here for your special benefit. Please note carefully.

The device, as we have received the description, is fairly simple and can be attached to any projector. It has *one principal object* that of *preventing a fire* while the film is being *projected*—which is accomplished by three operations.

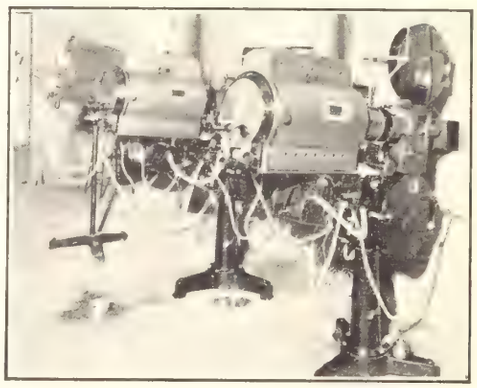
It causes the projector to *stop running;* it *extinguishes the light* and it *cuts the film* off below the lower idler sprocket so that there is no danger of film packing at this point.

### Automatic

Should the film, while in motion, break, either at the top or at the intermittent sprocket, should the sprocket holes be torn, or the driving belt break, the projector is instantly halted automatically. *The film must be kept in motion to have a picture on the screen.*

The mechanism, which, at the time of that writing, had not received its commercial name, is attached to the head of the projector.

It consists, primarily, of a centrifugal governor, which actuates a magnetic device for breaking the lamp circuit, thereby extinguishing the lamp. At the same time the motor circuit is broken so that the projector itself stops running.



View of the projection room in Jos. Stern's recently opened new Ritz Theatre, Newark, N.J. Two Simplex machines, a Brenkert spot and Hertner Transverter make up the equipment supplied by Howell's Cine Equipment Co.

The third operation, that of severing the film past the intermittent sprocket, is accomplished by means of a tension cutting device attached at a point between the lower idler sprocket and the guide rollers at the entrance to the lower magazine.

Should the film break past the intermittent sprocket, the tension rollers will drop, thereby causing the automatic switch to open, which will extinguish the light and stop the projector.

There are two tension rollers below the lower idler sprocket, one bearing against either side of the film. If the film is torn on either side, therefore, one or the other of these rollers will drop, thus causing the automatic switch to function.

To start operation, presumably, the projector and motor switches are closed, the projector is cranked by hand and when sufficient speed is obtained to close the centrifugally operated switch, the projector motor starts simultaneously with striking the arc when the carbons are separated.

### Looks Good

Since this article was written we have not followed the device to observe whether it was favorably received in the field, but the device, from the description and photography which accompanied it, certainly appeared to be very practicable.

It is our understanding that a company was formed to manufacture and market it, but we are unaware of the present status of the business.

You can see, however, that your idea is by no means new and that efforts are being made to render the operation of motion picture projectors as "fool-proof" as possible.

### Various Methods

There are a number of other methods of accomplishing practically the same results —the extinguishing of film fires—though all do not consider the feature you mention, that of protection against film stoppage at the aperture due to torn sprocket holes in the film.

Snuffing of film blazes at the point where it leaves the upper magazine is one common method which probably reached its highest state of perfection in the Feaster Rewind Machine. In this case, a rather long, enclosed film trace, on either film shute, was appended to the under side of the upper magazine nearly to a point where it (the film) is engaged by the upper sprocket.

This film shute effectively snuffs out any blaze which might originate at the aperture and travel up toward the magazine, and a practice test, wherein the film was set on fire at the position of the upper loop, gave practical proof of the efficiency of this shute to snuff out the blaze before it had traveled even one inch inside the shute.

### A Fertile Field

Projectionists have often written us giving descriptions (some rather vague) of devices they either were working on or had purported to have completed and working, all designed to render the projector immune from a serious blaze.

With the exception of the two Cleveland projectionists above referred to, apparently none ever succeeded beyond paper plans or the model stage. This does not necessarily mean that others should desist from making similar efforts since a fool-proof device of some sort, positive in action, should find a ready place on any projector.

As a few film fires as there are at present, there really is little excuse for any at all, since with the present state of projector design a careful projectionist, who pays attention to his business instead of wandering from his post of duty, need have little fear of a serious fire. It is the careless chap who is constantly inviting trouble and endangering the lives of the theatre patrons.

Fool-proof devices, of the nature described, are primarily needed for such careless persons, since it is practically impossible to educate them to even recognize, let alone fulfill, their duty to the theatre.

### The Logical Source

We have often wondered why the projector manufacturers have not incorporated such a device within the design of the projector as a logical part of its mechanism. They are in a better position to put it across successfully rather than an outside manufacturer selling it as a separate device to be added, often at the cost of some trouble and effort in applying it to individual projectors.

An all-around fireproof device of some sort should be a sensible part of every projector.

It is quite probable, however, that the projector manufacturers have already considered this fully and have good reasons for not so doing.

# San Diego Theatre Splendid Example of Egyptian Architecture

FEATURED by an Egyptian ballet by the Ratliff Dancers, and with special musical numbers by Paul Maiss, organist, the new Bush Egyptian Theatre, San Diego's latest addition to its large list of film houses, was formally opened on June 30, the opening programs being continued through July 3.

The new theatre, costing approximately $125,000, is a splendid example of the period of Egyptian architecture from which the plans were taken. The details and embellishments of the columns and panels are copied from originals found in the Egyptian edifices dating back to 1400 B.C. The construction is of steel reinforced concrete, with all walls, floors, stage and projection room absolutely fireproof.

The theatre is entered through an artistic open air court leading to the inside foyer. The interior decoration is in semi-bright colors, the work of the Robert E. Powers Studios, with tapestry panels portraying Egyptian scenes and carrying out motifs of the time. The ceiling is done in art glass in colors to harmonize with the general interior decorative scheme. The stage setting was done by the Edwin Flagg studios.

Eight hundred full spring cushion style chairs were installed. The projection room is equipped with Motiograph De Luxe projectors. A National glass bead screen is used. A Link three-manual electric pneumatic unit organ, designed by C. Sharpe Minor, is so installed on an automatic lift that it can disappear from view when not in use.

One of the largest electric signs in the city surmounts the theatre. It is seventy feet long, with six-foot double-faced letters, and contains 400 lights. This, too, is Egyptian in its features of design. The theatre aisles are carpeted with a heavy grade of worsted Wilton carpet.

The Egyptian is the culmination of twelve years of theatrical construction experience in San Diego by its owners, G. A. and Kent G. Bush.

In the heating and ventilating installation, the builders of the Egyptian have adopted the very latest systems. Under the entire floor is a plenum chamber, giving a perfect distribution of air to the whole building. The air is released through openings in the floor, so that every seat is surrounded by a gentle breeze, to be tempered according to the season of the year. A pressure fan in the basement regulates the air currents, drawing fresh air from above the roof, and an exhaust fan takes the used air from the auditorium.

Somewhat novel in the theatre is the construction of two attractive loge boxes on either side of the projection room, these being specially built to accommodate private parties and each having a seating capacity of twenty-five. Each is served by a separate stairway.

For the opening four days the admission was placed at 50 cents, but the regular scale is to be 25 and 40 cents for adults, and 10 cents for children. The present plan calls for two shows daily, at 7 and 8:45 p.m., with five changes a week.

Handsome descriptive brochures, telling of the features of the theatre and its historical embellishments, were distributed as souvenirs during the opening four days.

## Cleveland Suburban House Will Seat 2,000

Ernest Schwartz, local attorney and exhibitor, and Ben Levine, exhibitor, have started building a new 2,000-seat house at Broadview and West 25th Street, in Brooklyn, a suburb of Cleveland. Although no policy has been determined upon at this time, a large stage and complete vaudeville facilities are being installed. The building, which will be of white terra cotta, will house five stores on the street level, in addition to the theatre, and office suites on the second floor. Five hundred thousand dollars is involved in the proposition. Schwartz now owns the Milo Theatre. Levine owns the Erie Theatre. It is interesting to note that the partnership of Schwartz and Lustig is the outcome of a business deal which transpired when Levine, just out of the army, bought the Erie Theatre from Schwartz. The new house will be ready December 1st.

## Columbia Amus. Co. Plans K. C. Playhouse

Still another new theatre for Kansas City is to be built. A motion picture house and three storerooms is the development the Columbia Amusement Company is planning on a 70 foot frontage at 2418 Indiana Avenue. The theatre will have a seating capacity of 1,100 and will be equipped with such conveniences as "ery" and smoking rooms. The exterior of the building, designed by DeFoe & Besecke, Kansas City, will be brick and terra cotta in Spanish adaptation. The theatre will be opened about September 1. James Kopoulos is president of the company, while E. S. Sutter will manage the theatre.

## World Realty Starts Work at Columbus, Neb.

Active building operations started this week at Columbus, Neb., on the new World Realty Company theatre, the Columbus, there. It will cost about $105,000 when built and fully equipped and will be part of a chain of some thirty-three theatres when the present building program is finished.




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Three views of the Aztec Theatre, recently opened at San Antonio, Tex., by Managing-Director William Epstein. Note the attractively furnished lounge with its tile floor and walls. Centre photograph tells the story on the opening night, while on the right a view of the projection room is shown. Simplex projectors, Peerless arcs, two Westinghouse generators and a Brenkert spot make up the equipment

(Continued from page 244)

said to have a capacity of 94,000 cubic feet of water-washed air per minute and the exhaust fans 85,000 cubic feet per minute.

The projection room at the Aztec measures 15 x 28 feet and is equipped with the most modern machines and appliances on the market. Three Simplex motor driven machines with Peerless arc control insures perfect throw 120 feet to the screen. Two Westinghouse generators and a Brenkert double dissolving machine that makes 40 different color effects possible as well as being adaptable as a flood light are part of the equipment. The latest fire-proof rewinding table and film cabinet is a convenient and important feature. The comfort of the operator is insured by the installation of a 24-inch ventilator tube in the booth and a spacious rest room immediately adjoining.

An especially built Robert Morton Organ is to be found in the orchestra pit. It is of exceptional quality and the organist is enabled to reproduce every orchestral and solo effect known to organ manipulation. The pipes and loft are masked with a glittering serpentine Aztec effect that conforms to the beauty and style of the house atmosphere.

## *Elaborately Equipped*

The Aztec stage is the most modern and adequately equipped in the entire South. The height to proscenium is 28 feet with an opening of 55 feet. Depth is 40 feet and wall to wall measurement 110 feet. The rigging loft is 65 feet from stage door and 50 sets of lines control the numerous drops and curtains. Sixteen dressing rooms with outside exposure, running hot and cold water, French mirrors, easy chairs, shower baths and other comforts insure contentment among Aztec artists.

Three entrances permit of access to the orchestra pit without confusion or bustle among the members or distracting the attention of the audience. A mammoth switchboard, capable of 126 combinations as well as controlling all house lights, is a part of the back stage equipment.

The front curtain is of Cheney Bros. gold silk plush 35 x 66. Two enormous Aztec eagles 6 feet wide and of elaborate design mark the center of each unit.

The theatre is part of a six-story building with 120 offices and the building corporation is composed of the most dependable and responsible citizens.

Jesse and Henry Oppenheimer of the banking firm of D. & H. Oppenheimer, Albert Steves, Morris Stern, Robert D. Barclay, Dr. Frederick Oppenheimer, and William Epstein, managing director of the theatre, comprise the personnel.

The Aztec Theatre will be devoted to combination presentations and pictures. A New York company of six principals and sixteen girls under the personal direction of Jack Mason opened the theatre. Ralph Soule, Miss Olive May, Sascha Piatov and Lois Natalie are the headline performers.

Managing Director Epstein secured the entire scenic equipment of the Ziegfeld Follies show, which closed in Columbus, Ohio, a few weeks ago, to augment a gorgeous array of scenic and stage effects that were especially constructed for the house. A wardrobe valued at $175,000.00 is at hand and arrangements with Mahieu Costumers, New York, insures immediate attention and shipment of special effects.

An orchestra of 26 expert musicians under the direction of Kirk Frederick, late of the St. Louis Symphony, has been recruited and are delivering a grade of music in keeping with the wonderful construction and atmosphere of the Aztec Theatre.

Managing Director William Epstein is more than satisfied with the amount of attention his master effort is creating. Throngs of visitors from all sections of the South have been escorted through the house and student bodies from the University and other institutions of higher learning are filing applications for accommodations in body for the purpose of inspection.

All presentations, both stage and film, will be under the personal supervision of William Epstein, Managing Director, who has spent the past 20 years in the theatre business and is known from coast to coast for his business acumen and progressive ideas.



Impressive architecture in the foyer of the Aztec Theatre, San Antonio, Tex., is the result of a research committee which delved into musty archives of the famous Montezuma. Note the huge columns topped with Aztec idols

# New York Strand's New Cooling System Inaugurated by Officials

AFTER six months' labor and an expenditure that is claimed to be over $100,000, the new cooling system for the Mark Strand Theatre, Broadway at 47th Street, is in full operation. On Thursday morning Joseph Plunkett, managing director of the theatre, opened the first valve of the new plant, and Moe Mark, president and general manager, turned on the power and one of the largest refrigerated air cooling systems in the theatre world began to function.

In a short time the temperature of the big theatre, on the stage and in the spacious lobby as well as the theatre proper, had fallen to a temperature of 70 degrees Fahrenheit. Since then, it is said, an even temperature of about 70 degrees Fahrenheit has been maintained, with the relative percentage of humidity at fifty-five. Should the humidity outside rise, that inside the theatre will remain constant. It is the purpose of Mr. Plunkett to keep the theatre at approximately 72 degrees, never rising above 75, nor falling below 70 degrees.

This, Mr. Plunkett explains, precludes any possibility of discomfiture in going from the heated street air to the cooler theatre, and eliminates any possibility of colds, due to the sudden change. Nor, working on the reverse order, will there be a feeling of excessive heat upon emerging from the theatre. An additional precaution is taken in having the cooled air modulated so that the lobby is slightly warmer than the theatre proper.

Two carbon dioxide compressors of a combined refrigerating capacity of 400 tons are the fundamental machines of the cooling plant. Variable speed motors of 200 horsepower each supply power for the condensers, which are charged with carbon dioxide gas from steel drums similar to those used at the corner drug store soda water fountain. Under pressure the gas is liquefied in approximately 7,000 lineal feet of double pipe carbon dioxide condensers.

The condensers are located near the compressors into which the carbon dioxide is circulated in a liquid state. The heat is extracted from the carbon dioxide by water tubes, which are located inside the condenser tubes. Leaving the condenser, the liquid gas travels to the expansion coils, introduced into 12,000 feet of inch and a quarter direct-expansion coils, used as a Baudelot cooler. The liquefied gas applies its refrigerant purpose, thence returning to the compressor in a vapor state.

A battery of ventilating fans has in the meantime come into action to draw 200,000 cubic feet of air, it is claimed, each minute through the curtain of cooled water. Thus brought to the proper temperature, the air is sufficiently cooled and freed from humidity for distribution to the theatre auditorium.

## Announces New Playhouse for East Rockaway

Ground will be broken soon at the southwest corner of Atlantic Avenue and Maxwell Place, East Rockaway, Long Island, N. Y., for a theatre building to cost about $250,000, according to an announcement by Max Waldowsky. The new project will occupy a site fronting 150 feet on Atlantic Avenue and extending back 140 feet. The Atlantic Avenue frontage will contain eight stores and a lobby leading to the theatre proper which is to be located at the rear. The theatre is to have a seating capacity of about 1,000.

The announcement of the proposal to erect the theatre followed a decision of the Board of Appeals to include both sides of Atlantic Avenue, from Main Street to Scranton Avenue, in the business zone.

## Cleveland Real Estaters Plan Large House

Greenwald and Stecher, Cleveland real estate operators, are having plans prepared for a commercial building to be built at Kinsman Road and East 143d St., which will house a 2,000-seat motion picture and vaudeville theatre. Nicola Petti is making the plans. This is directly opposite the location where Dr. B. I. Brody, of the Homestead Theatre Company, is building a new house. The theatre has not been leased as yet, but several prominent exhibitors are dickering for it.

### Rebuild Gurdon, Ark., Theatre

F. E. Wright & Son, of East Front Street, Gurdon, Ark., plan to rebuild their theatre building, destroyed by fire recently. The new house will be two-story, 50 by 140 feet and cost about $30,000.


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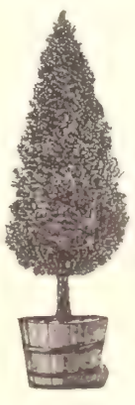
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# FEATURE RELEASE CHART

*Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy release, as well as information on pictures that are coming, will be found on succeeding pages. (S. R. indicates State Right release.)*

**Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to March**

## MARCH

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Arizona Streak, The | Tom Tyler | F. B. O. | 4640 feet | April 3 |
| Bar C Mystery, The | Phillips-MacDonald | Pathe | 5 reels | |
| Barrier, The | L. Barrymore-Day | M-G-M | 6480 feet | April 3 |
| Bat, The | Special Cast | United Artists | 8219 feet | Mar. 27 |
| Beverly of Graustark | Marion Davies | M-G-M | 6977 feet | May 8 |
| Beyond All Odds | Eileen Sedgwick | Chesterfield (S. R.) | 5 reels | |
| Blue Blazes | Pete Morrison | Universal | 4659 feet | Jan. 23 |
| Broadway Billy | Billy Sullivan | Rayart (S. R.) | 5000 feet | |
| Chip of the Flying U | Hoot Gibson | Universal | 6596 feet | Mar. 6 |
| Combat | House Peters | Universal | 6714 feet | Feb. 20 |
| Coming and Going | Buffalo Bill, jr. | Artclass (S.R.) | 5000 feet | |
| Dancing Mothers | Special Cast | Paramount | 7169 feet | Feb. 27 |
| Dangerous Virtue | Jane Novak | Lee-Bradford (S.R.) | 6000 feet | |
| Danger Quest, The | Reed Howes | Rayart (S. R.) | 5000 feet | May 8 |
| Forbidden Waters | Priscilla Dean | Prod. Dist. Corp. | 5335 feet | April 17 |
| Gilded Highway, The | Devore-Harron | Warner Bros. | 6927 feet | April 17 |
| Hearts and Spangles | Wanda Hawley | Lumas Film | 5980 feet | May 8 |
| Hell's Four Hundred | Margaret Livingston | Fox | 5582 feet | |
| Her Second Chance | Nilsson-Gordon | First National | 6420 feet | May 8 |
| Highbinders, The | Tilden-Daw | Assoc. Exhib | 5486 feet | May 1 |
| High Steppers | Hughes-Astor | First National | 6136 feet | |
| Let's Get Married | Richard Dix | Paramount | 6800 feet | Mar. 13 |
| Little Irish Girl, The | Dolores Costello | Warner Bros | 6667 feet | April 10 |
| Midnight Thieves | H. Rawlinson | A. G. Steen | 5 reels | |
| Miss Brewster's Millions | Bebe Daniels | Paramount | 6457 feet | Mar. 20 |
| Monte Carlo | Special Cast | M-G-M | 6512 feet | April 10 |
| New Klondike, The | Thomas Meighan | Paramount | 7445 feet | Mar. 27 |
| Night Patrol, The | Richard Talmadge | F. B. O. | 5085 feet | Mar. 20 |
| Non-Stop Flight, The | Special Cast | F. B. O. | 5650 feet | April 17 |
| Nutcracker, The | E. E. Horton | Assoc. Exhib. | 5786 feet | April 17 |
| Oh! What a Nurse | Syd Chaplin | Warner Bros | 6957 feet | Mar. 6 |
| Other Women's Husbands | Blue-Prevost | Warner Bros | 6721 feet | April 3 |
| Out of the Storm | Logan-Burns | Tiffany (S.R) | 7000 feet | May 1 |
| Red Dice | Rod La Rocque | Prod. Dist. Corp | 6 reels | April 3 |
| Roaring Forties, The | Special Cast | Jans (S.R.) | | |
| Sap, The | Kenneth Harlan | Warner Bros | 5519 feet | |
| Sea Horses | Special Cast | Paramount | 6671 feet | Feb. 27 |
| Secret Orders | Evelyn Brent | F. B. O. | 5486 feet | Mar. 27 |
| Siberia | Special Cast | Fox | 6950 feet | April 24 |
| Six Shooting Romance | Jack Hoxie | Universal | 4869 feet | Jan. 30 |
| Social Celebrity, A | Adolphe Menjou | Paramount | 6025 feet | May 8 |
| Taxi Mystery, The | Roberts-Agnew | Ginsberg (S.R.) | 5052 feet | |
| Test of Donald Norton | George Walsh | Chadwick | | |
| Three Weeks in Paris | Moore-Devore | Warner Bros | 6050 feet | May 8 |
| Unknown Dangers | Frank Merrill | Hercules (S.R.) | 4700 feet | |
| Untamed Lady, The | Gloria Swanson | Paramount | 6132 feet | Mar. 27 |
| Vanishing Hoofs | Wally Wales | Artclass Pictures | 5000 feet | |
| Whispering Smith | H.B.Warner-L.Rich | Prod. Dist. Corp | 6155 feet | April 10 |
| Yellow Fingers | Olive Borden | Fox | 5594 feet | April 10 |

## APRIL

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Big Show, The | Lowell-Russell | Assoc. Exhib | 5385 feet | May 15 |
| Blind Goddess, The | Special Cast | Paramount | 7249 feet | April 3 |
| Border Sheriff, The | Jack Hoxie | Universal | 4440 feet | Mar. 13 |
| Broadway Gallant, The | Richard Talmadge | F. B. O. | 5510 feet | June 5 |
| Brown of Harvard | Pickford-Brian-Haines | M-G-M | 7941 feet | May 8 |
| Crown of Lies, The | Pola Negri | Paramount | 5020 feet | Mar. 27 |
| Desert Gold | Special Cast | Paramount | 6900 feet | Mar. 20 |
| Dance High | Buffalo Bill, Jr. | Artclass (S.R.) | 5 reels | |
| Early to Wed | M. Moore-K. Perry | Fox | 5912 feet | May 15 |
| Earth Woman, The | Alden-Bonner | Assoc. Exhib | | |
| Exquisite Sinner, The | Nagel-Adoree | M-G-M | 5844 feet | May 1 |
| Fighting Boob, The | Bob Custer | F. B. O. | 4496 feet | May 1 |
| Fighting Buckaroo, The | Buck Jones | Fox | 5096 feet | May 15 |
| Fighting Shadows | Leo Maloney | Clarion Photoplays | 4900 feet | |
| Fighting Thorobreds | Billy Sullivan | Rayart (S.R.) | 5000 feet | |
| For Heaven's Sake | Harold Lloyd | Paramount | 5356 feet | April 24 |
| Hidden Way, The | Mary Carr | Assoc. Exhib | 5919 feet | |
| Impostor, The | Evelyn Brent | F. B. O. | 5457 feet | May 15 |
| Isle of Retribution, The | Lilian Rich | F. B. O. | 6388 feet | May 22 |
| Kiki | Norma Talmadge | First National | 8299 feet | April 17 |
| Lucky Lady, The | Special Cast | Paramount | 5942 feet | |
| Mike | Sally O'Neill | M-G-M | 6755 feet | Jan. 23 |
| Mlle. Modiste | Corrine Griffith | First National | 6230 feet | May 15 |
| Money Talks | Windsor-Moore | M-G-M | 5139 feet | May 22 |
| Old Loves and New | L. Stone-B. Bedford | First National | 7423 feet | April 24 |
| Only Way, The | Special Cast | United Artists | 6850 feet | May 1 |
| Paris At Midnight | Special Cast | Prod. Dist. Corp. | 6995 feet | May 8 |
| Runaway, The | Special Cast | Paramount | 6271 feet | May 8 |
| Rustlers Ranch | Art Acord | Universal | 5230 feet | April 24 |
| Rustling for Cupid | George O'Brien | Fox | 4835 feet | |
| Sandy | Madge Bellamy | Fox | 7850 feet | April 24 |
| Seventh Bandit, The | Harry Carey | Pathe | 6 reels | Mar. 27 |
| Silence | Warner-Reynolds | Prod. Dist. Corp | 7518 feet | June 12 |
| Silken Shackles | Irene Rich | Warner Bros | 6061 feet | May 8 |
| Silver Fingers | George Larkin | Elvin Film | 5000 feet | May 1 |
| Sir Lumberjack | Lefty Flynn | F. B. O. | 5129 feet | April 10 |
| Somebody's Mother | Mary Carr | Rayart (S.R.) | 6000 feet | |
| Starlight's Revenge | Jack Perrin | Rayart (S.R.) | 5000 feet | |
| That's My Baby | Douglas MacLean | Paramount | 6805 feet | April 24 |
| Tony Runs Wild | Tom Mix | Fox | 5477 feet | |
| Tramp, Tramp, Tramp | Harry Langdon | First National | 5831 feet | April 10 |
| Twin Triggers | Buddy Roosevelt | Artclass (S.R.) | 4800 feet | |
| Volga Boatman, The | Special Cast | Prod. Dist. Corp | 10050 feet | May 1 |
| Watch Your Wife | Virginia Valli | Universal | 6980 feet | Feb. 27 |
| Western Trails | Bill Patton | Chesterfield (S.R.) | 5 reels | |
| Why Girls Go Back Home | Miller-Brook | Warner Bros. | 6 reels | May 1 |
| Wild To Go | Tom Tyler | F. B. O. | 4570 feet | May 8 |

## MAY

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Black Paradise | M. Bellamy–E. Lowe | Fox | 4962 feet | June 12 |
| Boob, The | George K. Arthur | M-G-M | 5020 feet | |
| Carnival Girl, The | Mack-Forrest | Assoc. Exhib. | 5025 feet | |
| Chasing Trouble | Pete Morrison | Universal | 5 reels | |
| Ella Cinders | Colleen Moore | First National | 6 reels | June 19 |
| Footloose Widow, The | Irene Rich | Warner Bros | | |
| Galloping Cowboy, The | Bill Cody, Jr | Assoc. Exhib | 5000 feet | May 29 |
| Glennister of the Mounted | Lefty Flynn | F. B. O. | 5480 feet | June 19 |
| Hands Across the Border | Fred Thompson | F. B. O. | 5367 feet | June 5 |
| Hell Bent fer Heaven | Miller-Harron | Warner Bros | 6578 feet | May 15 |
| It's the Old Army Game | W. C. Fields | Paramount | | |
| Jade Cup, The | Evelyn Brent | F. B. O. | 4656 feet | |
| Looking for Trouble | Jack Hoxie | Universal | 4362 feet | |
| Love Thief, The | Norman Kerry | Universal | | |
| Man Four Square, A | Buck Jones | Fox | 4744 feet | May 22 |
| Man From Oklahoma | Jack Perrin | Rayart (S.R.) | 5000 feet | |
| Masquerade Bandit, The | Tom Tyler | F. B. O. | 4919 feet | July 10 |
| Morganson's Finish | Special Cast | Tiffany (S.R.) | 7500 feet | |
| My Old Dutch | O'Malley-MacAvoy | Universal | 7750 feet | May 8 |
| Paris | C. Ray-J. Crawford | M-G-M | 6 reels | June 12 |
| Perils of the Coast Guard | Special Cast | Rayart (S.R.) | | |
| Phantom Bullet, The | Hoot Gibson | Universal | 6148 feet | |
| Poor Girl's Romance | Short-Hale | F. B. O. | | |
| Prince of Pilsen, The | Special Cast | Prod. Dist. Corp | 6600 feet | April 24 |
| Racing Romance | Reed Howes | Rayart (S.R.) | 5000 feet | |
| Rawhide | Buffalo Bill, Jr. | Assoc. Exhib. | 4460 feet | May 29 |
| Secret Spring, The | Special Cast | Paramount | 5710 feet | |
| Set Up, The | Art Acord | Universal | 4600 feet | Mar. 27 |
| Shadows of Chinatown | Kenneth MacDonald | Bud Barsky (S.R.) | 5000 feet | |
| Shamrock Handicap, The | Special Cast | Fox | 5866 feet | |
| Shipwrecked | S.Owen-J.Schildkraut | Prod. Dist. Corp | 5865 feet | June 12 |
| Sign of the Claw | Peter the Great (dog) | Lumas Film | 5925 feet | |
| Skinner's Dress Suit | Denny-La Plante | Universal | 6887 feet | Dec. 26, '25 |
| Social Highwayman, The | Harron-Miller | Warner Bros | 6 reels | May 29 |
| Still Alarm, The | Special Cast | Universal | 7406 feet | Jan. 16 |
| Unfair Sex, The | Hope Hampton | Assoc. Exhib | 5016 feet | |
| Valley of Bravery, The | Bob Custer | F. B. O. | 5021 feet | June 19 |
| Wet Paint | Raymond Griffith | Paramount | 5109 feet | May 29 |
| Whispering Canyon | J. Novak-R. Ellis | Ginsberg-Kann(S.R.) | 5652 feet | |
| Wilderness Woman, The | Pringle-Sherman-Conklin | First National | 7533 feet | May 22 |
| Windjammer, The | Billy Sullivan | Rayart (S.R.) | 5000 feet | |
| Winning the Futurity | Landis-C. Horton | Chadwick | 5400 feet | |
| Wise Guy, The | James Kirkwood | First National | 7775 feet | June 5 |

## JUNE

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Better Man, The | Richard Talmadge | F. B. O. | 4703 feet | |
| Born to the West | J. Holt-M. Morris | Paramount | | |
| Call of the Klondike, The | Special Cast | Rayart (S.R.) | | |
| Certain Young Man, A | Ramon Novarro | M-G-M | | |
| Dangerous Dub, The | Buddy Roosevelt | Assoc. Exhib. | 5000 feet | |
| Dead Line, The | Bob Custer | F. B. O. | 5000 feet | July 10 |
| Dice Woman, The | Priscilla Dean | Prod. Dist. Corp | 5614 feet | June 12 |
| Escape, The | Pete Morrison | Universal | 4500 feet | April 3 |
| Eve's Leaves | Leatrice Joy | Prod. Dist. Corp | 6750 feet | May 15 |
| Flashing Heels | Bill Cody | Assoc. Exhib | | |
| Footloose Widows | Special Cast | Warner Bros | 6 reels | July 10 |
| Frontier Trail, The | Harry Carey | Pathe | 6 reels | |
| Gentle Cyclone, The | Buck Jones | Fox | 4825 feet | June 26 |
| Good and Naughty | Pola Negri | Pardmount | 6 reels | June 26 |
| Grass | | Paramount | | Mar. 7,'25 |
| Hard Boiled | Tom Mix | Fox | | |
| Hero of the Big Snows, A | Rin-tin-tin (dog) | Warner Bros | | |
| Lew Tyler's Wives | Frank Mayo | Famous Attractions | | |
| Lodge in the Wilderness | A. Stewart-E. Breese | Tiffany (S.R.) | 7000 feet | |
| Love Thief, The | Norman Kerry | Universal | 6822 feet | June 19 |
| Lovey Mary | B. Love-W. Haines | M-G-M | 6 reels | July 10 |
| Millionaire Policeman, The | Herbert Rawlinson | Gingsberg-Kann | | |
| Miss Nobody | Anna Q. Nilsson | First National | 6859 feet | June 19 |
| More Pay-Less Work | Mary Brian | | | |
| One Punch O'Day | Billy Sullivan | Rayart (S.R.) | 5000 feet | |
| Palm Beach Girl, The | Bebe Daniels | Paramount | 6918 feet | July 3 |
| Passionate Quest, The | Marie Prevost | Warner Bros | | |
| Rainmaker, The | Collier-Hale | Paramount | 6055 feet | May 29 |
| Ranson's Folly | Richard Barthelmess | First National | 7322 feet | May 29 |
| Rolling Home | Reginald Denny | Universal | 6993 feet | May 29 |
| Say It Again | Richard Dix | Paramount | 6 reels | June 19 |
| Scrappin' Kid, The | Art Acord | Universal | 4664 feet | Dec. 5,'25 |
| Self Starter, The | Reed Howes | Rayart (S.R.) | 5000 feet | |
| Silver Treasure, The | Special Cast | Fox | | |
| Sporting Lover, The | Conway Tearle | First National | | |
| Sweet Daddies | Special Cast | First National | 6562 feet | |
| Trip to Chinatown, A | Special Cast | Fox | 5594 feet | June 19 |
| Twisted Triggers | Wally Wales | Assoc. Exhib | 5000 feet | |
| Two-Gun Man, The | Fred Thomson | F. B. O. | | |
| Unknown Soldier, The | Mack-De La Motte | Prod. Dist. Corp | 7979 feet | June 12 |
| Up In Mabel's Room | M. Prevost-H. Ford | Prod.Dist. Corp | 6 reels | June 19 |
| Volcano | Bebe Daniels | Paramount | 5467 feet | June 12 |
| Yellow Contraband | Leo Maloney | Clarion Photoplays | 4980 feet | |

## JULY

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Bachelor Brides | Rod La Roque | Prod. Dist. Corp | 66712 feet | |
| Brown Derby, The | Johnny Hines | First National | 7 reels | June 5 |
| Bucking the Truth | Pete Morrison | Universal | 4305 feet | June 26 |
| Cowboy Cop, The | Tom Tyler | F. B. O. | 4385 feet | |

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Dangerous Dude, The | Reed Howes | Rayart (S.R.) | 5000 feet | |
| Doubling With Danger | Richard Talmadge | F. B. O | | |
| Fighting Peacemaker, The | Jack Hoxie | Universal | 4292 feet | April 10 |
| Flame of the Argentine | Evelyn Brent | F. B. O | | |
| Hero of the Big Snows, A | "Rin-Tin-Tin" | Warner | | |
| Lawless Valley | Bill Cody | Assoc. Exhib | 5000 feet | |
| Manhood | Special Cast | Fox | | |
| Man in the Saddle, The | Hoot Gibson | Universal | | |
| Mulhall's Great Catch | Lefty Flynn | F. B. O | 5430 feet | |
| Passionate Quest, The | M. MacAvoy-W. Louis | Warner Bros. | | |
| Puppets | Milton Sills | First National | 7 reels | July 10 |
| Road to Mandalay, The | Lon Chaney | M-G-M | 7 reels | July 10 |
| Savage, The | Lyon-McAvoy | First National | | |
| Sea Wolf, The | Ralph Ince | Prod. Dist. Corp | 7500 feet | Dec. 19 |
| Senor Daredevil | Ken Maynard | First National | | |
| Sinister Detail, The | KennethMacDonald | Bud Barsky (S.R.) | 5000 feet | |
| Terror, The | Art Acord | Universal | 4862 feet | July 10 |

## AUGUST

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Aloma of the South Seas | Gilda Gray | Paramount | reels | May 29 |
| Bigger Than Barnum's | G. O'Hara-V. Dana | F. B. O. | | |
| Collegiate | Alberta Vaughn | F. B. O | | |
| Delicatessen | Colleen Moore | First National | | |
| Devil's Gulch, The | Bob Custer | F. B. O | | |
| Fascinating Youth | Junior Stars | Paramount | | |
| Fig Leaves | G. O'Brien-O. Borden | Fox | | |
| Fine Manners | Gloria Swanson | Paramount | | |
| Flame of the Yukon, The | S. Owen-A. Gray | Prod. Dist. Corp | 5800 feet | July 3 |
| Golden Web, The | H. Gordon-L. Rich | Lumas (S.R.) | | |
| Into Her Kingdom | Corrine Griffith | First National | | |
| It Must Behave | Colleen Moore | First National | | |
| Last Frontier, The | Boyd-De La Motte | Prod. Dist. Corp | | |
| Lone Hand Saunders | Fred Thompson | F. B. O | | |
| Mantrap | Bow - Marmont | Paramount | | |
| Meet the Prince | Jos. Schildkraut | Prod. Dist. Corp | 5929 feet | July 10 |
| Men of Steel | Milton Sills | First National | | |
| Mile a Minute Man | Wm. Fairbanks | Lumas (S. R.) | | |
| No Man's Gold | Tom Mix | Fox | | |
| Padlocked | Special Cast | Paramount | | |
| Pals First | Hughes-Del Rio | First National | | |
| Show Off, The | Ford Sterling | Paramount | | |
| That Model From Paris | | Tiffany (S.R.) | | |

## SEPTEMBER

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Bells, The | L. Barrymore | Chadwick | 7000 feet | |
| Black Pirate, The | Douglas Fairbanks | United Artists | 8200 feet | Mar. 20 |
| Diplomacy | Sweet-Hamilton-O. Moore | Paramount | | |
| Dutchess of Buffalo, The | Constance Talmadge | First National | | |
| Fools of Fashion | | Tiffany (S. R.) | | |
| Forlorn River | Jack Holt | Paramount | | |
| Going the Limit | | F. B. O | | |
| Kosher Kitty Kelly | Viola Dana | F. B. O | | |
| Ladies First | Douglas MacLean | Paramount | | |
| Lost at Sea | | Tiffany (S. R.) | | |
| Marriage Clause, The | Billie Dove | Universal | 8 reels | July 3 |
| Nell Gwyn | Dorothy Gish | Paramount | 9 reels | Feb. 6 |
| Silent Power, The | Ralph Lewis | Lumas (S.R.) | | |
| Son of the Sheik, The | Rudolph Valentino | United Artists | | |
| Sparrows | Mary Pickford | United Artists | | |
| Three Bad Men | Special Cast | Fox | | |
| Through Thick and Thin | Wm. Fairbanks | Lumas (S.R.) | | |
| Tin Gods | Thomas Meighan | Paramount | | |
| Variety | Jannings-de Putti | Paramount | 8 reels | July 3 |
| Winning of Barbara Worth | Colman-Banky | United Artists | | |
| You Never Know Women | Florence Vidor | Paramount | | |

## OCTOBER

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Campus Flirt, The | Bebe Daniels | Paramount | | |
| College Days | | Tiffany (S.R.) | | |
| Eagle of the Sea, The | Cortez-Vidor | Paramount | | |
| Final Extra, The | | Lumas (S.R.) | | |
| First Night, The | | Tiffany (S.R.) | | |
| Great Gatsby, The | Baxter-Wilson | Paramount | | |
| Kid Boots | Eddie Cantor | Paramount | | |
| Quarterback, The | Richard Dix | Paramount | | |
| Risky Business | Vera Reynolds | P. D. C | | |
| So's Your Old Man | W. C. Fields | Paramount | | |
| You'd Be Surprised | Raymond Griffith | Paramount | | |

## NOVEMBER

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Ace of Cads | Menjou-Joyce | Paramount | | |
| Cat's Pajamas, The | Bronson-Cortez | Paramount | | |
| Lady of the Harem, The | Special Cast | Paramount | | |
| Lightning | | Tiffany (S. R.) | 6500 feet | |
| Redheads Preferred | | Tiffany (S. R.) | | |
| Rough Riders, The | Frank Hopper | Paramount | | |
| Wearing of the Green, The | Betty Bronson | | | |
| We're in the Navy Now | W. Berry-Hatton | Paramount | | |
| Winning Wallop, The | Wm. Fairbanks | Lumas (S.R.) | | |

## DECEMBER

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Canadian, The | Thomas Meighan | Paramount | | |
| Flying High | Wm. Fairbanks | Lumas (S. R.) | | |
| Gallant Lady, The | Florence Vidor | Paramount | | |
| Glorifying the American Girl | Esther Ralston | Paramount | | |
| Let It Rain | Douglas MacLean | Paramount | | |
| Love 'Em and Leave 'Em | Esther Ralston | Paramount | | |
| Money to Burn | | Lumas (S.R.) | | |
| One Hour of Love | | Tiffany (S. R.) | | |
| Sin Cargo | | Tiffany (S. R.) | | |
| Stranded in Paris | Bebe Daniels | Paramount | | |

# Comedy Releases

| Title | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| A-1 Society | Luddy-Harris | Fox | 2 reels | July 10 |
| Adorable Dora | Hank Mann | F. B. O | | |
| Alpine Flapper, The | "Aesop Fables" | Pathe | 1 reel | June 5 |
| All For a Nurse | Sid Smith | Sava Films | 2 reels | |
| All's Swell That Ends Swell | A. Vaughn-L. Kent | F. B. O | 2 reels | |
| Al's Troubles | Al Alt | Universal | 2 reels | Mar. 13 |
| Among Those Present | Harold Lloyd (Reissue) | Assoc. Exhib. | 2877 feet | |
| And George Did | | Universal | | |
| Are Crooks Dishonest? (Reissue) | Harold Lloyd | Pathe | 1 reel | |
| Are Golfers Cuckoo? | Fatty Layman | Sava Films | 2 reels | |
| Babes in the Jungle | "O. Henry" | Fox | 2 reels | |
| Baby Clothes | "Our Gang" | Pathe | 2 reels | April 24 |
| Back Fire | | F. B. O | | |
| Back to Mother | "Helen and Warren" | Fox | 2 reels | |
| Ball and Chain | Arthur Lake | Universal | | |
| Banana King, The | Sid Smith | Sava Films | 2 reels | |
| Bear Cats | "Big Boy" | Educational | 2 reels | June 12 |
| Beauty Parlor, A | "Fat Men" | F. B. O | 2 reels | |
| Bedtime Story, A | Arthur Lake | Universal | 1 reel | |
| Big Business | | Fox | | |
| Big Charade, The | A. Vaughn-L. Kent | F. B. O | 2 reels | June 5 |
| Big-Hearted Fish, A | Aesop Fables | Pathe | 1 reel | April 10 |
| Big Idea, The | Snub Pollard | Pathe (Reissue) | 1 reel | |
| Big Retreat, The | "Aesop Fables" | Pathe | 1 reel | June 5 |
| Bill Grim's Progress (Series) | M. Morris-J. Luden | F. B. O | | |
| Black and Blue Eyes | Alice Ardell | F. B. O | 2 reels | June 19 |
| Broken China | Bobby Vernon | Educational | 2 reels | May 8 |
| Bumper Crop, The | "Aesop Fables" | Pathe | 1 reel | May 29 |
| Buster Be Good | Trimble-Turner | Universal | 2 reels | |
| Buster Don't Forget | Trimble and Dog | Universal | 2 reels | |
| Buster's Dark Mystery | Trimble and Dog | Universal | 2 reels | |
| Buster's Girl Friend | Trimble and Dog | Universal | 2 reels | |
| Buster's Heart Beat | Trimble and Dog | Universal | 2 reels | |
| Buster's Hunting Party | Trimble and Dog | Universal | 2 reels | |
| Buster's Mix-Up | Trimble-Turner | Universal | 2 reels | April 24 |
| Buster's Narrow Escape | Trimble and Dog | Universal | 2 reels | |
| Buster's Orphan Party | Trimble and Day | Universal | 2 reels | |
| Buster's Picnic | Trimble and Dog | Universal | 2 reels | |
| Buster's Prize Winner | Trimble and Dog | Universal | 2 reels | |
| Buster's Sleigh Ride | Trimble and Dog | Universal | 2 reels | |
| Buster's Sky Rocket | Trimble and Dog | Universal | 2 reels | April 24 |
| Buster's Watch Tige | Trimble and Dog | Universal | 2 reels | |
| By George | | Universal | | |
| Caliph, Cupid and the Clock | "O. Henry" | Fox | 2 reels | |
| Camel's Hump | | F. B. O | 1 reel | |
| Carrie of the Chorus (Series) | Tarbell-Finch | Red Seal | 2 reels | |
| Cat's Whiskers, The | "Cartoon" | F. B. O | 1 reel | June 26 |
| Caught in the Act | Laymon-Dorety | Tennek Film | 2 reels | |
| Chase Yourself | Jimmie Adams | Educational | 2 reels | |
| Chop Suey and Noodles | "Aesop Fables" | Pathe | 1 reel | |
| Circus Today | Billy Bevan | Pathe | 2 reels | Mar. 13 |
| Clown, The | "Van Bibbers" | Fox | 2 reels | |
| College Yell, The | Neely Edwards | Universal | 1 reel | April 17 |
| Collegians, The (Series) | Gulliver-Lewis | Universal | 2 reels | |
| Complete Life, The | "O. Henry" | Fox | 2 reels | |
| Comrades-in-Work | Mabel Normand | Pathe | 2 reels | |
| Count Your Change (Reissue) | Harold Lloyd | Pathe | 1 reel | |
| Couple of Skates, A | Neely Edwards | Universal | 1 reel | April 17 |
| Cow's Kimono, The | Glenn Tryon | Pathe | 2 reels | June 26 |
| Creeps | Archer-Dunham | Educational | 2 reels | June 19 |
| Crowned Prince, The | Neely Edwards | Universal | 1 reel | May 22 |
| Dancing Daddy | Jack Duffy | Educational | 2 reels | April 10 |
| Dare Devil Daisy | Edna Marian | Universal | 2 reels | |
| Diamond of Kali | "O. Henry" | Fox | 2 reels | |
| Dinky Doodle and the Little Orphan | "Cartoon" | F. B. O | 1 reel | June 19 |
| Dinky Doodle's Bedtime Stories | "Cartoon" | F. B. O | 1 reel | June 5 |
| Dinky Doodle in Egypt | "Cartoon" | F. B. O | 1 reel | May 22 |
| Dinky Doodle in the Arctic | "Cartoon" | F. B. O | 1 reel | |
| Dinky Doodle in the Wild West | "Cartoon" | F. B. O | 1 reel | |
| Dinner Jest, The | | Pathe | | |
| Dizzy Daddies | Jimmie Finlayson | Pathe | 2 reels | Mar. 20 |
| Dizzy Dancers | | Fox | | |
| Don Key-Son of a Burro | Holmes-Davidson | Pathe | 2 reels | May 29 |
| Do Your Duty | Snub Pollard | Pathe | 1 reel | |
| Dog Shy | Charles Chase | Pathe | 2 reels | April 17 |
| Do or Bust | Neely Edwards | Universal | 1 reel | |
| Dumb Friend, A | Arthur Lake | Universal | 1 reel | Feb. 13 |
| Dumb Luck | "The Gumps" | Universal | 2 reels | |
| Easy Payments | "Helen and Warren" | Fox | 2 reels | |
| Egged On | Charles Bowers | F. B. O | 2 reels | |
| Eight Cylinder Bull | Austin-Sipperly | Fox | 2 reels | June 12 |
| Excess Baggage | "Big Boy" | Educational | 2 reels | |
| Excuse Maker, The (Series) | | Universal | | |
| Family Picnic, The | "Helen and Warren" | Fox | 2 reels | June 26 |
| Farm Hands | "Aesop Fables" | Pathe | 1 reel | May 22 |
| Felix the Cat Braves the Briny | "Cartoon" | Educational | 1 reel | June 5 |
| Felix the Cat in a Tale of Two Kitties | "Cartoon" | Educational | 1 reel | June 26 |
| Felix the Cat in School Daze | "Cartoon" | Educational | 1 reel | May 27 |
| Felix the Cat Laughs It Off | "Cartoon" | Educational | 1 reel | Mar. 27 |
| Felix the Cat Misses His Cue | "Cartoon" | Educational | 1 reel | May 15 |
| Felix the Cat Misses His Swiss | "Cartoon" | Educational | 1 reel | |
| Felix the Cat Rings the Ringer | "Cartoon" | Educational | 1 reel | |
| Felix the Cat Scoots Thru Scotland | "Cartoon" | Educational | 1 reel | June 26 |
| Felix the Cat Seeks Solitude | "Cartoon" | Educational | 1 reel | |
| Felix the Cat Uses His Head | "Cartoon" | Educational | 1 reel | May 8 |
| Felix the Cat Weathers the Weather | "Cartoon" | Educational | 1 reel | April 17 |
| Fighting Fools | Wise-McKay | Artclass | 2 reels | |
| Fight Night | Billy Bevan | Pathe | 2 reels | May 15 |
| Fire Fighter, The | "Aesop Fables" | Pathe | 1 reel | |
| Fistical Culture (Series) | Louis Sargent | F. B. O | 2 reels | |
| Flivver Vacation, A | Eddie Gordon | Universal | 2 reels | April 3 |
| Flying Wheels | Wanda Wiley | Universal | 2 reels | Mar. 6 |
| Fly Time | "Aesop Fables" | Pathe | 1 reel | |
| Fool's Luck | Lupino Lane | Educational | 2 reels | April 3 |
| Fraternity Mixup, A | Alice Ardell | F. B. O | 2 reels | |
| Fresh Faces | Walter Hiers | Educational | 2 reels | July 3 |
| From the Cabby's Seat | "O. Henry" | Fox | 2 reels | |
| George Runs Wild | | Universal | | |
| George in Love | | Universal | | |
| George the Winner | | Universal | | |
| Ghost of Folly | Alice Day | Pathe | 2 reels | May 15 |
| Gimme Strength | Jimmie Adams | Educational | 2 reels | |
| Girl | "O. Henry" | Fox | 2 reels | |
| Going Crazy | Lige Conley | Educational | 2 reels | May 29 |
| Gold Brush, The | Hank Mann | Sava Films | 2 reels | |
| Golf Bug, The | Paul Parrott | Pathe (Reissue) | 1 reel | |
| Gypying the Gyps | Eddie Gordon | Sava Films | 2 reels | |
| Hanging Fire | Cliff Bowes | Educational | 1 reel | |
| Hard to Hold | Laymon-Dorety | Tennek Film | 2 reels | |
| Haunted Heiress, A | Edna Marian | Universal | 2 reels | May 22 |

| Title | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Hayfoot, Strawfoot | Bevan-Clyde | Pathe | 2 reels | April 24 |
| Hearts for Rent | Arthur Lake | Universal | 1 reel | |
| Heavy Parade, The | "Fat Men" | F. B. O. | 2 reels | |
| He Forgot to Remember | Clyde Cook | Pathe | 2 reels | June 12 |
| Help Wanted | Charles Puffy | Universal | 1 reel | May 1 |
| Hearts and Showers | "Aesop Fables" | Pathe | 1 reel | April 17 |
| Here Comes Charlie | Lloyd Hamilton | | | |
| Hired and Fired | Paul Parrott | Pathe | 1 reel | |
| His Girl Friend | Mack-Marion | Universal | 2 reels | |
| His Private Life | Lupino Lane | Educational | 2 reels | June 12 |
| His Taking Ways | Al St. John | Bischoff (S.R.) | 2 reels | |
| Hitchin' Up | Walter Hiers | Educational | 2 reels | July 3 |
| Hold 'er Sheriff | Cliff Bowes | Educational | 1 reel | July 3 |
| Home Cured | Johnny Arthur | Educational | 2 reels | Mar. 27 |
| Honest Injun | Johnny Arthur | Educational | 2 reels | |
| Honeymoon Feet | "Fat Men" | F. B. O. | 2 reels | |
| Honeymooning With Ma | Charles King | Universal | 2 reels | June 5 |
| Hooked at the Altar | Ralph Graves | Pathe | 2 reels | April 17 |
| Hubby's Quiet Little Game | | Pathe | | |
| Hug Bug, The | Glenn Tryon | Pathe | 2 reels | Mar. 13 |
| Hur Ben | Hank Mann | Sava Films | 2 reels | |
| Hurricane, The | Alice Ardell | F. B. O. | 2 reels | |
| Ice Cold Cocos | Billy Bevan | Pathe | 2 reels | |
| Inventors, The | Fatty Layman | Sava Films | 2 reels | |
| It's a Buoy | Alberta Vaughn | F. B. O. | 2 reels | |
| It's a Gift (Re-issue) | Snub Pollard | Pathe | 1 reel | |
| It's a Pipe | Barbara Luddy | Fox | 2 reels | July 3 |
| It's the Gate | "Cartoon" | Red Seal | 1 reel | May 1 |
| Jane's Engagement Party | | Universal | | |
| Jane's Flirtation | | Universal | | |
| Jane's Honeymoon | | Universal | | |
| Jane's Inheritance | | Universal | | |
| Jane's Predicament | | Universal | | |
| Jane's Troubles | | Universal | | |
| Jerry the Giant | "Animal" | Fox | 2 reels | July 10 |
| Jungle Sports | "Aesop Fables" | Pathe | 1 reel | |
| Keeping His Word | Charles King | Universal | 2 reels | |
| Kicked Out (Re-issue) | Harold Lloyd | Pathe | 1 reel | |
| Killed by Kindness | | Fox | | |
| King of the Kitchen | Lige Conley | Fox | | |
| Ko-Ko at the Circus | "Cartoon" | Red Seal | 1 reel | Mar. 27 |
| Lafayette Where Are We? | Shields-Arthur | Fox | 2 reels | |
| Land Boom, The | "Aesop Fables" | Pathe | 1 reel | June 26 |
| Last Word, The | "Helen and Warren" | Fox | 2 reels | |
| Let George Do It (Series) | | Universal | | |
| Lickpenny Lover, A | "O. Henry" | Fox | 2 reels | |
| Light Housekeeping | Lige Conley | Educational | 2 reels | Mar. 20 |
| Lightning Slider, The | A. Vaughn-L. Kent | F. B. O. | 2 reels | May 22 |
| Little Parade, The | "Aesop Fables" | Pathe | 1 reel | June 12 |
| Liquid Dynamite | "Aesop Fables" | Pathe | 1 reel | May 22 |
| Lookout Buster! | Trimble and Dog | Universal | 2 reels | |
| Love's Hurdle | Charles King | Universal | 2 reels | May 15 |
| Love Sundae, A | Alice Day | Pathe | 2 reels | |
| Long Fliv the King | Charles Chase | Pathe | 2 reels | June 12 |
| Love's Labor Lost | Neely Edwards | Universal | 1 reel | |
| Lying Tamer, The | Barbara Luddy | Fox | | |
| Madame Mystery | Bara-Finlayson | Pathe | 2 reels | April 17 |
| Mad Racer, The | "Van Bibber" | Fox | 2 reels | May 8 |
| Man About Town, A | Stan Laurel | Pathe | 1 reel | July 10 |
| Married Widow, The | Eddie Gordon | Sava Films | 2 reels | |
| Marry Month of May | "O. Henry" | Fox | 2 reels | |
| Masters of Arts | "O. Henry" | Fox | 2 reels | |
| Matrimony Blues | Lige Conley | Fox | 2 reels | |
| McDougal Alley (Series) | | F. B. O. | 2 reels | |
| Meet My Dog | Bowes-Vance | Educational | 1 reel | July 10 |
| Meet My Girl | Ralph Graves | Pathe | 2 reels | Mar. 13 |
| Merry Blacksmith, The | "Aesop Fables" | Pathe | 1 reel | April 17 |
| Merry Kiddo, The | Alberta Vaughn | F. B. O. | 2 reels | |
| Mighty Like a Moose | Charlie Chase | Pathe | 2 reels | |
| Min's Away | "The Gumps" | Universal | 2 reels | |
| Mixed Brides | Wanda Wiley | Universal | 2 reels | |
| Mixed Doubles | Charles Puffy | Universal | 1 reel | |
| Money Screams | | Fox | | |
| Monkey Business | "Our Gang" | Pathe | 2 reels | Mar. 27 |
| Mortgaged Again | Arthur Lake | Universal | 1 reel | |
| Mother-in-Law | "Helen and Warren" | Fox | 2 reels | |
| Motor Trouble | Charles King | Universal | 2 reels | |
| Move Along | Lloyd Hamilton | Educational | 2 reels | |
| Movie Madness | Edna Marian | Universal | 2 reels | June 5 |
| Movie Struck | Dorie Eaton | Cranfield & Clarke | | |
| Moving Day | "Helen and Warren" | Fox | 2 reels | Mar. 6 |
| Mr. Cinderella | Johnny Arthur | Educational | 2 reels | May 29 |
| Mr. Wife | Neal Burns | Educational | 2 reels | |
| Mum's the Word | Charles Chase | Pathe | 2 reels | May 1 |
| Muscle Bound Music | Kingston-Bevan | Pathe | 2 reels | June 5 |
| Never Too Old | Claude Gillingwater | Pathe | 2 reels | June 26 |
| Newlyweds and Their Baby, The (Series) | | Universal | 2 reels | |
| Newlyweds in Quarantine, The | | Universal | 2 reels | June 19 |
| Newlywed's Neighbors | | Universal | 2 reels | |
| Nobody's Business | Lloyd Hamilton | Educational | 2 reels | April 24 |
| North of 6¾ | Sid Smith | Sava Films | 2 reels | |
| Nothing Matters | Lloyd Hamilton | Educational | 2 reels | July 10 |
| Not to Be Trusted | "Helen and Warren" | Fox | 2 reels | |
| Oh! Winnie Behave | Ethlyn Gibson | Artclass | 2 reels | |
| Old War Horse, The | Snub Pollard | Pathe (Re-issue) | 1 reel | April 10 |
| On Thin Ice | "Mutt & Jeff" | Short Film Syn. | 1 reel | Mar. |
| Optimist, The | Charles Puffy | Universal | 1 reel | May 22 |
| Ostrich Plumes, The | "Cartoon" | F. B. O. | 1 reel | May 22 |
| Over There | Al Joy | | 2 reels | |
| Painless Pain | Wanda Wiley | Universal | 2 reels | May 8 |
| Papa's Mama | Arthur Lake | Universal | 1 reel | |
| Papa's Pest | Burns-Steadman | Educational | 2 reels | June 12 |
| Pawnshop Politics | Luddy Harris | Fox | 2 reels | |
| Pelican's Bill | "Cartoon" | F. B. O. | 1 reel | June 5 |
| Phoney Express, The | Charles Puffy | Universal | 1 reel | Mar. 13 |
| Pirates Bold | "Aesop Fables" | Pathe | 1 reel | |
| Plane Jane | Vaughn-Kent | F. B. O. | 2 reels | |
| Playing the Swell | Wanda Wiley | Universal | 2 reels | May 22 |
| Please Excuse Me | Charles King | Universal | 2 reels | |
| Plumber's Life, The | "Aesop Fables" | Pathe | 1 reel | |
| Polar Baron, The | Gladys McConnell | Fox | 2 reels | May 1 |
| Prodigal Bridegroom, The | | Pathe | | |
| Psyche and the Pskyscraper | "O. Henry" | Fox | 2 reels | |
| Puppy Lovetime | Alice Day | Pathe | 2 reels | June 5 |
| Quick Service | Cliff Bowes | Educational | 1 reel | Mar. 20 |
| Radio Mad | Lymon-Dorety | Tennek Film | 2 reels | |
| Raggedy Rose | Mabel Normand | Pathe | 2 reels | |
| Rah, Rah, Heidelberg | "Van Bibber" | Fox | 2 reels | June 19 |
| Rain and Shines | Al St. John | Bischoff | 2 reels | |
| Raisin' Cain | "Big Boy" | Educational | 2 reels | April 17 |
| Read 'Em and Leap | Alberta Vaughn | F. B. O. | 2 reels | |
| Reporter, The | "Van Bibbers" | Fox | 2 reels | |
| Ring Up the Curtain (Re-issue) | Harold Lloyd | Pathe | 1 reel | |
| Rough and Ready Romeo | "Aesop Fables" | Pathe | 1 reel | May 1 |
| Sawdust Baby | Earl McCarthy | Artclass | 2 reels | |
| Say It With Babies | Glenn Tryon | Pathe | 2 reels | May 29 |
| Say It With Love | Edna Marian | Universal | 2 reels | April 17 |
| Scared Stiff | Holmes-Cook | Pathe | 2 reels | May 1 |
| Scratching Through | Cliff Bowes | Educational | 1 reel | April 24 |
| Sea Dog's Tale, A | Billy Bevan | Pathe | 2 reels | |
| Second Hand Excuse, A | Charles King | Universal | 2 reels | |
| Separated Sweethearts | Arthur Lake | Universal | 1 reel | May 15 |
| She Beast, The | Sid Smith | Sava Films | 2 reels | |
| She's A Prince | Alice Ardell | F. B. O. | 2 reels | |
| She's My Cousin | Charles King | Universal | 2 reels | May 15 |
| Shootin' Fool, The | "Aesop Fables" | Pathe | 1 reel | May 15 |
| Shore Shy | Dooley-Joyce | Educational | 2 reels | |
| Should Husbands Marry? | | Pathe | | |
| Skating Instructors | "Mutt and Jeff" | Short Film Syn. | 1 reel | |
| Sky Bound | Al St. John | Educational | 2 reels | April 17 |
| Smouldering Tires | A. Vaughn-L. Kent | F. B. O. | 2 reels | May 15 |
| Snookum's Buggy Ride | "Newlyweds" | Universal | 2 reels | June 19 |
| Snookum's Outing | "Newlyweds" | Universal | 2 reels | |
| Snookum's Playmate | "Newlyweds" | Universal | 2 reels | |
| Snookum's Tooth | "Newlyweds" | Universal | 2 reels | June 26 |
| Social Triangle, A | "O. Henry" | Fox | 2 reels | May 22 |
| Sock Me To Sleep | A. Vaughn-L. Kent | F. B. O. | 2 reels | |
| Somebody's Wrong | Bowes-Newman | Educational | 1 reel | |
| Some More Excuses | Charles King | Universal | 2 reels | |
| So This Is Paris | Neely Edwards | Universal | 1 reel | April 17 |
| Spanish Love | "Aesop Fables" | Pathe | 1 reel | Mar. 13 |
| Spanking Breezes | Alice Day | Pathe | 2 reels | Mar. 20 |
| Squirrel Food | Cliff Bowes | Educational | 1 reel | |
| Stage Shy | Hank Mann | Sava Films | 2 reels | |
| Step Lively (Re-issue) | Harold Lloyd | Pathe | 1 reel | June 26 |
| Stork Brought It, The | "Cartoon" | F. B. O. | 1 reel | |
| Swat the Crook (Re-issue) | Harold Lloyd | Pathe | 1 reel | June 19 |
| Swell Affair, A | Arthur Lake | Universal | 1 reel | April 17 |
| Swimming Instructor, The | "Van Bibber" | Fox | 2 reels | July 3 |
| Take the Air | Paul Parrott | Pathe (Reissue) | 1 reel | |
| Taking the Heir | Charles Puffy | Universal | 1 reel | April 3 |
| Thanks for the Boat Ride | | Universal | | |
| That's My Baby | Charles Puffy | Universal | | |
| There She Goes | Wanda Wiley | Universal | 2 reels | July 3 |
| Thirteenth Man, The | Charles Puffy | Universal | 1 reel | |
| Three of a Kind | "Fat Men" | F. B. O. | 2 reels | |
| Thrilling Romance, A | Wanda Wiley | Universal | 2 reels | |
| Thundering Fleas | "Our Gang" | Pathe | 2 reels | July 10 |
| Till We Eat Again | Bobby Vernon | Educational | 2 reels | |
| Tin Ghost, The | Lige Conley | Educational | 2 reels | May 8 |
| Tonight's the Night | Bowes-Bradley | Educational | 1 reel | May 1 |
| Too Many Babies | Darling-King | Universal | 2 reels | May 8 |
| Too Many Relations | "Helen and Warren" | Fox | 2 reels | May 15 |
| Tow Service | "The Gumps" | Universal | 2 reels | |
| Tune Up | Charles Puffy | Universal | 1 reel | Mar. 6 |
| Twelve Smiles Out | | F. B. O. | | |
| Twin Sisters | Wanda Wiley | Universal | 2 reels | |
| Two Lips in Holland | | Fox | 2 reels | April 17 |
| Ukelele Sheiks | Glenn Tryon | Pathe | 2 reels | April 10 |
| Uncle Tom's Uncle | "Our Gang" | Pathe | 2 reels | May 29 |
| Uncovered Wagon, The | "Aesop Fables" | Pathe | 1 reel | May 15 |
| Up and Wooing | A. Vaughn-L. Kent | F. B. O. | 2 reels | |
| Up in the Air | "Aesop Fables" | Pathe | 1 reel | |
| Vamping Babies | Alice Ardell | F. B. O. | 2 reels | |
| Village Cut Up, The | Arthur Lake | Universal | 1 reel | |
| Vulgar Boatman, The | Hank Mann | Sava Films | 2 reels | |
| Wanderers of the Wetland | Hank Mann | Sava Films | 2 reels | |
| Wandering Willies | Billy Bevan | Pathe | 2 reels | April 3 |
| Wedding Daze | | F. B. O. | | |
| Westerner, The | Reata Hoyt | Fox | | |
| What A Life | Frank Davis | Educational | 1 reel | June 26 |
| What Happened to Jane (Series) | | Universal | | |
| What'll You Have? | Charles King | Universal | 2 reels | May 22 |
| What! No Spinach? | | F. B. O. | | |
| What's Your Hurry? | Charles King | Universal | 2 reels | |
| When Hell Froze Over | "Mutt and Jeff" | Short Film Syn. | 1 reel | Feb. 20 |
| When Sally's Irish Rose | | F. B. O. | | |
| Where's My Baby? | Neely Edwards | Universal | 1 reel | May 1 |
| Which is Which? | Charles King | Universal | 2 reels | |
| Whiskering Chorus | A. Vaughn-L. Kent | F. B. O. | 2 reels | |
| Whoa Emma | Jimmie Adams | Educational | 2 reels | April 3 |
| Who Hit Me? | Al St. John | Educational | 2 reels | |
| Who's Boss? | Davis-Bowes | Educational | 1 reel | June 5 |
| Who's My Wife? | Lige Conley | Educational | 2 reels | |
| Why George? | | Universal | | |
| Wife Tamers | Cook-L. Barrymore | Pathe | 2 reels | April 3 |
| Wireless Lizzie | Walter Hiers | Educational | 2 reels | Mar. 13 |
| Wisecrackers (Series) | Short-Withers | F. B. O. | | |
| Wise Quacker, The | Eddie Gordon | Tennek Film | 2 reels | |
| Wise Or Otherwise | Charles Puffy | Universal | 1 reel | June 5 |
| Yankee Doodle Duke, A | Ralph Graves | Pathe | 2 reels | |
| Yearning for Love | Wanda Wiley | Universal | 2 reels | April 3 |

# Short Subjects

| Title | Distributed by | Length | Reviewed |
|---|---|---|---|
| Alexander's Ragtime Band | Artclass | | |
| America Today (Variety) | Fox | 1 reel | |
| Animated Hair Cartoons (Series) | Red Seal | 1 reel | |
| Angelus, The | Cranfield & Clarke | 2 reels | April 24 |
| Aphrodite (Novelty) | Service Film | 1 reel | |
| Around the World in Ten Minutes (Variety) | Fox | 1 reel | |
| At the Water Hole | Cranfield & Clarke | 1 reel | |
| Austrian Alps (Variety) | Fox | 1 reel | |
| Bar-C Mystery (Serial) | Pathe | 10 episodes | |
| Beasts of the Veldt | Chesterfield | 2 reels | |
| Beautiful Britain | Cranfield & Clarke | 1 reel | |
| Bed Time Stories | Sierra Pictures | 2 reels | |
| Beechnuts | Cranfield & Clarke | 2 reels | |
| Belgium Today (Variety) | Fox | 1 reel | June 12 |
| Bits of Jap Life | Cranfield & Clarke | 1 reel | |
| Blue Boy, The | Educational | | |
| Broadway of Jungle Land | Cranfield & Clarke | 1 reel | |
| Burkhardt's Plastic Films, No. 1 | Tiffany | 2 reels | April 3 |
| Burkhardt's Plastic Films, No. 2 | Tiffany | 2 reels | May 15 |
| Canary Islands (Variety) | Fox | 1 reel | May 15 |
| Casey of the Coast Guard (Serial) | Pathe | 10 episodes | Feb. 20 |
| Charleston Films | Cranfield & Clarke | 4 half reels | May 1 |
| Chips of the Old Block (Hodge Podge) | Educational | 1 reel | |
| Coming Back (Mustang) | Universal | 2 reels | |
| Congress of Celebrities (Hodge Podge) | Educational | 1 reel | May 1 |
| Curiosities—The Movie Side Show (Series) | Educational | | |

| Title | Distributed by | Length | Reviewed |
|---|---|---|---|
| Dancing Around the World (Variety) | Fox | 1 reel | |
| Day Dreams | Cranfield & Clarke | 2 reels | |
| Death Ray, The (Novelty) | Cranfield & Clarke | 1 reel | |
| Desperate Dan (Mustang) | Universal | 2 reels | May 1 |
| Dixie Doodle (Sportlight) | Pathe | 1 reel | Mar. 27 |
| Doctor, The (Famous Paintings) | Cranfield & Clarke | 2 reels | May 8 |
| Dolly Gray (Song Car-Tune) | Red Seal | 1 reel | |
| Don't Shoot (Mustang)—Jack Mower | Universal | 2 reels | |
| Down to Damascus (Variety) | Fox | 1 reel | July 10 |
| Drops From Heaven (Variety) | Fox | 1 reel | |
| Egypt | F. B. O. | | |
| Emergency Man, The Edmund Cobb | Universal | 1 reel | |
| Every Picture Tells a Story | Cranfield & Clarke | 1 reel | |
| Fade Away Foster (Mustang) | Universal | 2 reels | May 1 |
| Family Album, The (Sketch Book) | Pathe | 1 reel | |
| Fighting Marine, The (Serial) | Pathe | | |
| Fighting With Buffalo Bill (Serial) | Universal | | |
| Film Facts (Series) | Red Seal | 1 reel | |
| Fire Barrier (Mustang) | Universal | 2 reels | |
| Flashes of the Past | Pathe | 2 reels | |
| Four Square Steve (Mustang) | Universal | 2 reels | June 5 |
| Frame Up, The (Mustang) | Universal | 2 reels | May 22 |
| From A to Z Thru Filmdom (Hodge Podge) | Educational | 1 reel | June 12 |
| Fugitive Futerise (Novelty) | Cranfield & Clarke | 1 reel | |
| Gems of the Screen (Series) | Red Seal | 1 reel | |
| Giggles (Novelty Series) | Tennek Film | 1 reel | |
| Glory or Dollars (Sportlight) | Pathe | 1 reel | June 26 |
| God's Country | Cranfield & Clarke | 2 reels | |
| Green Archer, The (Serial) | Pathe | 10 episodes | |
| Grinning Fists (Mustang) | Universal | 2 reels | |
| Gunless Bad Man, The (Mustang) | Universal | 2 reels | |
| Happy Hunting Grounds (Sportlight) | Pathe | 1 reel | April 10 |
| Has Anybody Here Seen Kelly | Red Seal | 1 reel | Mar. 6 |
| Heavens Above (Novelty) | Service Film | 1 reel | |
| Her First Night in a Beauty Parlor | Arthur J. Lamb | 2 reels | |
| Hero Land (Color Novelty) | Service Film | 1 reel | |
| Heroes of the Sea | Cranfield & Clarke | 1 reel | |
| His Pal Fearless (Dog) | Chesterfield | 2 reels | |
| Homeless Husbands' Land (Novelty) | Short Film | 1 reel | |
| Honeymoon Cruises | Tennek Film | 1 reel | |
| Ice Cold Cocos | Pathe | 2 reels | |
| If a Picture Tells a Story | Cranfield & Clarke | 1 reel | |
| India Tea | Pathe | 1 reel | May 22 |
| Inland Voyage, An (Variety) | Fox | 1 reel | |
| In Sunny Spain (Variety) | Fox | 1 reel | July 10 |
| Inside Dope, The (Sportlight) | Pathe | 1 reel | May 1 |
| International Detective Stories | Tennek Film | 2 reels | |
| Keeping 'Em Guessing (Series) | Red Seal | 1 reel | |
| Keeping in Trim (Sportlight) | Pathe | 1 reel | |
| King of the Beasts (Cartoon) | F. B. O. | 1 reel | |
| Ko Ko Song Car-Tunes (Series) | Red Seal | 1 reel | |
| Jack's of One Trade (Sportlight) | Pathe | 1 reel | June 26 |
| Jungle Heroine, A | Chesterfield | 2 reels | |
| Jungle Tragedy, A | Chesterfield | 2 reels | |
| Land of Rivers (Scenic) | Service Film | 1 reel | |
| Last Man, The | Chesterfield | 2 reels | |
| Leaps and Bounds (Sportlight) | Pathe | 1 reel | Mar 13 |
| Lest We Forget | Educational | 1 reel | May 1 |
| Let Loose (Mustang) | Universal | 2 reels | |
| Let's Go Fishing | Cranfield & Clarke | 1 reel | |
| Let's Paint | Cranfield & Clarke | 1 reel | |
| Lightnin' Flashes (Drama) | Sava Films | 2 reels | |
| Lightnin' Strikes (Drama) | Sava Films | 2 reels | |
| Lightnin' Wins Drama | Sava Films | 2 reels | |
| Lightning Hutch (Serial) | Arrow Film | | |
| Light on Lookout Mountain, The | Cranfield & Clarke | 2 reels | |
| Lion Charge, The | Cranfield & Clarke | 1 reel | May 22 |
| Lion's Mate, The | Chesterfield | 2 reels | |
| Little Warrior, The (Mustang) | Universal | 2 reels | |
| Lizzie's Last Lap (Novelty) | Cranfield & Clarke | 1 reel | |
| Love Deputy, The (Mustang) | Universal | 2 reels | |
| Love Fighter Fearless (Dog) | Chesterfield | 2 reels | |
| Lumber Jacks, The (Variety) | Fox | 1 reel | |
| Marvels of Motion (Series) | Red Seal | 1 reel | |
| Menace of the Alps, The | Universal | 1 reel | Mar. 27 |
| Mother O'Mine | Cranfield & Clarke | 1 reel | |
| Mother, The (Famous Paintings) | Cranfield & Clarke | 2 reels | May 22 |
| Mountain Molly O (Mustang) | Universal | 2 reels | April 17 |
| Mountain of the Law, The (Variety) | Fox | 1 reel | June 19 |
| Movie Struck | Cranfield & Clarke | 2 reels | |
| My Old Kentucky Home (Song Car-tune) | Red Seal | 1 reel | April 10 |
| Neptune's Domain (Hodge Podge) | Educational | 1 reel | June 5 |
| Nervous Moments (Sportlight) | Pathe | 1 reel | May 1 |
| Off Shore Trails (Variety) | Fox | 1 reel | |
| Old Black Joe (Song Car-Tune) | Red Seal | 1 reel | July 10 |
| One Wild Time (Mustang) | Universal | 2 reels | Mar. 27 |
| Outlaw Love (Mustang) | Universal | 2 reels | |
| Out of the Inkwell (Series) | Red Seal | 1 reel | |
| Pathe Review, No. 17 | Pathe | 1 reel | May 1 |
| Pathe Review, No. 18 | Pathe | 1 reel | May 1 |
| Pathe Review, No. 19 | Pathe | 1 reel | May 15 |
| Pathe Review, No. 20 | Pathe | 1 reel | May 22 |
| Pathe Review, No. 21 | Pathe | 1 reel | May 22 |
| Pathe Review, No. 22 | Pathe | 1 reel | May 29 |
| Pathe Review, No. 23 | Pathe | 1 reel | June 5 |
| Pathe Review, No. 24 | Pathe | 1 reel | June 26 |
| Pathe Review, No. 25 | Pathe | 1 reel | June 26 |
| Pathe Review, No. 26 | Pathe | 1 reel | |
| Pathe Review, No. 27 | Pathe | 1 reel | July 3 |
| Pathe Review, No. 28 | Pathe | 1 reel | |
| Pathe Review, No. 29 | Pathe | 1 reel | |
| Peeking at the Planets (Hodge Podge) | Educational | 1 reel | |
| Planting Season, The (Sportlight) | Pathe | 1 reel | June 5 |
| Poland—A Nation Reborn (Variety) | Fox | 1 reel | June 26 |
| Popular Song Parodies (Series) | Artclass | | |
| Putting on Dog (Variety) | Fox | 1 reel | |
| Quick on the Draw (Mustang) | Universal | 2 reels | April 17 |
| Radio Detective, The (Serial) | Universal | 10 episodes | April 17 |
| Rare Bits (A Curosity) | Educational | | |
| Reelviews (Series) | Red Seal | 1 reel | |
| Rescue, The (Mustang) | Universal | 2 reels | |
| Rhinoceros Hunt, The | Cranfield & Clarke | 1 reel | |
| Riches of the Earth (Variety) | Fox | 1 reel | |
| Ridin' For Love (Mustang) | Universal | 2 reels | |
| Revolutions per Minute (Sportlight) | Pathe | 1 reel | June 5 |
| Rushing Waters | Cranfield & Clarke | | |
| Rustler's Secret, The (Mustang) | Universal | 2 reels | |
| Scotty of the Scouts (Serial) | Rayart (S. R.) | | |
| Screen Snapshots (Series) | Columbia | 1 reel | |
| Screen Snapshots, No. 13 | Columbia | 1 reel | June 26 |
| Screen Snapshots, No. 14 | Columbia | 1 reel | July 3 |
| Searchlight (Series) | Red Seal | 1 reel | |
| Shadowland | Cranfield & Clarke | | |
| Sin | Cranfield & Clarke | 2 reels | |
| Sketch Book | Pathe | | |
| Sky Skidder, The (Serial) | Bischoff | 10 episodes | |
| Snowed In (Serial) | Pathe | 10 episodes | June 26 |
| Songs of Central Europe (Melody Series) | Pathe | 1 reel | |
| Songs of England (Melody Series) | Pathe | 1 reel | Feb 6 |
| Songs of Scotland (Melody Series) | Pathe | 1 reel | Feb. 6 |
| Songs of Spain (Melody Series) | Pathe | 1 reel | June 26 |
| Songs of the Northern States | Pathe | 1 reel | |
| Songs of Yesterday | Cranfield & Clarke | 1 reel | |
| Soul of the Cypress | Red Seal | 1 reel | F b. 27 |
| Spanish Holiday (Variety) | Fox | 1 reel | |
| Sportsman's Dream | Cranfield & Clarke | | |
| String of Diamonds Fearless (Dog) | Chesterfield | 2 reels | |
| Strings of Steel (Serial) | Universal | 10 episodes | |
| St. Pauls | Cranfield & Clarke | 1 reel | |
| Sweden Today (Variety) | Fox | 1 reel | May 15 |
| Tin Bronc, The (Mustang) | Universal | 2 reels | June 5 |
| Trapped (Mustang) | Universal | 2 reels | |
| Trails of the Gods | Cranfield & Clarke | 1 reel | |
| Trail of the North Wind | Cranfield & Clarke | 2 reels | |
| Tramp, Tramp the Boys Are Marching | Red Seal | 1 reel | May 1 |
| Travels in Toyland (Variety | Fox | 1 reel | |
| Tulip Land | Cranfield & Clarke | 1 reel | |
| Under Desert Skies (Mustang) | Universal | 2 reels | |
| Valiant Skipper, The | Cranfield & Clarke | 2 reels | |
| Vanishing Millions (Serial) | Sierra Pictures | 15 episodes | |
| Vision, The | Educational | 2 reels | May 22 |
| Whirlwinds (Series) | F. B. O. | | |
| Wild America (Variety) | Fox | 1 reel | May 22 |
| Wire Tigers, The | Chesterfield | 2 reels | |
| Where the Silver River Gleams | Cranfield & Clarke | 1 reel | |
| White Waters | Cranfield & Clarke | 2 reels | |
| Winking Idol, The (Serial) | Universal | 10 episodes | Mar. 20 |
| Wise Guys Prefer Brunettes—Helene Chadwick | Pathe | 2 reels | |
| Wolf, The Fearless (Dog) | Chesterfield | 2 reels | |
| Wolf's Brush | Cranfield & Clarke | 2 reels | |
| Wonder Book Series | Short Film | 1 reel | |
| Wonderful Water | Service Film Corp. | 1 reel | May 1 |
| Wooden Shoes | Cranfield & Clarke | 1 reel | Dec. 12 |

# Coming Attractions

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| 30 Below Zero | Buck Jones | Fox | | |
| Accused | Special Cast | Inde. Film | 5000 feet | Jan. 16 |
| Ace High | Hoot Gibson | Universal | | |
| Across the Pacific | Monte Blue | Warner Bros | | |
| Advice to the Lovelorn | | Universal | | |
| Against the Wall | Wally Wales | Assoc. Exhib | | |
| Almost a Lady | Marie Prevost | Prod. Dist. Corp. | | |
| Altars of Desire | M. Murray-C. Tearle | M-G-M | | |
| Amateur Gentleman, The | Dick Barthelmess | First National | | |
| An American Tragedy | | Paramount | | |
| Annie Laurie | Lillian Gish | M-G-M | | |
| April Fool | Alexander Carr | Chadwick | | |
| Aristocrat, The | | Famous Attractions | | |
| Arizona Nights | Fred Thomson | F. B. O | | |
| Arizona Whirlwind, The | Bill Cody | Assoc. Exhib | | |
| Arizona Wildcat, The | Tom Mix | Fox | | |
| Ashes | C. Griffith-T. Moore | First National | | |
| Atlantis | | First National | | |
| Atta Boy | Monty Banks | Pathe | 6 reels | |
| Auctioneer, The | George Sidney | Fox | | |
| Avenger, The | Bob Custer | F. B. O | | |
| Back Slapper, The | John Gilbert | M-G-M | | |
| Bad Habits | Special Cast | Astor Dist. (S.R.) | | |
| Bandit Buster, The | Wally Wales | Assoc. Exhib | | |
| Bandits of the Air | Al Wilson | Assoc. Exhib | | |
| Bankrupt | | Ginsberg-Kann | | |
| Bardelys the Magnificent | John Gilbert | M-G-M | | |
| Bargain Bride, The | Mary Philbin | Universal | | |
| Barriers of Fire | Monte Blue | Warner Bros | | |
| Battling Butler | Buster Keaton | M-G-M | | |
| Beau Geste | Special Cast | Paramount | | |
| Beauty | Special Cast | M-G-M | | |
| Beauty and the Beast | Coleman-Banky | United Artists | | |
| Bed and Board | Doris Kenyon | First National | | |
| Behind the Lines | Sandow (Dog) | Assoc. Exhib | | |
| Behind the Screen | Special Cast | M-G-M | | |
| Belle of Broadway, The | | Columbia Pictures | | |
| Beloved Enemy, The | Boyd-Goudal | Prod. Dist. Corp | | |
| Beloved Fraud, The | | American Cinema | | |
| Ben Burbridge's African Gorilla Hunt | | | 8 reels | June 26 |
| Ben Hur | Special Cast | M-G-M | 12000 feet | Jan. 16 |
| Better 'Ole, The | Syd Chaplin | Warner Bros | | |
| Better Way, The | | Columbia Pictures | | |
| Beware of Widows | Laura La Plante | Universal | | |
| Beyond the Trail | Bill Patton | Chesterfield-(S.R.) | 5 reels | |
| Be Yourself | Raymond Griffith | Paramount | | |
| Bigger They Are, The | George O'Hara | F. B. O. | | |
| Big Gun, The | George Lewis | Universal | | |
| Big Night, The | Laura La Plante | Universal | | |
| Big Parade, The | John Gilbert | M-G-M | 12550 feet | Nov. 28 |
| Bill of Sale, The | | | | |
| Birds of Prey | | Columbia Pictures | | |
| Bitter Apples | Monte Blue | Warner Bros. | | |
| Black Diamond Express, The | Monte Blue | Warner Bros | | |
| Black Ivory | | Warner Bros | | |
| Blarney | R. Adoree-R. Graves | M-G-M | | |
| Blazing Courage | Buffalo Bill, Jr | Assoc. Exhib | | |
| Block Signal, The | | Lumas (S.R.) | | |
| Blonde Saint, The | Kenyon-Stone | First National | | |
| Bonanza Buckaroo, The | Buffalo Bill, Jr | Assoc. Exhib | | |
| Border Thunderbolt, The | Bill Cody | Assoc. Exhib | | |
| Born to Battle | Tom Tyler | F. B. O. | 5100 feet | Feb. 13 |
| Boy Friend, The | J. Harron-M. Day | M-G-M | | |
| Branded | Bob Custer | F. B. O. | | |
| Breed of the Sea | | F. B. O. | | |
| Brides Will Be Brides | | Universal | | |
| Broadway Drifter, A | | Assoc. Exhib | | |
| Broken Hearts | M. Schwartz-L. Lee | Jaffe Art Film (S.R.) | 7500 feet | Mar. 20 |
| Broken Hearts of Hollywood | Special Cast | Warner Bros | | |
| Broncho Twister, The | Buck Jones | Fox | | |
| Brute, The | Monte Blue | Warner Bros. | | |
| Buckaroo Kid, The | Hoot Gibson | Universal | | |
| Bull Dog Luck | Wally Wales | Assoc. Exhib | | |
| Burning Bridges | Harry Carey | Pathe | | |
| Butter and Egg Man, The | | First National | | |

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Butterflies in the Rain | Laura La Plante | Universal | | |
| Callahans and the Murphys, The | | M-G-M | | |
| Call in the Night, A | | Truart (S.R.) | 5000 feet | |
| Call of the Wilderness | Sandow (Dog) | Assoc. Exhib | | |
| Cancelled Debt, The | Special Cast | Ginsberg-Kann | | |
| Captain Sazarac | Ricardo Cortez | Paramount | | |
| Captain Salvation | | M-G-M | | |
| Captain's Courage, A | R. Holt-D. Dwan | Rayart | | |
| Cat and the Canary, The | | Universal | | |
| Catch As Catch Can | Wm. Fairbanks | Lumas (S.R.) | | |
| Charity Ball, The | | M-G-M | | |
| Charleston Kid, The | Mackaill-Mulhall | First National | | |
| Cheating Danger | Dick Talmadge | Universal | | |
| Cheerful Fraud, The | Reginald Denny | Universal | | |
| Cheyenne Days | Hoot Gibson | Universal | | |
| Chic Chick, The | Alberta Vaughan | F. B. O. | | |
| Christine of the Bip Tops | Special Cast | Ginsberg-Kann | | |
| Cigarette Maker's Romance, The | Special Cast | M-G-M | | |
| Circus, The | Charles Chaplin | United Artists | | |
| City, The | Lowe-Livingston | Fox | | |
| City of Shadows, The | | F. B. O. | | |
| Cleaner Flame, The | Louise Carter | Arrow | | |
| Climbers, The | Irene Rich | Warner Bros. | | |
| Clinging Vine, The | Leatrice Joy | P. D. C. | | |
| Closed Gates | Special Cast | Ginsberg-Kann | | |
| Calown, The | | Columbia Pictures | | |
| Code of the Northwest | Sandow (dog) | Assoc. Exhib. | | |
| College Widows | Dolores Costello | Warner Bros | | |
| Come On Charley | Devore-Horton | Assoc. Exhib | | |
| Coney Island | Special Cast | M-G-M | | |
| Confession | Pola Negri | Paramount | | |
| Corporal Kate | Vera Reynolds | Prod. Dist. Corp | | |
| Cossacks .The | John Gilbert | M-G-M | | |
| Country Beyond, The | Olive Borden | Fox | | |
| Country Doctor, The | Faye-R- Schildkraut | Prod. Dist. Corp | | |
| Cowboy Grit | Buffalo Bill, Jr | Assoc. Exhib | | |
| Cow Punching for Cupid | Tom Tyler | F. B. O. | | |
| Cradle Snatchers | | Fox | | |
| Crashing Hoofs | Bob Custer | F. B. O. | | |
| Crashing Timbers | Harlan-Dana | Universal | | |
| Crazy Fool, The | | M-G-M | | |
| Crooks Tours | George O'Hara | F. B. O. | | |
| Cruise of Jasper B, The | Rod La Roque | Prod. Dist. Corp | | |
| Cruel Truth, The | | Ginsberg-Kann | | |
| Crystal Cup, The | Dorothy Mackaill | First National | | |
| Cyclone of the Range | Tom Tyler | F. B. O. | | |
| Cyclone Sam | Buffalo Bill, Jr | Assoc. Exhib | | |
| Cyrano de Bergerac | Special Cast | Atlas Dist. (S.R.) | 9500 feet, Jl. 18, '25 | |
| Dame Chance | Special Cast | American Cinema | | |
| Dancing Days | | Famous Attractions | | |
| Danger Line, The | Special Cast | Astor Dist. (S.R.) | | |
| Dangerous Friends | Special Cast | Ginsberg-Kann | | |
| Dangerous Virtue | Jane Novak | Lee-Bradford (S.R.) | | |
| Daring Venus, The | | First National | | |
| Dark Horse, The | Harry Carey | Prod. Dist. Corp | | |
| Dark Rosaleen | Buck Jones | Fox | | |
| Darling of the Gods, The | | United Artists | | |
| Dead Command, The | Special Cast | M-G-M | | |
| Dead Man's Gold | Tom Mix | Fox | | |
| Dearie | L. Fazenda-W. Louis | Warner Bros. | | |
| Defend Yourself | Dorothy Drew | Dependable Films | 5000 feet | Jan. 9 |
| Desert Legion, The | Fred Thomson | F. B. O. | | |
| Desert Valley | Buck Jones | Fox | | |
| Desert Whirlwind, The | Bob Custer | F. B. O. | | |
| Desperate Woman, The | Doris Kenyon | First National | | |
| Detour | | Prod. Dist. Corp | | |
| Devil Horse, The | Rex (Horse) | Pathe | 6 reels | April 24 |
| Devil's Dice | Special Cast | Ginsberg-Kann | | |
| Devil's Master, The | G.O'Brien-J. Gaynor | Fox | | |
| Devil Partner, The | | Truart (S.R.) | 5000 feet | |
| Dixie | | Universal | | |
| Dixie Flyer, The | Landis-E. Novak | Rayart | | |
| Do Clothes Make the Woman? | Mrs. Valentino | F. B. O. | | |
| Don Juan | John Barrymore | Warner Bros | | |
| Don't Lie to Your Wife | Haver-McDonald | Arrow | | |
| Don Juan's Three Nights | Stone-Mason | First National | | |
| Don't Tell the Wife | Irene Rich | Warner Bros. | | |
| Door Mat, The | | Warner Bros | | |
| Double Daring | Wally Wales | Artclass (S.R.) | 5 reels | |
| Double Handed Bandit, The | Bob Custer | F. B. O. | | |
| Down Grade, The | Wm. Fairbanks | Lumas (S.R.) | | |
| Down the Stretch | Pat O'Malley | Universal | | |
| Drivin' Mad | | American Cinema | | |
| Duke of Black Butte, The | Fred Humes | Universal | | |
| Duke of Ladies, The | Special Cast | First National | | |
| Easy Going | Buddy Roosevelt | Artclass (S.R.) | 5 reels | |
| Eden's Fruit | | Famous Attractions | | |
| Enchanted Island | | Tiffany | | |
| Eyes of the Totem | Special Cast | Assoc. Exhib | | |
| Exclusive Rights | | Famous Attractions | | |
| False Alarm, The | Special Cast | Columbia | | |
| Family Upstairs, The | Virginia Valli | Fox | | |
| Fangs of Alaska, The | Sandow (Dog) | Assoc. Exhib | | |
| Fast and Furious | Reginald Denny | Universal | | |
| Fast Life in New York | Special Cast | M-G-M | | |
| Faust | Emil Jannings | M-G-M | | |
| Fifth Horseman, The | | Lee-Bradford (S.R.) | | |
| Fighting Cub, The | | Truart (S. R.) | 5800 feet | |
| Fighting Fate | Billy Sullivan | Rayart (S.R.) | 4991 feet | Feb. 6 |
| Fighting Foundling, The | Jack Hoxie | Universal | | |
| Fighting Love | Jetta Goudal | Prod. Dist. Corp | | |
| Fighting Ranger, The | Bob Custer | F. B. O. | | |
| Finnegan's Ball | | Assoc. Exhib | | |
| Fire Brigade, The | M. MacAvoy-C. Ray | M-G-M | | |
| Flame of the Border, The | | First National | | |
| Flames | E. O'Brien-V. Valli | Assoc. Exhib | | |
| Flaming Forest, The | Renee Adoree | M-G-M | | |
| Flaming Frontier, The | Special Cast | Universal | 8829 feet | April 17 |
| Flaming Fury | Buddy Roosevelt | Assoc. Exhib | | |
| Flaming Timber | | Tiffany | | |
| Flash in the Night, A | | American Cinema | | |
| Flash Kid, The | Dick Talmadge | Universal | | |
| Flesh and the Devil, The | J. Gilbert-G. Garbo | M-G-M | | |
| Flying Fool, The | Al Wilson | Assoc. Exhib | | |
| Flying Mail, The | Al Wilson | Asso. Exhib | | |
| Follow the Signs | | Universal | | |
| For Alimony Only | Leatrice Joy | Prod. Dist. Corp | | |
| Forbidden Trails | Bill Cody | Assoc. Exhib | | |
| Forest of Destiny, The | | Gotham Prod. (S. R.) | | |
| Forever After | M. Astor-L. Hughes | First National | | |
| For Ladies Only | | Columbia Pictures | | |
| For Wives Only | Marie Prevost | Prod. Dist. Corp | | |
| Four Feathers | Richard Barthelmess | First National | | |

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Four Flusher, The | Reginald Denny | Universal | | |
| Four Stragglers, The | Special Cast | M-G-M | | |
| Fourth Commandment, The | Belle Bennett | Universal | | |
| Free Souls | Norma Shearer | M-G-M | | |
| French Dressing | A. Pringle-B. Lyon | First National | | |
| Friends | Special Cast | Vitagraph | | |
| Frisco Sal | Special Cast | M-G-M | | |
| Frozen Justice | | Fox | | |
| Funny Face | Alberta Vaughn | F. B. O. | | |
| Gambling Chaplain, The | Special Cast | M-G-M | | |
| Galloping Thunder | Tom Tyler | F. B. O. | | |
| Garden of Allah, The | N. Talmadge-R. Colman | United Artists | | |
| Garden of Eden, The | Special Cast | M-G-M | | |
| Gay Deceiver, The | Special Cast | M-G-M | | |
| Gay Old Bird, The | Fazenda-Louis | Warner Bros | | |
| General, The | Buster Keaton | United Artists | | |
| George Washington Cohen | George Jessel | | | |
| Get Off the Earth | Raymond Griffith | Paramount | | |
| Get Set—Go | George O'Hara | F. B. O. | | |
| Getting Gertie's Garter | Marie Prevost | Prod. Dist. Corp. | | |
| Gigolo | Rod La Rocque | Prod. Dist. Corp. | | |
| Girl in the Rain, The | David Butler | Carlome Pict. (S.R.) | | |
| Girl Who Dared, The | Evelyn Brent | F. B. O. | | |
| Girl Who Smiles, The | | Columbia Pictures | | |
| Glorious Gamble, The | Evelyn Brent | F. B. O. | | |
| God's Great Wilderness | | American Cinema | | |
| Going Crooked | Special Cast | Fox | | |
| Going! Going! Gone! | George O'Hara | F. B. O. | | |
| Gold | C. Geraghty | | | |
| Goose Man, The | Special Cast | M-G-M | | |
| Grand Army Man, The | | Fox | | |
| Grandma's Boy (Re-issue) | Harold Lloyd | Assoc. Exhib | | |
| Great Deception, The | Lyon-Pringle | First National | | |
| Great K. & A. Robbery The | Tom Mix | Fox | | |
| Greater Glory, The | Special Cast | First National | | Apr. 17 |
| Greatest Show on Earth | Wallace Berry | Paramount | | |
| Grey Hat, The | Cody-Crawford | M-G-M | | |
| Gulliver's Travels | | Universal | | |
| Gun Gospel | Ken Maynard | First National | | |
| Hairpin Duchess, The | Special Cast | M-G-M | | |
| Hair-Trigger Barton | Bob Custer | F. B. O. | | |
| Harem Girl, The | Special Cast | Astor Dist. (S. R.) | | |
| Harp In Hock, A | Schildkraut-Coghlan | Prod. Dist. Corp | | |
| Hat of Destiny, The | | First National | | |
| Haunted Lady, The | | Assoc. Exhib | | |
| Haven, The | Special Cast | M-G-M | | |
| Head Waiter, The | Adolphe Menjou | Paramount | | |
| Heart Collector, The | Alberta Vaughn | F. B. O | | |
| Heart of a Coward, The | Billy Sullivan | Rayart | | |
| Heart of a Cowboy, The | Bob Custer | F. B. O. | | |
| Heart of Maryland, The | Dolores Costello | Warner Bros. | | |
| Heart Thief, The | Jos. Schildkraut | Prod. Dist. Corp | | |
| Heaven on Earth | C. Nagel-R. Adoree | M-G-M | | |
| Held By the Law | Special Cast | Universal | | |
| Hello Bill | | F. B. O. | | |
| Hell's Kitchen | | First National | | |
| Her Big Night | Laura La Plante | Universal | | |
| Here Y'are, Brother | | First National | | |
| Here He Comes | Earle Douglas | Sierra Pictures | 5000 feet | |
| Her Teacher Said No | Gertrude Short | F. B. O | | |
| Her Honor, The Governor | Pauline Frederick | F. B. O. | | |
| Her Man o'War | Jetta Goudal | Prod. Dist. Corp | | |
| Her Next Step | | Ginsberg-Kann | | |
| Heroes of the Night | | Lumas (S.R.) | | |
| Hero on Horseback, A | Hoot Gibson | Universal | | |
| Hidden Loot | Jack Hoxie | Universal | 4375 feet | Oct. 31 |
| High Society | Tom Mix | Fox | | |
| High Stakes | Evelyn Brent | F. B. O. | | |
| Hills of Kentucky | Rin-Tin-Tin | Warner Bros. | | |
| His Dog | Rod La Rocque | Prod. Dist. Corp. | | |
| His Honor's Wife | | Fox | | |
| His New York Wife | | Famous Attractions | | |
| His Woman | Special Cast | Whitman Bennett | 7 reels | |
| Holy Terror, A | | Fox | | |
| Home, Sweet Home | Special Cast | Assoc. Exhib | | |
| Honeymoon Express, The | W. Louis-I. Rich | Warner Bros | | |
| Horses and Women | | Famous Attractions | | |
| Hounds of Spring | | First National | | |
| Human Mill, The | Blanche Sweet | M-G-M | | |
| Hurricane, The | Special Cast | Truart (S.R.) | | |
| Hurry Up Man, The | Dick Talmadge | Universal | | |
| Husband Hunters | | Tiffany (S.R.) | | |
| I Can Do It | Special Cast | M-G-M | | |
| Ice Flood, The | O. Harlan-V. Dana | Universal | | |
| I'll Tell the World | Olmstead-Arthur | M-G-M | | |
| Impostor, The | Evelyn Brent | F. B. O. | | |
| In His Arms | Special Cast | M-G-M | | |
| In the First Degree | | Ginsberg-Kann | | |
| Irish Eyes | George O'Hara | F. B. O. | | |
| Irish Hearts | Dolores Costello | Warner Bros. | | |
| Isle of Forbidden Kisses, The | Jack Trevor | Universal | | |
| Is Zat So? | Special Cast | Fox | | |
| It Could Have Happened | Colleen Moore | First National | | |
| Jack O' Hearts | Landis-G. Hullette | American Cinema | | |
| Jail Birds, Inc. | | First National | | |
| Jason | Special Cast | M-G-M | | |
| Jazz Singer, The | George Jessel | Warner Bros | | |
| Jerry Settles Down | Tom Tyler | F. B. O. | | |
| Jewels of Desire | Priscilla Dean | Prod. Dist. Corp | | |
| Jim The Conqueror | W. Boyd-E. Fair | Prod. Dist. Corp | | |
| Johnny Get Your Hair Cut | Jackie Coogan | M-G-M | | |
| Johnny Newcomer | Harry Langdon | First National | | |
| Justice of the Far North | | Columbia | 5500 feet | |
| Keep Going | Earl Douglas | Sierra Pictures | | |
| Kick-Off, The | George Walsh | Excellent Pictures | | |
| Kidnapped in New York | | American Cinema | | |
| King of Kings, The | | Prod. Dist. Corp | | |
| King of the Air | Al Wilson | Assoc. Exhib | | |
| King of the Pack | | Lumas (S.R.) | | |
| Knickerbocker Kid, The | Johnny Hines | First National | | |
| La Boheme | Gish-Gilbert | M-G-M | 8781 feet | Mar. 13 |
| Ladies Must Love | Rod La Rocque | Prod. Dist. Corp. | | |
| Laddie | J. Bowers-B. Flowers | F. B. O. | | |
| Lady Be Good | | First National | | |
| Lady of Leisure | Special Cast | M-G-M | | |
| Lady With the Lamp, The | | Florence Nightingale Prod | | |
| Larceny, Ltd | Evelyn Brent | F. B. O. | | |
| Last Alarm, The | Wanda Hawley | Rayart | | |
| Last Chance, The | Bill Patton | Chesterfield (S.R.) | | |
| Laurels | Mae Murray | M-G-M | | |
| Lea Lyon | | Universal | | |
| Les Miserables | | Universal | | |
| Let's Go | Fred Humes | Universal | | |
| Life of a Woman | | Tiffany (S.R.) | 6500 feet | |

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Lightning Chaser, The | George O'Hara | F. B. O. | | |
| Lightnin' Lariat | Tom Tyler | F. B. O. | | |
| Lighting Express, The | | Columbia Pictures | | |
| Lily, The | Belle Bennett | Fox | | |
| Limehouse Lou | Evelyn Brent | F. B. O. | | |
| Little Adventuress, The | Vera Reynolds | Prod. Dist. Corp | | |
| Little Journey, The | Special Cast | M-G-M | | |
| Little Firebrand, The | Edith Thornton | Arrow Pictures | 5007 feet | Dec. 12 |
| London | Dorothy Gish | Paramount | | |
| Lone Wolf Returns, The | B. Lytell-B. Dane | Columbia | | |
| Look Who's Here | Dick Talmadge | Universal | | |
| Lord Hokum | E. E. Horton | Assoc. Exhib. | | |
| Lost House, The | | Columbia Pictures | | |
| Love Me and the World Is Mine | Philbin-Kerry | Universal | | |
| Love Thrill, The | Special Cast | Universal | | |
| Love's Blindness | Starke-Moreno | M-G-M | | |
| Loyalties | Special Cast | Fox | | |
| Lunatic at Large, The | Leon Errol | First National | | |
| Lure of the West | Eileen Sedgwick | Chesterfield (S. R.) | | |
| Lure of the Yukon, The | | Assoc. Exhib. | | |
| Lying Truth, The | Milton Sills | First National | | |
| Madame Pompadour | Dorothy Gish | British National Pictures, Inc. | | |
| Mad Girl of Moscow, The | Evelyn Brent | F. B. O. | | |
| Magic Garden, The | | F. B. O. | | |
| Magician, The | A. Terry-P. Wegener | M-G-M | | |
| Man and the Woman | Special Cast | M-G-M | | |
| Man Bait | Marie Prevost | Prod. Dist. Corp | | |
| Man in the Shadow, The | Special Cast | American Cinema | | |
| Man of Quality, A | George Walsh | Excellent Pictures | | |
| Man of the Forest | | Paramount | | |
| Manon Lescaut | John Barrymore | Warner Bros | | |
| Man With a Thousand Faces | Special Cast | M-G-M | | |
| Mare Nostrum | Special Cast | M-G-Ingram | 11000 feet | Feb. 27 |
| Married Alive | Livingston-M.Moore | Fox | | |
| Married Cheats | | Fox | | |
| Mary of Vassar | Marion Davies | M-G-M | | |
| Masked Woman, The | Anna Q. Nilsson | First National | | |
| Masquerade Bandit, The | Tom Tyler | F. B. O. | | |
| Matinee Ladies | Special Cast | Warner Bros | | |
| Memories | Ramon Novarro | M-G-M | | |
| Men of the Dawn | Milton Sills | First National | | |
| Men of the Night | G. Hughes-Hawley | Ginsberg-Kann | | |
| Message to Garcia, A | Special Cast | M-G-M | | |
| Michael Strogoff | Ivan Mosjoukine | Universal | | |
| Midnight Lovers | Nilsson-Stone | First National | | |
| Midnight Sun, The | Special Cast | Universal | 10 reels | May 15 |
| Mike Donovan of Ireland | | First National | | |
| Millionaires | L. Fazenda-W. Louis | Warner Bros. | | |
| Million Bid, A | Dolores Costello | Warner Bros | | |
| Million Dollar Doll | | Assoc. Exhib. | | |
| Mismates | Kenyon-Baxter | First National | | |
| Miss 318 | Special Cast | M-G-M | | |
| Monkey Talks, The | Bellamy-Lowe-J. Trevor | Fox | | |
| Moran of the Mounted | Reed Howes | Rayart | | |
| Morganson's Finish | Special Cast | Tiffany (S. R.) | 6500 feet | |
| Mother | | F. B. O. | | |
| Mount Eagle, The | Nita Naldi | Lee-Bradford (S.R.) | | |
| Mountains of Manhattan | | Lumas (S.R.) | | |
| Music Master, The | | Fox | | |
| My Official Wife | I. Rich-Tearle | Warner Bros | | |
| Mysterious Island | Special Cast | M-G-M | | |
| Mysterious Rider, The | | Paramount | | |
| Mystery Club, The | Special Cast | Universal | | |
| Mystery Lady, The | Special Cast | M-G-M | | |
| My Wife's Friend | | First National | | |
| Naughty But Nice | Colleen Moore | First National | | |
| Naughty Marietta | Marion Davies | M-G-M | | |
| Nervous Wreck, The | Special Cast | Prod. Dist. Corp. | | |
| New York | | Paramount | | |
| Next Generation, The | Special Cast | M-G-M | | |
| Next Year's Model | Alberta Vaughn | F. B. O. | | |
| Night Bride, The | Marie Prevost | Prod. Dist. Corp. | | |
| Night Siren, The | Evelyn Brent | F. B. O. | | |
| Night Watch, The | Special Cast | Truart (S.R.) | 5000 feet | |
| Noah's Ark | | Warner Bros. | | |
| Nobody's Widow | Leatrice Joy | Prod. Dist. Corp. | | |
| No Control | P. Haver-H. Ford | Prod. Dist. Corp. | | |
| Nocturne | Special Cast | M-G-M | | |
| North of Nome | Special Cast | Arrow | 5491 feet | |
| No Speed Limit | Al Wilson | Assoc. Exhib. | | |
| Obey the Law | | Columbia Pictures | | |
| Old Heidelberg | Ramon Novarro | M-G-M | | |
| Old Ironsides | Special Cast | Paramount | | |
| Old Soak, The | Jean Hersholt | Universal | | |
| One Chance in a Million | Wm. Fairbanks | Lumas (S.R.) | | |
| One Increasing Purpose | Lowe-Rubens | Fox | | |
| Open Book | Special Cast | M-G-M | | |
| Ordeal, The | Lon Chaney | M-G-M | | |
| Ou, La! La! | Alberta Vaughn | F. B. O. | | |
| Outlaw Broncho, The | Buddy Roosevelt | Assoc Exhib. | | |
| Out of the Ruins | | First National | | |
| Out of the West | Tom Tyler | F. B. O. | | |
| Pals In Paradise | Special Cast | Prod. Dist. Corp. | | |
| Paradise | M. Sills-B. Bronson | First National | | |
| Paradise for Two | Richard Dix | Paramount | | |
| Pass in Paradise | | Prod. Dist. Corp. | | |
| Paying the Price | | Columbia Pictures | | |
| Peacocks of Paris | B. Lyon-D. Mackaill | First National | | |
| Pelican, The | Alma Rubens | Fox | | |
| Perch of the Devil | P. O'Malley-M. Busch | Universal | | |
| Personality | Gloria Swanson | United Artists | | |
| Phantom Flyer, The | Al Wilson | Assoc. Exhib. | | |
| Phantom Ranger, The | Bill Cody | Assoc. Exhib. | | |
| Pigs | J. Gaynor-R. Walling | Fox | | |
| Pleasure Before Business | | Columbia Pictures | | |
| Pleasure Garden, The | V. Valli-C. Geraghty | Lee-Bradford (S.R.) | | |
| Pleasure Highway | Evelyn Brent | F. B. O. | | |
| Plumes | Special Cast | M-G-M | | |
| Poker Faces | E. Horton-L. La Plante | Universal | | |
| Polly of the Circus | Norma Shearer | M-G-M | | |
| Polly Preferred | Marion Davies | M-G-M | | |
| Polly With a Past | Norma Shearer | M-G-M | | |
| Poor Girls | | Columbia Pictures | | |
| Power of the Weak, The | | Assoc. Exhib. | | |
| Prairie King, The | Hoot Gibson | Universal | | |
| Price of Honor, Thd | | Columbia Pictures | | |
| Princess Pro Tem | Evelyn Brent | F. B. O. | | |
| Prisoners | | First National | | |
| Prisoners of the Storm | House Peters | Universal | | |
| Private Izzy Murphy | George Jessel | Warner Bros | | |
| Prowlers of the Night | Fred Humes | Universal | | |
| Puppets | Mae Murray | M-G-M | | |
| Purple and Fine Linen | L. Stone-A. Nilsson | First National | | |
| Quality Street | | M-G -M | | |
| Quarantined Rivals | | Lumas (S.R.) | | |
| Racing Blood | R Agnew-A Cornwall | Lumas Film | | |
| Raging Seas | | Tiffany | | |
| Rat, The | M. Marsh-I Novello | Lee-Bradford (S.R.) | | |
| Raw Country, The | Bowers-Cornwall | Assoc. Exhib | | |
| Red Hot Hoofs | Tom Tyler | F. B. O. | | |
| Red Mill, The | Marion Davies | M-G-M | | |
| Red Signals | | Ginsberg-Kann | | |
| Rejuvenation of Aunt Mary, The | Special Cast | Prod. Dist. Corp. | | |
| Remember | Special Cast | Columbia Pictures | | |
| Return of Peter Grimm | Alec B. Francis | Fox | | |
| Return of a Soldier | Special Cast | M-G-M | | |
| Riddle Ranch, The | Buddy Roosevelt | Assoc. Exhib | | |
| Ride 'Em Rough | Buffalo Bill, Jr | Assoc. Exhib | | |
| Riders of the Wind | | First National | | |
| Riding Honor | Art Accord | Universal | | |
| Riding Rivals | Walley Wales | Artclass (S.R.) | 5 reels | |
| Ridin' 'Em Ragged | Tom Tyler | F. B. O. | | |
| Ridin' Like Fury | Hoot Gibson | Universal | | |
| Rip Roaring Rider, The | Buddy Roosevelt | Assoc. Exhib | | |
| Rise and Fall of Jesse James | | J. S. Woody | | |
| Roaring Bill Atwood | Dick Patton | Rayart | | |
| Roaring Crowd, The | | F. B. O. | | |
| Rogue's Riches | Special Cast | Astor Dist. (S. R.) | | |
| Romance | Ramon Novarro | M-G-M | | |
| Romance a la Carte | Richard Dix | Paramount | | |
| Romance of a Million Dollars | Hunter-Logan | Famous Attractions | | |
| Romantic Age, The | | Columbia Pictures | | |
| Ropin' Venus, The | Josie Sedgwick | Universal | | |
| Rose of the Bowery | | American Cinema | | |
| Rose of the Tenements | | F. B. O. | | |
| Rubber Tires | | Prod. Dist. Corp. | | |
| Runaway Express, The | Special Cast | Universal | | |
| Rust | Special Cast | M-G-M | | |
| Sailor Made Man, A (Reissue) | Harold Lloyd | Assoc. Exhib | | |
| Satan Town | Harry Carey | Pathe | | |
| Savage in Silks, A | Laura La Plante | Universal | | |
| Scarlet Letter, The | Lillian Gish | M-G-M | | |
| See If I Care | Alberta Vaughn | F. B. O | | |
| Self Defense | Aileen Percy | Arrow Film Corp | | |
| Separate Rooms | Special Cast | Fox | | |
| September Love | | First National | | |
| Seventh Heaven | Special Cast | Fox | | |
| Seward's Folly | Special Cast | M-G-M | | |
| Shadow Lane | | M-G-M | | |
| Shadow of the Mosque | Stewart Rome | Usa | 5750 feet | Dec. 26 |
| Shameful Behaviour | | Famous Attractions | | |
| Sheik of Hollywood, The | Ben Lyon | First National | | |
| Shenandoah | | Famous Attractions | | |
| Sheriff's Girl, The | Ben Wilson | Rayart | | |
| She's My Baby | | Ginsberg-Kann | | |
| Shock Absorber, The | | First National | | |
| Shopworn | | Famous Attraction. | | |
| Show Business | Mae Murray | M-G-M | | |
| Show World, The | B. Dove-F. Bushman | Universal | | |
| Sidewalks of New York, The | | Columbia Pictures | | |
| Silent Avenger, The | | Lumas (S.R.) | | |
| Silent Rider, The | Hoot Gibson | Universal | | |
| Silk | Goudal-Schildkraut | Prod. Dist. Corp | | |
| Silken Lady, The | Hulette-Hamilton | Arrow | | |
| Silk Hat Cowboy, The | Tom Mix | Fox | | |
| Silky Anne | Constance Talmadge | First National | | |
| Silver Lanterns | Special Cast | Arrow | | |
| Sinews of Steel | | Lumas (S.R.) | | |
| Sinners of Paradise | | First National | | |
| Sky High | Al Wilson | Assoc. Exhib | | |
| Sky Peril, The | Al Wilson | Assoc. Exhib | | |
| Sky's the Limit, The | Richard Talmadge | Universal | | |
| Smith of Cornell | George Walsh | Chadwick | | |
| Snowbound | | Tiffany | | |
| Song of Steel | | Tiffany | | |
| Sorrows of Satan | Adolphe Menjou | Paramount | | |
| So This Is Paris | Blue-Miller | Warner Bros | | |
| Spangles | P. O'Malley-M. Nixon | Universal | | |
| Span of Life The | Lon Chaney | M-G-M | | |
| Speed Boy, The | Dick Talmadge | Universal | | |
| Speeding Venus, The | Priscilla Dean | P. D. C | | |
| Speedy Eddy | Devore-Horton | Assoc. Exhib | | |
| Speedy Spurs | Buffalo Bill, Jr | Artclass (S.R.) | 5 reels | |
| Splitting the Breeze | Tom Tyler | F. B. O. | | |
| Sport of Kings, The | | First National | | |
| Squared Ring, The | | Tiffany (S.R.) | | |
| Squads Right | | Tiffany | | |
| Steeplechase, The | | Tiffany | | |
| Stolen Pleasures | | Columbia Pictures | | |
| Story of Mother Machree | | Fox | | |
| Studies in Wives | | Famous Attractions | | |
| Stronger Than Steel | | American Cinema | | |
| Strange Bedfellows | | M-G-M | | |
| Subway Sadie | Mackaill-Mulhall | First National | | |
| Such a Little Pip | Alberta Vaughn | F. B. O. | | |
| Summer Bachelors | | Fox | | |
| Sunny Side Up | Vera Reynolds | P. D. C. | | |
| Sweet Rosie O'Grady | Special Cast | Columbia | | |
| Take It From Me | Reginald Denny | Universal | | |
| Tale of a Vanishing People | | Tiffany (S. R.) | 6500 feet | |
| Tangled Herds | Buddy Roosevelt | Artclass (S.R.) | 5 reels | |
| Tardy Tolliver | Hale-King | Assoc. Exhib. | | |
| Tarzan and the Golden Lion | | F. B. O. | | |
| Tavern Knight, The | John Barrymore | Warner Bros. | | |
| Taxi, Taxi | Special Cast | Universal | | |
| Tell It to the Marines | Chaney-Haines | M-G-M | | |
| Tempest, The | | Tiffany | | |
| Temptress, The | Garbo-Moreno | M-G-M | | |
| Texas Streak, The | Hoot Gibson | Universal | | |
| That Old Gang of Mine | Maclyn Arbuckle | Dependable Films | 4900 feet | Jan. |
| Their Second Honeymoon | Special Cast | M-G-M | | |
| Then Came the Woman | Frank Mayo | American Cinema | | |
| There You Are | Nagel-Roberts | M-G-M | | |
| Third Degree, The | Patsy Ruth Miller | Warner Bros | | |
| Three Twins, The | | M-G-M | | |
| Three Wax Men. The | Emil Jannings | E. M. Fadman, Inc. | | |
| Thrill Chaser, The | Alberta Vaughn | F. B. O. | | |
| Thumbs Down | Special Cast | Ginsberg-Kann | | |
| Thundering Speed | Eileen Sedgwick | Chesterfield | 5 reels | |
| Tiger, The | | Tiffany | | |
| Tin Hats | Windsor-Nagle-Roach | M-G-M | | |
| Toilers of the Sea | Special Cast | M-G-M | | |
| Tongues of Scandal | | Ginsberg-Kann | | |
| Tongo | Special Cast | M-G-M | | |
| Too Many Women | Norman Kerry | Universal | | |
| Top of the World, The | | Tiffany | | |
| Tornado Jones | Wally Wales | Assoc. Exhib | | |
| Tornado Terry | George O'Hara | F. B. O. | | |

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Tracked by the Police | Rin-Tin-Tin | Warner Bros. | | |
| Trading Shadows | Edmond Lowe | Fox Film | | |
| Trail of '98 | K.Dane-P. Starke | M-G-M | | |
| Trapped | Elinor Fair | Sierra Pictures | 5000 feet | |
| Trip to Tilsit, A | G. O'Brien-Livingston | Fox | | |
| Truthful Sex, The | | Columbia Pictures | | |
| Turkish Delight | | Prod. Dist. Corp. | | |
| Twelve Miles Out | John Gilbert | M-G-M | | |
| Twinkletoes | Colleen Moore | First National | | |
| Two-Gun McCoy | Bob Custer | F. B. O. | | |
| Two-Gun Terror, The | Buddy Roosevelt | Assoc. Exhib. | | |
| Uncle Tom's Cabin | Special Cast | Universal | | |
| Understanding Heart, The | | M-G-M | | |
| Unknown Cavalier, The | Ken Maynard | First National | | |
| Unknown Treasures | Agnew-Hulette | Ginsberg-Kann | | |
| Up and at 'Em | Dick Talmadge | Universal | | |
| Upstage | Norma Shearer | M-G-M | | |
| Upstream | Dolores Del Rio | Fox | | |
| Vagabond Lover, The | John Barrymore | United Artists | | |
| Vagabond Prince, The | Colman-Banky | United Artists | | |
| Vanishing Breed, The | Sandow (Dog) | Assoc. Exhib. | | |
| Vanity | Leatrice Joy | Prod. Dist. Corp. | | |
| Vengeance of Durand, The | Irene Rich | Warner Bros. | | |
| Virgin Flame, The | | M-G-M | | |
| Voice of His Mate, The | Sandow (Dog) | Assoc. Exhib. | | |
| Walloping Wildcat, The | Wally Wales | Assoc. Exhib. | | |
| Waltz Dream, The | Special Cast | M-G-M | | |
| Wandering Girls | | Columbia Pictures | | |
| Waning Sex, The | Norma Shearer | M-G-M | | |
| Wanted—A Coward | Special Cast | Ginsberg-Kann | | |
| War of the Worlds | | Paramount | | |
| Way of an Eagle, The | Special Cast | M-G-M | | |
| Way Things Happen | Madge Bellamy | Fox | | |
| Wedding March, The | von Stroheim | Paramount | | |
| Wedlock | Lowe-Perry-Livingston | Fox | | |
| Western Society | Tom Mix | Fox | | |
| West of Broadway | Priscilla Dean | Prod. Dist. Corp. | | |
| West of Rainbow's End | Jack Perrin | Rayart | | |
| What Every Girl Should Know | Patsy Ruth Miller | Warner Bros. | | |
| What Happened to Father | Sydney-Gordon | Warner Bros | | |
| What Price Glory? | Special Cast | Fox | | |
| What Will People Say? | | M-G-M | | |
| Wheel of Life, The | Florence Vidor | Paramount | | |
| When Danger Calls | Wm. Fairbanks | Lumas (S.R.) | | |
| When the Wife's Away | | Columbia Pictures | | |
| When We Were Twenty-One | Special Cast | M-G-M | | |
| While London Sleeps | Rin-Tin-Tin | Warner Bros. | | |
| Whispering Wires | Special Cast | Fox | | |
| White Chief, The | Monte Blue | Warner Bros. | | |
| White Eagle, The | Buck Jones | Fox | | |
| White Flannels | Special Cast | Warner Bros. | | |
| White Gold | Jetta Goudal | Prod. Dist. Corp. | | |
| White Heat | Special Cast | M-G-M | | |
| Whole Town's Talking, The | Ed. Horton | Universal | | |
| Whose Baby | Alberta Vaughn | F. B. O. | | |
| Wife, The | Special Cast | M-G-M | | |
| Wildcat Kid, The | Buffalo Bill, Jr. | Assoc. Exhib. | | |
| Wild Geese | | Tiffany (S. R.) | | |
| Wild Man of Borneo, The | W. E. Fields | Paramount | | |
| Wings | C. Bow-C. Farrell | Paramount | 12 reels | |
| Winner, The | Charles Ray | Chadwick (S. R.) | | |
| Without Orders | | Artclass (S.R.) | 5 reels | |
| Wives at Auction | Special Cast | Astor Dist. (S. R.) | | |
| Wolf Hunters, The | Special Cast | Rayart | | |
| Wolves of the Air | | Ginsberg-Kann | | |
| Woman's Heart, A | E. Bennett-Whitman | Ginsberg-Kann | | |
| Womanpower | K. Perry-R. Graves | Fox | | |
| Woman Who Did Not Care | | Gotham (S. R.) | | |
| Women and Wives | | M-G-M | | |
| Women Love Diamonds | | M-G-M | | |
| World's Illusion, The | | M-G-M | | |
| Worst Woman, The | | Famous Attractions | | |
| Wreck, The | | Columbia Pictures | | |
| Wyoming Whiz, The | Tom Tyler | F. B. O. | | |
| Wrong Mr. Wright, The | Special Cast | Universal | | |
| Yankee Clipper, The | W. Boyd-E. Fair | Prod. Dist. Corp. | | |
| Yellow Back, The | Fred Humes | Universal | | |
| Yes Man, The | Harry Langdon | First National | | |
| Yoke, The | Special Cast | Warner Brothers | | |
| Young April | Special Cast | Prod. Dist. Corp. | | |
| Your Brother and Mine | | American Cinema | | |
| You Too | Special Cast | M-G-M | | |

# Newspaper Opinions on New Pictures

### "The Brown Derby"—First National, Mark Strand, New York City

*World:* "Johnny Hines is putting up this week at the Strand in a picture which is boisterously amusing. It is recommended to you without reservation as being far better entertainment than the average "serious" drama of Broadway's picture palaces. It affords its patrons an opportunity to laugh without half trying, and in at least a half dozen of its humorous episodes it appears to be original stuff, directly out of the heads of the star and his staff of gaggers. 'The Brown Derby' is composed in farce form, driven across the screen at break-neck speed. Mr. Hines appears to have devoted much time and effort toward the invention of jokes, tricks and camera magic which rises up along the way."

*Times:* "A slap-dash farce in which the actor, Johnny Hines, is featured, amused a large audience at the Mark Strand. Some of the brain waves of hammer-and-tong fun were very original. Episodes tickled the risibilities of the gallery gods. Haste appears to have been the motto of the producers responsible for this farce. The images flash on the screen in hectic relays, making quick and sudden movements. Mr. Hines assists in the idea of keeping very busy in every scene."

*Graphic:* "'The Brown Derby' scores at the Strand. The story is amusing and abounds in the inimitable Hines' 'gags.' Johnny can think up a new act for each film he appears in—he and Bill Shakespeare probably being the only boys who never repeat. Mr. Hines is as funny in this film as he was in his last and the one before that, and in fact, in all of them. He has a peppy personality, a genial grin and sprightly agility that would put him over even if he weren't so well acquainted with comedy technique which he is."

*Evening World:* "Johnny Hines and 'The Brown Derby,' are at the Strand this week in a comedy with a wide assortment of gags, many of which are new and most of which are appropriate to the story. As usual, the star comedian is most of the show, but Diana Kane has a good part as the girl. The plumbing shop provides material for pictorial fun. There is also a good chase in which the brown derby travels here and there with our hero in wild pursuit. 'The Brown Derby' is good popular comedy and not too slapsticky."

*Daily Mirror:* "It is the sort of a picture that makes you chuckle and chuckle and after it is over and you find yourself on the hot street again, you think, 'Oh, well, it isn't so hot and the world is a pretty good place after all,' which is to say that 'The Brown Derby' is a good picture. The chief thing we admire about Johnny Hines is that he doesn't fall down stairs, break dishes and accomplish a pile of inhuman drivel to be funny, but is his own sweet self, and that is why we chuckle and chuckle."

*American:* "Johnny Hines brings snap to the film. Things keep moving. Mistaken identity starts the plot rolling. On it rolls for seven reels hitting funny spots on the way. 'The Brown Derby' is amusing."

*Telegram:* "'The Brown Derby' rampages at the Strand. It is a noisy comedy and should appeal to those who laugh. Barnacled into the story of a plumber who is received into the elegant home of his idol under false pretenses are a number of really funny gags. On the whole, the picture affords its share of hot weather entertainment."

*Daily News:* "Johnny Hines cavorts through seven reels of gags wearing the iron hat all of the time, a plumber's costume, a cutaway coat, in pajamas and roller skates part of the time. The Strand audience seemed to be amused and entertained. You must see the picture."

### "The Vision"—Educational

*San Francisco Examiner:* "The story is gripping and is so well acted and directed that, together with the wonderful color process by which it has been brought to the screen it can only be compared to a visual poem."

*San Francisco Chronicle:* "It is a very beautiful picture, its color soft and rich, brilliant when occasion calls for it to be, and always full of warmth. The textures of flesh and materials are wonderful and the coloring of the faces quite marvelous. And more than this, the camera has caught the depth, making the picture three-dimensional as well as colored, which adds to its splendor."

*San Francisco News:* "These new features are perhaps the finest examples of technicolor photography yet brought to the screen."

*San Francisco Call:* " . . . Chats with our confreres found them unanimous in their praise of the idea itself and the handling of the first of the series, the theme of which is the beautiful canvas, 'Speak! Speak!' by Sir John Millais."

*Detroit News:* "This is a fine example of the use of color as it should be employed on the screen. The shading is quite distinct, and unlike previous attempts at coloring, the colors do not dazzle and become confusing. . . . The entire subject is quite a revelation, for there are no color fringes discernible."

*Cleveland Plain Dealer:* "'The Vision' is a beautiful picture. Its pictorial loveliness is fairly hypnotic in its effect. And all that charm is almost wholly attributable to its colors, though its drama is sufficiently interesting."

### "Footloose Widows"—Warner Bros., Warners, New York City

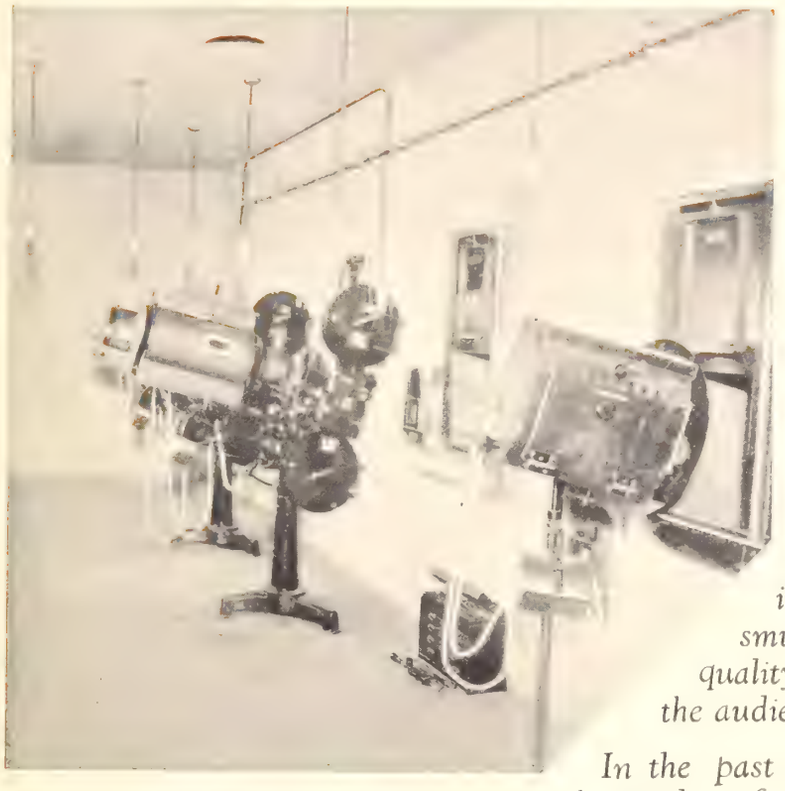
*Journal*—"Jacqueline Logan and Louise Fazenda, in the title roles, are poor but ambitious models in a modiste shop who go to Florida to catch millionaire husbands. To do so, they help themselves to an elaborate wardrobe from the stock of their employer, played by Douglas Gerrard. Jacqueline is easy to look at and Louise is a good comedienne."

*Morning World*—"A dashing, normally unoriginal farce-comedy called 'Footloose Widows' is the current week's principal display over Warner Bros. screen. Along the way there rise up innumerable opportunities for Miss Logan to display that personal attractiveness and for Miss Fazenda, the funny one, to be funny. It is very amusing part of the time, handsomely mounted and framed."

*Evening World*—"In 'Footloose Widows,' the Warner Brothers are starring Louise Fazenda and the result is about what was to have been expected. Miss Fazenda is one of the most—almost the only—accomplished feminine clown of the screen. When 'starred' her clowning is diluted by a regulation star wardrobe, and she becomes an agreeable and generally effective light comedienne."

*Times*—"In it there are precious few moments that could be termed restrained or sober. It is hilarious and even hysterical during some episodes, but there is no gainsaying the fact that it elicited many a wave of laughter from an audience yesterday. This photoplay is well photographed and competently acted. Jacqueline Logan is at her prettiest and Louise Fazenda is alert and resourceful."

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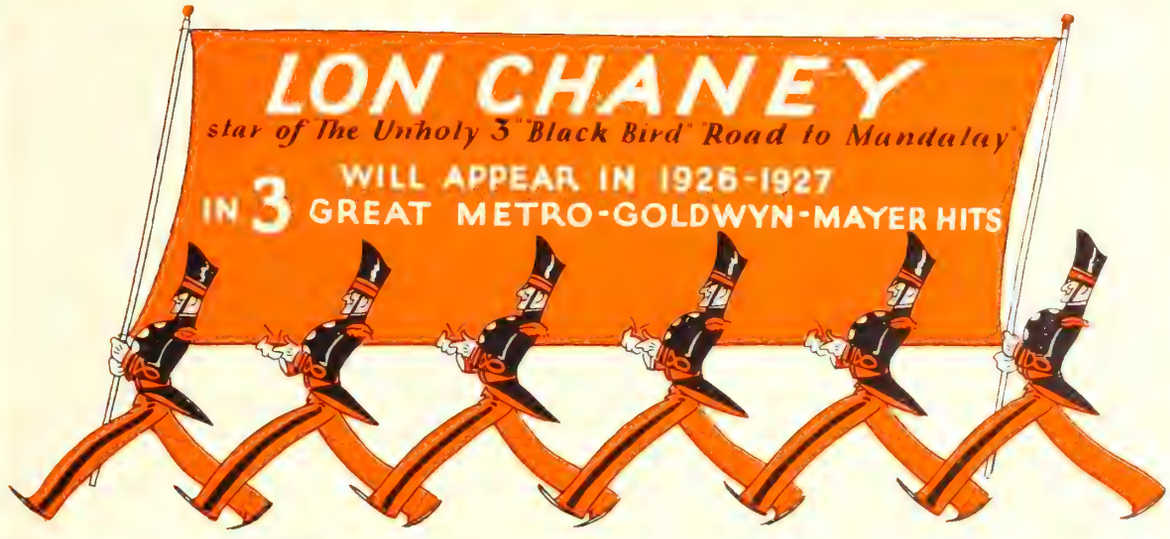
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# Motion Picture News

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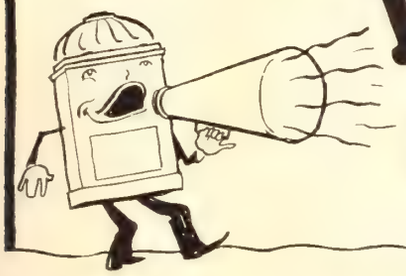
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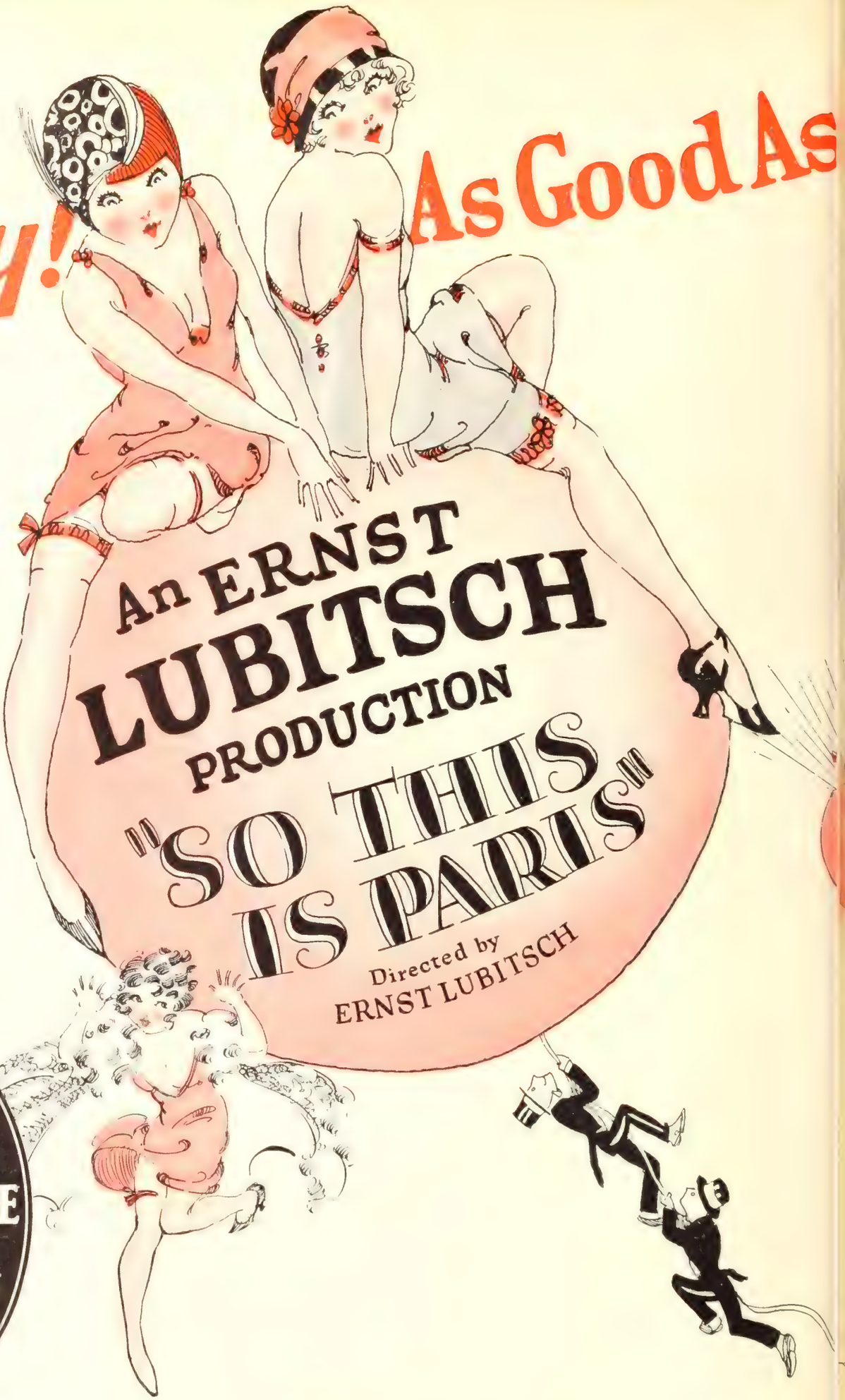
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|---|---|
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| Kornblite & Cohen | Binghamton, N. Y. |
| Cortland Theatre | Cortland, N. Y. |
| Amusu-Colonial Theatres | Elmira, N. Y. |
| Read's Hippodrome | Cleveland, Ohio |
| Olympic Theatre | Bellaire, Ohio |
| American Theatre | East Liverpool, Ohio |
| Dreamland Theatre | Lorain, Ohio |
| Park Theatre | Mansfield, Ohio |
| Mozart Theatre | Canton, Ohio |
| Star Theatre | Sandusky, Ohio |
| Strand Theatre | Steubenville, Ohio |
| Majestic Theatre | Muskegon, Mich. |
| Holland Theatre | Holland, Mich. |
| Mecca Palace Theatre | Saginaw, Mich. |
| Woodward Theatre Co. | Detroit, Mich. |
| Capital Theatre | Ansonia, Conn. |
| Princess Theatre | Bristol, Conn. |
| State Theatre | Hartford, Conn. |
| Capital Theatre | New Britain, Conn. |
| Strand Theatre | Stamford, Conn. |
| Alhambra Theatre | Waterbury, Conn. |
| Alhambra Theatre | Torrington, Conn. |
| Wilkinson Theatre | Wallingford, Conn. |
| Lehigh-Orpheum Theatres | So. Bethlehem, Pa. |
| Feeley Theatre | Hazelton, Pa. |
| Edgemont Theatre | Chester, Pa. |
| Jackson Theatre | Lebanon, Pa. |
| Westmar Theatre | Norristown, Pa. |
| Penn Theatre | Reading, Pa. |
| Lyric Theatre | Shenandoah, Pa. |
| Colonial Theatre | Beaver Falls, Pa. |
| Grand Theatre | Bradford, Pa. |
| Dixie Theatre | Carnegie, Pa |
| Star Theatre | Donora, Pa. |
| Grand Theatre | Greensburg, Pa. |
| Elite Theatre | Homestead, Pa. |
| Nemo Theatre | Johnstown, Pa. |
| Star Theatre | Monessen, Pa. |
| Columbia Theatre | New Kensington Pa. |
| Capital Theatre | Mc Keesport, Pa. |
| Penn Theatre | Uniontown, Pa. |
| Regent Theatre | Washington, Pa. |
| Garden Theatre | Baltimore, Md. |
| Liberty Theatre | Cumberland, Md. |
| Opera House | Frederick, Md. |
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**And more—and more—and more—crowded out of this page! Watch the coming lists!**

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UNIVERSAL'S GREATER MOVIE LIST IS EASILY THE GREATEST MOVIE list ever offered to you. From start to finish it is a scientifically compiled list of pictures suited exactly to your box office needs.

EVERY PICTURE ON THE LIST IS WORTHY BUT—

AT LEAST FOUR OF THEM WOULD HAVE BEEN CONSIDERED altogether too big in profits to be included in any block of pictures on earth. I myself could take each of these four, get back of them with a big noise and a special sales force and sell them all over the world at a tremendous increase in price. And even at that there would still be a big thing in it for you.

"POKER FACES," "HER BIG NIGHT," "THE MARRIAGE CLAUSE" AND "The Old Soak" are just as big as any special pictures on the market today—just as big in profits for you.

I'LL ADMIT THERE IS ALWAYS A TEMPTATION TO TAKE SUCH pictures away from the regular list and sell them separately. I'll admit it has been suggested to me, and with plenty of good plausible arguments for doing it.

BUT YOU'LL FIND MY ANSWER IN UNIVERSAL'S GREATER MOVIE List, for you'll find these four master-pieces right where you can get a fair shot at them at prices far less than they are worth to you.

YOU DON'T GET SKIMMED MILK WHEN YOU BUY THE UNIVERSAL Greater Movie List. You get the cream of the cream.

NO COMPANY IN THE WORLD HAS CARRIED ON A LIVE-AND-LET-LIVE policy for so many years as the Universal. No company in the world has shown a more liberal spirit in taking you into partnership on all of our good things.

WE ENJOY THE GREATEST GOOD-WILL ANY COMPANY IN THIS industry has ever known—and the Greater Movie List will make it still greater!

# Coming — His AMERICAN Masterpiece



Carl Laemmle presents

# Love me and the World is Mine!

An E.A.Dupont Production

"Direction flawless. E. A. Dupont knows how to concoct a tale which has no dull moments in the telling." —*says Herald Tribune*

"Admirably directed by E. A. Dupont. Unusual dramatic power accentuated through marvelous direction." —*says Telegraph*

"Conceptions worked out by director lend outstanding feature merit. Mr. Dupont patterns after no man."

*says Quinn Martin in The World*

"Mr. Dupont's masterly direction transscribed thought to the screen."

—*says Daily Mirror*

"The direction of E. A. Dupont is masterful."

—*says The Sun*

"A positive triumph in direction."

—*says The World*

"E. A. Dupont, director, takes his place now among the elect of the screen."

—*says Herald-Tribune*

"Director Dupont has built up a very telling effect." —*says the Telegram*

"E. A. Dupont, who wrote the script and directed, has set a new high mark in his field."

—*says Evening World*

"Has forgotten more than most American directors will ever know."

—*says Richard Rosson in The New York Sun*

"Skilful directorial touches by E. A. Dupont."

—*says Evening Journal*

"E. A. Dupont has put forth a degree of suspense seldom seen in a screen offering."

—*says The New York Times*

At Universal City, California, Backed by Universal's Tremendous Resources, Surrounded by an All-Star American Cast, THE GREAT DUPONT has completed the masterpiece of his brilliant career.

# Universal ALWAYS Delivers!

# *Get Your Copy Now ~ and Prepare to* CASH IN




Get this gorgeous press book. In every way it reflects the unparalleled magnificence of this super-production. But business angles are not sacrificed for beauty alone. It is a veritable encyclopedia of the ways and means to put over "The Midnight Sun"--in itself, it will sell this mammoth picture. And it is more. It is a sales manual crammed full of selling ideas for *any* picture. No live exhibitor anxious to put his house on a big-pay basis should be without it.

*Send for it—it's free!*

# The MIDNIGHT SUN

*Starring*
LAURA LA PLANTE *with* PAT O'MALLEY
Raymond Keane *and* George Siegmann
*From the story by Laurids Bruun*
*Presented by* CARL LAEMMLE A UNIVERSAL SUPER-PRODUCTION
A DIMITRI BUCHOWETZKI PRODUCTION

*This is* *Universal's* GREATEST *Year!*

# On Broa

PHONE CHICKERING 8000

CABLE ADDRESS "WANEWAR"

**WARNER BROS.**
PICTURES, INC.
1600 BROADWAY
NEW YORK

EASTERN STUDIOS BROOKLYN N Y
WEST COAST STUDIOS LOS ANGELES, CAL

EXECUTIVE OFFICES VITAGRAPH INC

June 15th, 1926.

Mr. Abe Stern
Universal Pictures, Inc.
Fifth Avenue and 57th St.
New York City

Dear Mr. Stern:

We want to tell you how pleased we are with the new Snookum's comedy, SNOOKUM'S TOOTH, now playing at our Warner Theatre.

I think that the baby is one of the best I have ever seen on the screen and the comedy has been very well received by our patrons and the press.

Moreover, this is the kind of short subject that contributes to the value of a program, instead of merely taking up time.

With kind regards, I am

Very truly yours,
S. L. Warner

S. L. Warner

SLW:CJ

---

CAPITOL THEATRE
NEW YORK

"LARGEST THEATRE IN THE WORLD"

MAJOR EDWARD BOWES
MANAGING DIRECTOR

July 1st, 1926

Universal Pictures Corp.,
730 Fifth Avenue,
New York City.

Gentlemen:

"Newlyweds Neighbors" gave splendid satisfaction at the Capitol. Comedies that create as much laughter as this one did are hard to find. Thank you.

Sincerely yours,
Edward Bowes.

---

**B. S. Moss' Colony Theatre**

EXECUTIVE OFFICES — BROADWAY AT 53RD STREET — TELEPHONE COLUMBUS 8808
NEW YORK

May 18, 1926.

Mr. A. Stern,
Universal Pictures Corp.,
1600 Broadway,
New York, N. Y.

Dear Mr. Stern:

"She's My Cousin," the first of your 'Excuse Makers' series for 1926-27, which I am playing now in its second week together with "Outside the Law," certainly handed me a great surprise.

It certainly is a splendid comedy and has our audiences shaking with laughter from the start to the finish. I wish you every success with this series, and if the others go over near as well as "She's My Cousin," success is bound to be yours.

Very truly yours,
B. S. MOSS' COLONY THEATRE
H. Anderson
Manager

HG:RB

---

**12** "BUSTER BROWN" Comedies
From the famous cartoons by R. F. Outcault. Stern Brothers Productions. UNIVERSAL JUNIOR JEWELS. 2 reels each.

**13** GEORGE McMANUS' "THE NEWLYWEDS and THEIR BABY"
Stern Brothers Comedies. 2 reels each.

**13** GEORGE McMANUS' "LET GEORGE DO IT"
Stern Brothers Comedies. 2 reels each.

**13** "The EXCUSE MAKERS"
Stern Brothers Comedies. 2 reels each.

**13** "WHAT HAPPENED TO JANE"
with Wanda Wiley. Stern Brothers Comedies. 2 reels each.

**STERN BROTHERS PRODUCTIONS**
***Released by UNIVERSAL***

# dway

# Week in-Week out

**BROADWAY is grabbing Universal's First Run Comedies for pre-release runs, which *proves* beyond question that they are first-run class—as are all of Universal's short product listed below:**

**12 NEW "GUMPS"**
Adapted from Sidney Smith's famous cartoons. Samuel Van Ronkel Productions. 2 reels each.

**13 BLUEBIRD Comedies**
Starring Arthur Lake with Slim Summerville directing. One reel each.

**13 BLUEBIRD Comedies**
Starring Charles Puffy with Dick Smith directing. One reel each.

**13 BLUEBIRD Comedies**
Starring Neely Edwards with Dick Smith and Slim Summerville directing. One reel each.

**13 BLUEBIRD FANNY Comedies**
With Slim Summerville directing. One reel each.

**13 MUSTANG Western Comedies**
W. C. Tuttle stories featuring Ben Corbett and Pee Wee Holmes. One reel each.

**13 MUSTANG Westerns**
Starring Freddy Gilman. One reel each.

**6 MUSTANG Westerns**
Northwest Mounted Police Stories. One reel each.

**7 MUSTANG Westerns**
Texas Rangers stories. One reel each.

**13 MUSTANG Westerns**
Straight Westerns. One reel each.

***Watch out for "THE COLLEGIANS" series***
***10 Universal Junior Jewels. 2 reels each***

## ALL RELEASED BY UNIVERSAL

***Universal Short Product—First Run Class***

# Off With a Bang!

The first of Columbia's "Big 24" Money-Makers scores a tremendous hit with exhibitors from coast to coast

# "The LONE WOLF"

*Starring*

**BERT LYTELL**

*and*

**BILLIE DOVE**

*with*

Gwen Lee – Freeman Wood
Gustav von Seyffertitz
*and* Alphonz Ethier

*Directed by*

**RALPH INCE**

*From the Novel by*

Louis Joseph Vance

*Backed by a National Advertising Campaign*

COLUMBIA PICTURES

COLUMBIA

A NATIONAL

*in Saturday Evening Post and other magazines*

# PICTURES

INSTITUTION

COLUMBIA PICTURES

# EXPLOITA

## What a Flash!




*Greatest Show Front in History of Broadway Show Game! In Screaming Red and White Canvas — that stopped traffic!*

Joseph P. KENNEDY presents

# F B O's BIGGER THAN

*Interesting feature of the "Bigger Than Barnum" street para*

# TION - AND HOW!

## F. B. O. HITS B'WAY LIKE THE JERSEY POWDER BLOW-UP!

**A Roaring Scoop! Ballyhooed from Hell-to-Breakfast! Parades! Animals! Barkers! Clowns! And the greatest flash front in the annals of Show Business in the Furious Forties! Dwarfing in box-office showmanship even F.B.O.'s memorable "Human Wreckage" and "Third Alarm"! Mopping up in true Barnum Fashion!**

**COLONY THEATRE**
**NEW YORK**
**WEEK OF JULY 10th**

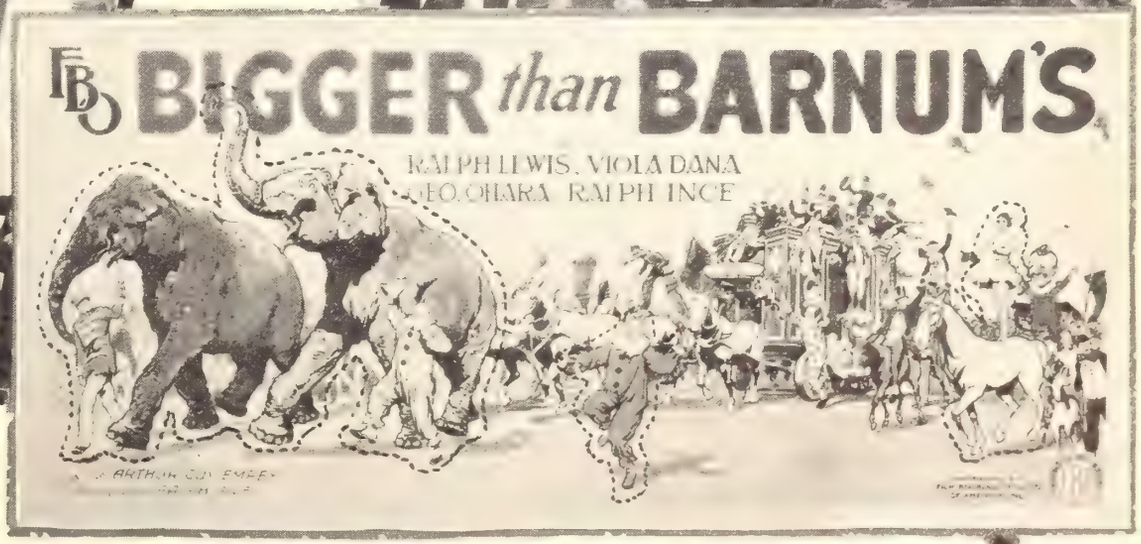
A RALPH INCE PRODUCTION
*Story by Arthur Guy Empey*




*Street Parade at Times Square blocking traffic.*




*ub bears from*
*laska in cage enlivened*
*oceedings and pulled 'em in.*




*Booming twenty-four sheet with practical cut-outs*

# BARNUM'S

# BRAY PRODUCT

## SEASON 1926-1927

### FROM BRAY SCREEN PRODUCTS, Inc.

## 12 2 REEL FISTICAL CULTURE COMEDIES

Breezy, peppy, fast-action comedies, adapted from stories of the prize-ring by William Henry Cook, published in Sport Story and Popular Magazines. Produced under the supervision of Al Herman.

## 12 2 REEL SUNKIST COMEDIES

With the world's greatest monkey comedian, "Mr. X," and the famous Sunkist Bathing Beauties. Produced under the supervision of Al Nathan.

### FROM BRAY PRODUCTIONS, Inc.

## 12 2 REEL McDOUGALL ALLEY KID KOMEDIES

You'll enjoy these comedies portraying stories of youth—days of real sport—happy-go-lucky childhood. A cast of stellar comedians appear in support of the famous McDougall Alley "Kid Kutups." Produced by Joe Rock.

## 26 BRAY CARTOONS

Startling combinations of real actors and cartoon drawings. Produced under the Bray-Hurd Patents

## 13 NOVELTY SCREEN MAGAZINES

Sports, adventure, travel, novelties, thrills and exploration—gathered from all corners of the earth for your entertainment and edification.

## 13 BRAY NATURE SPECIALS

Pictures of the strange and marvelous life under sea, in the air and on land—made available by Bray Productions, Inc., for the first time.

*For further information, address*

**Bray Screen Products, Inc.**
729 7th Ave., New York

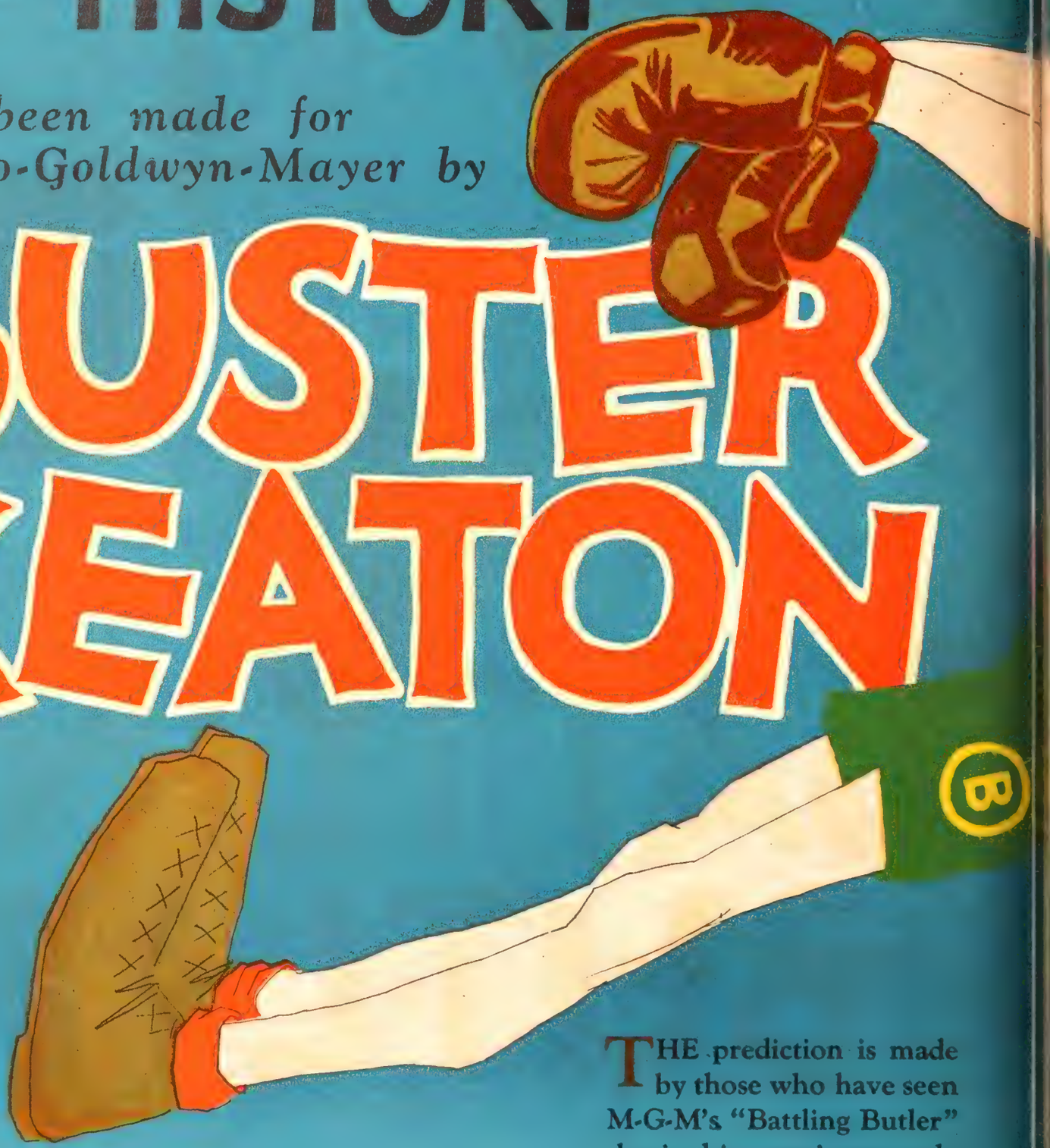
**Bray Productions, Inc.**
729 7th Ave., New York


NO
WONDER
THE M-G-M
LION
IS
ROARING
WITH
JOY!
Metro-
Goldwyn
Mayer

# THE BIGGEST COME OF HISTORY

*has been made for*
*Metro-Goldwyn-Mayer by*

# BUSTER KEATON



*presented by* JOSEPH M. SCHENCK

From the play produced by George Choos with Selwyn & Co. Book by Stanley Brightman and Austin Melford. Lyrics by Douglas Furber. Music by Philip Braham. American music by Walter L. Rosemont. Adapted by Ballard MacDonald. Screen adaptation by Paul Gerard Smith, Albert Boasberg, Charles Smith.

*directed by* BUSTER KEATON

THE prediction is made by those who have seen M-G-M's "Battling Butler" that in this towering comedy Buster Keaton delivers the most important hit of his entire career. It is truly a prize package in M-G-M's line up of wonder hits for 1926-'27.




# BATTLING BUTLER

*with* SALLY O'NEIL

ONE OF THE M-G-M PRIZES *in*

BUSTER KEATON IN "BATTLING BUTLER" IS ONE OF THE

# PARADE OF HITS

## 1926-1927 *from*

# METRO-GOLDWYN-MAYER

**LA BOHEME** Lillian Gish and John Gilbert. Plus Renee Adoree, Roy D'Arcy, Karl Dane, Frank Currier. King Vidor's production. Direct from long runs at $2 at Embassy Theatre, N. Y., and elsewhere.

**MARE NOSTRUM** (Our Sea). Rex Ingram's production. Alice Terry, Antonio Moreno. By Blasco Ibanez. Fifth crowded month at $2 at Criterion Theatre, N. Y. 1001 thrills.

**THE MAGICIAN** Rex Ingram. By Somerset Maugham. With Alice Terry and Paul Wegener. Large scale production. This is Ingram's most dramatic work. A theme of startling nature.

**FAUST** A big UFA special. Featuring Emil Jannings. Directed by Europe's greatest, F. W. Murnau. Introducing greatest spectacular effects ever seen. Produced at fabulous expense for M-G-M.

**TWELVE MILES OUT** John Gilbert. William Anthony McGuire's Broadway melodramatic success. The prize picture buy of the year that M-G-M got in face of keen competion—and for Gilbert.

**3 LON CHANEYS** Lon Chaney, star of "Unholy Three," "Blackbird," "The Road to Mandalay" and others, will have three big starring productions that you'll be delighted with.

**ROMANCE** Ramon Novarro in Joseph Conrad's classic of action on land and sea. Note: There will be an additional **RAMON NOVARRO** picture. Title to be announced.

**THE WANING SEX** Norma Shearer, star. Robert Z. Leonard, director. Fred and Fanny Hatton, authors. Plus, Lew Cody, Renee Adoree, Sally O'Neil. A brilliant follow-up success to "His Secretary."

**FREE SOULS** Norma Shearer, star. John M. Stahl production. Adela Rogers St. John, author. Widely serialized in Hearst publications A thrilling romance made into a big starring production.

**POLLY OF THE CIRCUS** Norma Shearer, star. Tod Browning, director. Margaret Mayo's famous drama.

**NORMA SHEARER** production. Monta Bell, director. A dramatic comedy of vaudeville life by Walter De Leon. A richly humorous and human starring production for beautiful Miss Shearer. Title later.

**ALTARS OF DESIRE** Mae Murray. With Conway Tearle. Director, Christy Cabanne. Maria Thompson Davies' story now running serially in American Weekly (8,000,000 circulation). A great action subject sold nationally in advance to the public.

**MAE MURRAY** production. Title later. Benjamin Glazer, author. A glittering romance of Spain of "The Merry Widow" type. Action plus a marvelous love story!

**SHOW BUSINESS** Mae Murray. Thyra Samter Winslow's best selling book. The inside story of show-girl life with a dramatically novel twist. There will be another **MAY MURRAY** picture. Title later.

**THE RED MILL** Marion Davies, star. The internationally famous musical comedy success. Rich in comedy and thrills. A Cosmopolitan production for M-G-M. Nationally promoted for your box office.

**POLLY PREFERRED** Marion Davies, star. The stage success by Guy Bolton. A marvelous comedy for the screen's greatest comedienne. Exploited nationally. A Cosmopolitan production.

**MARY OF VASSAR** Marion Davies, star. A follow-through success to "Brown of Harvard" from the college girls' angle. A lavish-scale Cosmopolitan production for M-G-M, with extraordinary promotion.

**THE FLAMING FOREST** James Oliver Curwood's million copy seller. Serialized in newspapers and Cosmopolitan Magazine. Renee Adoree in star cast. Reginald Barker, director. A Cosmopolitan production for M-G-M. Nationally promoted.

**THE UNDERSTANDING HEART** By Peter B. Kyne. Now running serially in Cosmopolitan Magazine. Will appear as novel this fall. An all-star cast. Produced on spectacular Cosmopolitan scale and nationally exploited.

**CAPTAIN SALVATION** Frederick William Wallace's novel to be serialized in Hearst newspapers. Powerful drama of the sea and world capitals. A Cosmopolitan production for M-G-M on large scale.

**THE WALTZ DREAM** Another and merrier "Merry Widow." A big UFA special based on the internationally famous stage comedy hit. Plus the beautiful Oscar Straus musical score. Box office.

**A LITTLE JOURNEY** Rachel Crothers' famous stage hit. Harry Millard, director. A dramatic and romantic wonder. A strong M-G-M all-star cast and production.

**THE BOY FRIEND** Marceline Day, John Harron and others. Monta Bell, director. From John Alexander Kirkpatrick's N. Y. and Chicago stage hit, ("The Book of Charm"). A sure comedy success. They'll love it.

**BLARNEY** Renee Adoree, Ralph Graves, Paulette Duval, etc. Donn Byrne's Saturday Evening Post story, "In Praise of James Carabine". An epic of the bare fist era in the prize ring. A big M-G-M hit.



**BATTLING BUTLER** Buster Keaton's most important comedy of entire career. Directed by himself. With Sally O'Neil and strong cast. Based on big stage hit. Watch it beat all Keaton's records!

**THERE YOU ARE** Conrad Nagel, Edith Roberts, George Fawcett, etc. Jess Robbins, director. F. Hugh Herbert, author. Fast and furious laugh-picture. Greatest comedy hit since "Excuse Me".

**I CAN DO IT** Max Marcin, famous Broadway playwright, has given M-G-M the cleverest plot of years. Important names in big cast and production.

**HEAVEN ON EARTH** Renee Adoree, Conrad Nagel. Director, Phil Rosen. By Harvey Gates. Renee Adoree plays part similar to her French girl of "The Big Parade," and is a knockout.

**WOMEN LOVE DIAMONDS** Director, Monta Bell. By Carey Wilson. Most unusual story of years. Romance, action, mystery! From the Kimberley Mines to Broadway. Great!

**'FRISCO SAL** Edmund Goulding, box-office wizard, now gives you a thrilling drama of San Francisco's Barbary Coast, the Apache-land of America. A cast of notables in a great box-office bet.

**SHADOW LANE** Written and directed by Edmund Goulding. To be published as novel. A powerful drama of the American home that is positive box-office sensation. A typical M-G-M money cast.

**TIN HATS** Owen Moore, Claire Windsor, Bert Roach, in a comedy of the Rhine after the War. Edward Sedgwick, author and director. A money-getting laugh wallop.

**THE GAY DECEIVER** John M. Stahl's first for M-G-M. Lew Cody, Carmel Myers, Roy D'Arcy, Dorothy Phillips, Marceline Day. From "Toto" by Hennequin and Duquesnel, the Leo Dietrichstein hit! Bank on it!

**LOVE'S BLINDNESS** Elinor Glyn special. John Francis Dillon, director. Pauline Starke, Antonio Moreno, Lilyan Tashman, Sam de Grasse. A marvel of romantic picture entertainment.

**THE CALLAHANS AND THE MURPHYS** Kathleen Norris' fast selling book. A classic in Irish-American. Full of humor, kindly nature; true-to-life episodes. A picture for every house.

**THE TAXI DANCER** Robert Perry Shannon's story of a small town girl's adventures in New York night life is being nationally serialized. A big dramatic picture that nas ready-made audiences everywhere.

**THE NIGHT SCHOOL** It will be one of next year's surprise sensations. A new idea typical of M-G-M daring. It is essential to maintain secrecy right now, but watch for details!

# THE TOP OF THE INDUSTRY

# FIG LEAVES

The first crack out of the box for the new season—and what a hit!

## Three big editors caught it hot for review, and 3 big editors say: ⌒

**"FOX should get first honors in the production race."**

**"It has arrived in several ways, not the least important of which is the Box-office."**

**"It is a SHOWMAN'S picture from start to finish."**

### WILLIAM A. JOHNSON, *Editor*
MOTION PICTURE NEWS

IF I were an exhibitor or exploitation man or distributor—any one or all of them—I'd like nothing better than to handle the new Fox picture, "Fig Leaves," which, by the way, is the first offering of the new production regime at the Fox Studios under the command of W. R. Sheehan. "Fig Leaves" is about as good a box-office attraction as one could conjure up. Clean as a whistle, and topnotch from every production angle, it has, from the title straight through, a wealth of exploitation material. The Garden of Eden episodes are rich in color. Olive Borden is beautiful and George O'Brien excellent. The display of mannequins and gowns in Josef Andre's alluring establishment is the last word in feminine appeal. The Technicolor effects are surpassing.

If "Fig Leaves" is a sample, Fox should get first honors in the production race.

### "RED" KANN *of* FILM DAILY

The first evidence of the Sheehan regime has arrived. Not only in New York.

It has "arrived" in several ways, not the least important of which is the box-office. The picture is "Fig Leaves." It is a delightful and amusing story. There is a gorgeous style parade in Technicolor, designed, built and concocted for the female contingent. The Adam and Eve episode which introduces the modern version is cleverly done. It has laughs.

Olive Borden plays Eve. The young woman will bear watching. Fox anticipates much from Miss Borden. That anticipation is going to be fulfilled right to the last letter. There's a new star in the firmament.

### ARTHUR JAMES *and* LEN MORGAN
MOTION PICTURES TO-DAY

We expected much and we saw more. We saw, to begin with, the most exquisite beauty we have ever seen on the screen or off. We saw the top effect in frocks and fashion, we saw broad and wholesome comedy and an understanding of the problems of domestic life, we saw a whimsicality of treatment and box-office sensuousness that suggests De Mille without in the least being a copy or imitation, we saw the Celtic understanding of the American public and in the sum total, a lavish, beautiful and withal a homespun story of American life.

Flo Ziegfeld should lay down his tools and journey to Hollywood to receive some instructions from the casting director of Fox's "Fig Leaves." This picture contains more feminine beauty than Ziegfeld has been able to assemble since he started glorifying the American girl. And if this picture doesn't ring the bell it is time for the exhibitor to close up shop.

"Fig Leaves" will appeal to every variety of picture fan and will register especially strong with women since about half of the feature is devoted to picturing beautiful women in gorgeous gowns. The fashion sequences are in technicolor and it will be an unusually sophisticated person who will not receive a thrill at the blaze of color.

**FOX is off to a flying start!**

*NEXT WEEK ~ Harrison's Reports and Variety on "FIG LEAVES"*

Member of Motion Picture Producers and Distributors of America, Inc., Will H. Hays, President

# Merrily we sign 'em all – *because* every exhibitor *KNOWS* that –

# has the pictures!

What Price Glory
7th Heaven
The Music Master
3 Bad Men
One Increasing Purpose

Summer Bachelors
The Return *of* Peter Grimm
The Story *of* Mother Machree
The Auctioneer
The Fullback
Cradle Snatchers
Wedlock
The Devil's Master
Married Alive
Womanpower
The Family Upstairs
Fig Leaves
Going Crooked
The Lily
The Country Beyond
Wings of the Storm
The Midnight Kiss
Is Zat So?
Marriage License?

A Holy Terror
F. W. Murnau Production
Whispering Wires

*Now - - read that list again!*
*- - It means BIG MONEY to you!*

*A few more of the boys who have solved the PROFIT system!*

**ALEXANDER PANTAGES**
Kansas City, Kans. Memphis, Tenn.

**EASTMAN THEATRE**
Rochester, N. Y.

**WHITEHURST CIRCUIT**
Baltimore, Md.

**HARRY GOLDBERG**
Omaha, Neb.

**HARRY NOLAN**
Greely and Grand Junction, Colo.

**SMITH BROS. ENTERPRISES**
Tulsa, Okla.

# 2 Weeks the N.Y. without

MOST pictures have got to *prove* an extra week's value for Joe Plunkett—but not "Men of Steel"—he was sure of it after he had seen it. He said, "I'll take that now!—for two weeks!" and another First National record smasher made good!

*Watch it at the Strand!*

In the future all great pictures will be judged by its success and its success alone!

First National Pictures

RICHARD A. ROWLAND *presents*

# MILTON SILLS IN MEN OF STEEL

# at Strand! a test!!



By MILTON SILLS Suggested by R.G. KIRK'S short story "UNITED STATES FLAVOR"

WITH

## DORIS KENYON

Directed by GEORGE ARCHAINBAUD

Produced under the Supervision of EARL HUDSON

Scenario by J.F. Goodrich
Photographed by Ray Carpenter
Art Director Milton Menasco
Costumes by June Rand
Film Editor, Arthur Tavares
Supervised by Earl Hudson

**FIRST NATIONAL'S GIANT AMONG SPECIALS**

# PROTECT THAT!




* Norma Talmadge
* Colleen Moore
* Constance Talmadge
* Corinne Griffith
* Milton Sills
* Richard Barthelmess
* Harry Langdon
* Johnny Hines
* Leon Errol
* Ken Maynard

**with First National Pictures. The First National trade mark stands behind you at the bank—behind your box-office—behind every one of your ambitions for greater success. More theatres stand as monuments to the successes of First National Pictures than any other in the world!**

# First National

**HAS THE STARS**—the greatest, bar none!

**HAS THE STORIES**—with box-office angles in every line!

**HAS THE PICTURES**—so many good ones we don't have to save them to strengthen a fall program—it's assured! We start releasing them in the summer and they come stronger and stronger every week!

First National Pictures

**In September, by summer performance alone First National will be the strongest picture force in the history of this industry**

Motion Picture News

Volume XXXIV NEW YORK CITY, JULY 24, 1926 No. 4

# Expansion

WILLIAM FOX made an inspiring address at the Murnau dinner last week. His words echoed far and wide over the radio and there is evidence enough that the public was considerably electrified with his ringing optimism and vision.

To one of the trade it would seem that the industry went up several notches in the public appreciation and understanding. And with this impression came the thought that the trade itself needed—and most needed—this same electrification.

* * *

Our country is in for a period of expansion. Not a brief one nor of small dimensions. Shrewd observers say it will last for a decade, maybe two. There will be vast production and consumption. High wages will be maintained and extended to the white collar army; the farmer will get higher prices.

In this new era the older and highly competitive industries will not, comparatively, be highly affected. The rosy outlook, the market experts agree, is for those new commodities which increase the public comfort at a moderate price.

Among the latter, standing high and perhaps highest is the motion picture with its appeal to most every family in the land. It has become a necessity; but—and this is most important—it is paid for freely, like a luxury.

* * *

Will the motion picture expand in this era of general expansion? Will it measure up to the fullness of its great opportunity?

The answer I would say is this: Yes, if we fix our vision upon the public and not limit it by the trade; if we are willing to sacrifice our trade alignments provided they are blocking that which the public wants in the way of theatres and pictures.

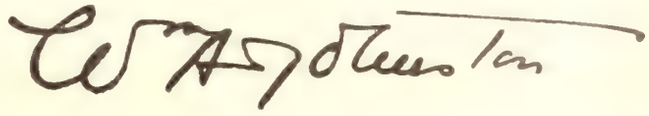
And by the public I mean not merely the American public but the public of the world. One of the very first things we have to do is to wake up to the fact that picture America is not the picture world, that American pictures must be made and sold abroad with an intelligent and sympathetic understanding of the overseas public.

The public is the arbiter of motion picture success. No question about it. No other factor counts.

If theatres in this country don't meet the public expectations they must give way to better theatres even if there's overseating for the time being.

If picture entertainment doesn't please the broad public, and if the fault lies with our present distributing or production scheme—or wherever it lies, then we've got to reorder and reconstruct as ruthlessly as when the trade passed from cheap film and cheap admissions to our present day standards of entertainment and admissions.

If a new era of expansion is dawning about us then let the trade expand to meet it, even if it throws a lot of machinery in the scrap heap. We need some new tools, some good men to swing them—and some of the pep of William Fox.



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# *Speaking Editorially*

WE know of no finer example of the exhibitor's opportunities for service to his community than that shown by the honor recently paid to Ed Kuykendall, owner of the Princess Theatre, Columbus, Miss.

Mr. Kuykendall was awarded the 1925 Community Loving Cup given by *The Daily Commercial Dispatch* of Columbus as the citizen who rendered the community the most meritorious public service during the year. Impressive ceremonies were held on Sunday afternoon, June 27. The presentation was made by Governor Whitfield of Mississippi, who said:

"In the name of the citizens of this community, and in behalf of the donors; in the name of the highest conceptions and ideals of public service, I present to you this token of and the expression of the grateful appreciation of the citizenship of this community for your unselfish labor and service".

* * *

AND as to Mr. Kuykendall's standing among his fellow-citizens, we note that he is a member of the Governor's staff with the rank of Major, a director in the National Bank of Commerce, past President of the local Chamber of Commerce, the Rotary Club and the City League and associated with every public activity in his town.

* * *

IN the words of E. M. Clarke, of Saenger Theatres, New Orleans, to whom we are indebted for bringing this interesting event to our attention: "As I see it, this should be an incentive to other men to so conduct themselves and their theatres, in their respective communities, that they may secure for themselves, and the industry as a whole, a repetition of this honor."

* * *

SOME of the British newspapers are at last beginning to see that mere outcry against the supremacy of the American film will get the British industry nowhere. The *London Times*, for example, says: "The reluctance to accept British films is, in short, not national prejudice but a commercial judgment. Our hope of establishing the foreign market depends, therefore, upon our own producers' reversal of that judgment by an improvement in the quality of their work."

And the *Daily Mail* declares: "We must make films," and goes on to assert, what is now a familiar truth, that "trade follows the film."

* * *

EXPRESSIONS such as these show again that there is strong governmental pressure in England, from the viewpoint of international trade, for world-wide showing of British films. That can only come about, as the *Times* indicates, by the production of first-rate British pictures. If this is done, the pictures will be shown. If it is not done, no amount of agitation, condemnation or what not will change the situation one iota.

It should be remembered that the Americanization of the world through the motion picture is a by-product of the film. It would never have occurred if American producers had set out merely to make propaganda pictures. The propaganda element, about which the British are so much aroused, is an incident—important, of course. What America has done is to create entertainment on a scale which no other nation has yet been able to approach.

It is true that trade follows the film. But it is also true that trade does not follow the film which is consciously and deliberately an advertisement for a commodity or propaganda for an idea. This is true, in the broad sense; there may be exceptions.

America has created, in the American motion picture, first-rate entertainment. The world will not do without it. Britain will have to do the same if she wishes to attain the same result.

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# AN EDITOR ON BROADWAY

## The Week in Review By William A. Johnston



Harry M. Warner

LAST week I visited the Manhattan Opera House where an act was being staged for the film and the Vitaphone, the new synchronization device developed after some years of patient and skilled effort in the laboratories of the Western Electric, the Bell and the American Telegraph and Telephone Companies and now controlled by Warner Brothers.

Mechanically, I believe, the device is judged to be about perfect; certainly there could have been no more thorough and competent handling. Now, Warner Brothers are putting showmanship into it and obviously in a big, courageous and determined way.

They believe the Vitaphone will count heavily in the amusement business. And most anyone will have to agree with them.

* * *

THE act, if I may call it that, was most interesting. The stage was divided in two, one-half of it occupied by the Marimba band, while the cameras pointed at the other half. Here, against a most attractive setting were grouped, in colorful costumes, a large number of the Metropolitan Opera Chorus. A famous Metropolitan star appeared and sang and there were some dancers of international repute.

The instrumental music and singing began and the cameras started from their sound-proof cages, all in unison and with cues from signal lights. Direction continued with signals only. Not a sound, even a footstep, must intrude.

* * *

THE above is to be part of an elaborate presentation for "Don Juan" to open early in August at Warner's Theatre. The Vitaphone will also give a full orchestration from a hundred pieces. This showing will be awaited with great interest by producers and exhibitors.

* * *

THE Warners are sawing wood and saying little about the Vitaphone. It is easy enough, however, for an editor's imagination to reel off on its own hook. There are the angles of music and presentations.

As for presentations, considering the fact that big time names are scarce enough anyway, it seems as if even the largest houses would want to advertise the great names of the operatic and musical and entertainment world in general. But especially so all the great preponderance of theatres which cannot get the big time names and stage acts.

As for orchestrations, only a few hundred theatres have orchestras that can be said to be attractions or adequate to picture presentation. If the Vitaphone can take the place eventually of bad music, there will be accomplished nothing short of a millennium in the picture theatre world.

* * *

THE plan, I believe, is to offer the Vitaphone orchestrations to all producers, and it will go forth to exhibitors as a service.

Anyway, the outlook is most interesting and stirring.

* * *

WE are indebted to Elmer Somlyo for a clear and interesting exposition of the picture situation in Central Europe, where he has served as a distributor for the past several years. Mr. Somylo is on his way to the West Coast, where he hopes to serve the studios as a representative of what Europe wants in the way of American pictures.

There is much, he believes, to be done, and much that can readily be done at the studio in making American product acceptable.

Considering the fact that a European negative is always made for the foreign departments, it should not be difficult to change this to meet European requirements in the way of taste, viewpoint, censorship, and last, but not least, the featuring of names, titles, etc., for local appeal.

* * *

CHARLES ROSHER, skilled and well known cameraman, who has been in Germany for some time, contributes to *Lichtbildbuhne* an interesting article on the shortcoming of American pictures abroad:

That the undeniably growing antipathy in Germany against American moving pictures is due in an essential part to the bad condition of the negative upon their arrival in Berlin is the opinion ventured by Rosher, Mary Pickford's former cameraman. Rosher, who is under contract with the Ufa at the present time, has attended every opening of American, German and other films in Berlin for the last half year and to his observation most of the negatives that reached Germany were in such a condition that even the best of Berlin's laboratories would not have been in the position to produce a flawless print. This, the writer claims, is due not only to the fact that the number of prints needed for the home market amounts to over 200, but that the negatives, before reaching Berlin, have been used, cut, printed and pasted together again in France or England or both before reaching their German destination. Not to speak of the fact that in the majority of cases the negative which finally reaches Germany is not the first negative (used in America), but the second or third negative, which, while inferior to the first, has gone through British or French laboratories before reaching the laboratories of a country which fairly promises to be the best costumer of Hollywood, if treated with attention instead of neglect.

"Besides, the American producer," Mr. Rosher continues, "knows too little about Germany psychology. If the American industry wants to maintain its footing on the German market, every producer who intends to send his product to Germany should have a man in his studio while the picture is being shot. This man would have to be thoroughly acquainted with German psychology. The ideal would be a German expert who has lived in the United States for a number of years. This man would act as an adviser to the director and should have even authority to see that certain scenes or passages would be filmed in two different ways, one to suit the American, the other catering to the German taste. This man should also be able to translate the titles into German right in Hollywood so that misunderstandings as they are happening to Berlin editors off and on would be avoided."

Rosher claims to have observed that American films were absolutely misunderstood and severely maltreated by their German re-editor. The expense connected with the engagement of such experts, he says, are in no comparison with the advantages that would be obtained on the market not only of Germany but of entire Central Europe.

To the German producers who aspire to the American market, the noted cameraman gives the similar advice to have American advisers not only on the set, but, above all, in the department in charge of the selection of scenarios.

* * *

ONE must consider "Men of Steel" as worthy to belong to the season's best pictures. There is a solidarity—a compactness about the title which suggests a moving, rugged story. Happily this impression is retained throughout. The picture marks a definite achievement to record true symbolism. In other words the characterization provides the motivation. As the raw ore enters the crucible to emerge as steel—the symbol of strength, so the raw, stolid workman becomes through a refining process, a power in his community.

That's the idea behind "Men of Steel," regardless of any plot ramifications. There will be those who scoff at its somewhat obvious treatment and the manner in which it builds to an orthodox finish. But these scoffers will have missed the simplicity of its theme, the ruggedness of its action—and the lusty vigor of its characterization.

"Men of Steel" presents life in the raw—the life of men who work with their hands. Their background comprises giant cranes and shovels, flaming furnaces and chimneys. Work, titanic work is being carried on—and it is this work which dwarfs the romance and makes the picture a forceful, compelling drama.

This is a day of realism in the films. When realities are presented namby-pamby sentiments are reduced to a subordinate position in the scheme of things.

The impression we gained from "Men of Steel" is its surging realism suggesting the energy of America ever being released. On its entertainment side one can see a complete array of crowded events—events which move in a kaleidoscopic sweep. It is most graphic and direct—and Milton Sills has undertaken a large order in adapting it and playing the central figure. The actor truly suggests a son of the soil, a grimy workman who believes in himself and that he is destined to conquer. It is a fine performance in a picture of many fine performances.

"Men of Steel" is spectacular. The steel industry is exposed to the relentless lens of the camera and one comes away from it with the impression of its titanic force.

First National has just cause to feel proud of its newest achievement. And Earl Hudson, who produced it, has equally good cause to feel highly elated over this, the crowning effort of his career.

It speaks a language that can be understood by everyone—because its language is moving action with a real motivating idea behind it. The title is attractive—the star has a following—and there is power in its graphic scenes.

* * *

UNDER the auspices of Henri Beranger, the French ambassador, "Les Miserables" was presented to a distinguished audience last Thursday evening at Carnegie Hall in New York City by Universal. An important and representative audience was shown this French production, which Universal will release in this country, as was the case at the two previous special presentations in Philadelphia and Washington.

Also sponsoring the film is Dr. Marcel Knecht, general secretary of *Le Matin*, a leading French daily, who is now in this country to bring about closer relations between American and French film firms.

Dr. Knecht, at a luncheon to the French Press Mission arranged by Jules E. Mastbaum, spoke cordially of the part American motion pictures are playing in disseminating American thought throughout the world, and expressed the hope that France and America might be brought closer together by this means. French producers, he said, had no thought of being in direct competition with America, but were trying to give expression to certain French ideas and ideals, and hoped that certain of the best products of their craftsmanship might find a place on the American screen.

Dr. Knecht's address made a strong impression for its clear sanity and straightforward commonsense. Such men, who come with open minds and a clear understanding of the situation, are the sort of emissaries that are needed to build up the accord that must come if motion pictures are to continue to progress in the markets of the world.

THE dinner and reception given to F W. Murnau, at the Ritz-Carlton on Wednesday last week by William Fox, was striking evidence of the fact that the American industry is commencing to realize its international obligations. Some critics abroad, more vituperative than fair-minded, have declared that this is just one more move to bring all of the talent in Europe to what the German papers love to call "Dollarland."

Yet the most casual consideration will show that that is untrue. No one even pretends that "The Last Laugh" was a startling box-office triumph. But because it was an artistic masterpiece and a great example of craftsmanship, Fox has brought him to this country.

The remarkable group of leading Americans who turned out to welcome him is striking evidence, too, of the power and influence of what we call "prestige" pictures. The references made to "The Last Laugh" by the speakers of the evening showed clearly the value which such pictures have in atoning for our faults and winning over the enemies of the popular picture.

MOTION PICTURE NEWS is happy to join with these men in welcoming to America a great artist and a great man—F. W. Murnau.

* * *

THE difficult situation in which German exhibitors find themselves is reflected in a report to the Department of Commerce from Assistant Commercial Attache Douglas Miller, in Berlin. Municipal taxes throughout Germany vary from 15 to 50 per cent., averaging about 25 per cent., he states, forcing theatre owners to a hand-to-mouth existence and the purchase, in many cases, of cheap films. This situation is further augmented by the fact that banks will extend them no credits. The Theatre Owners' Association in Berlin is endeavoring to organize a co-operative plan for the handling of funds, which will run them up to a sum large enough to force banks to offer better credit terms.

In a recent article in *Film-Kurier*, Berlin, Miller said:

"I believe it is coming to be acknowledged that the German and American film industries need each other. In the American industry our leading companies have recently become increasingly aware of the fact that if we are to have an international motion picture market we must draw upon the whole world for ideas. . . . In a similar way, there is no doubt that the presence of American films in Germany is a stimulation to the local industry. . . . It is not too much to say that every poor film, no matter where produced, tends to weaken the hold of motion pictures upon the public, whereas every first-class film adds new patrons to the theatres. In a very real sense the fortunes of each motion picture enterprise are linked with those of all the rest."

## Southern Exhibitor Praises Buyers' Guide

Mr. W. A. Johnston,
MOTION PICTURE NEWS, Inc.,
New York City.
Dear Mr. Johnston:

I appreciated receiving copy of your NEWS June 12th and along with it I received semi-annual Buyers' Guide which I thought very beautiful. I want to congratulate you on this work and must say it was very artistically gotten up.

Thanking you for it and with all good wishes, I am,

Most cordially,
TEMPLE THEATRE,
Aberdeen, Miss.
W. E. ELKIN, Mgr.

## Buyers' Guide Wins Commendation

Mr. P. M. Abbott, Technical Editor,
MOTION PICTURE NEWS,
New York City.
Dear Mr. Abbott:

I think your Theatre Building and Buyers' Guide was very classy in every respect, and I was very glad to be represented in it. I think your idea of playing up architects in each Guide is a very good one, and it presents a real advantage in giving the theatre owners an idea of how different architects work.

Very truly yours,
HEYWOOD-WAKEFIELD COMPANY.
(Signed) RAYMOND S. REED,
Advertising Manager.



*Alberta Vaughn, who has just completed "Collegiate" for F.B.O., takes a dip in the famous "painted ocean" devised, in this instance, by John Oshana*

# PICTURES AND PEOPLE

## MASTBAUM SAILS

JULES E. MASTBAUM, president of the Stanley Company of America, and patron of the arts, sails on Saturday with his family for a six weeks' stay abroad in the interest of Stanley affairs and to make additional purchases and plans for his Rodin collection, the largest private group in the world. He has already assembled more than one hundred pieces of important Rodin statuary, together with a remarkable collection of drawings, sketches, books and letters of significance.

This will eventually be housed in the Rodin Musee which Mastbaum will erect on the Parkway, to be presented, together with the collection, to the city of Philadelphia. All told, it will represent an outlay of about two million dollars. Ground will be broken for the building on September 1st. The site is between 21st and 22nd streets on the Parkway, Philadelphia, and plans have been drawn by M. Jacques Greber, famous French architect, with whom Mastbaum will confer in Paris.

The building, which will be of French stone, a one-story structure, will set back of a large garden designed by the architect to conform with the building plan, the whole to be enclosed by tall hedges of imported shrubs. Larger pieces of statuary and outdoor groups will dot the surrounding gardens. Entrance to the gardens will be by an arcade designed from the Rodin Memorial Archway in Paris. In front of this will be a marble facsimile of the Rodin Tomb, a part of the original archway and surmounting it will be a bronze reproduction of the best known of Rodin's works, "Le Penseur" or "The Thinker."

On the front of the building, set in alcoves placed at each side of the entrance, will be the Rodin conception of Adam and Eve, in bronze, and a large pool of



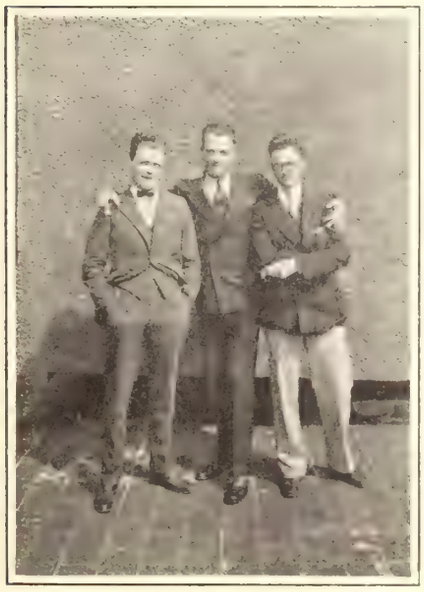
*Thelma Daniels, one of the girls who beautify Educational-Christie comedies, in an angling pose. No bait should be needed, whatever*



*Billie Dove, who appears with Bert Lytell in the most recent Columbia picture, "The Lone Wolf Returns," in which she reforms the noted fiction criminal*



*Mendes, German director brought from Ufa in Berlin by Robert Kane. Now directing "The Duke of Ladies," which will be released through First National*



*Reginald Denny, Universal star, with Peter Milne (left) and Phillip Hurn, his latest authors. Milne was for some time on the staff of Motion Picture News*



*When Irvin S. Cobb stepped off the train in Los Angeles he was greeted by May Robson, who will make her screen debut in "Turkish Delight," the story which Cecil B. De Mille has engaged him to write*



*Dorothy Mackaill looks like a million dollars in this gorgeous outfit designed by Milgrim for the fashion show in "Subway Sadie" (First Nat'l.).*

water set directly in front will reflect the massive bronze gates and statuary. This, too, is an idea copied from the original in Paris. Just inside of this gateway will be the famous "Gates of Hell," in bronze, leading to the interior of the Museum. The Museum itself will be one hundred feet long and will extend back more than eighty feet in depth.

It is understood that Mastbaum while abroad will investigate conditions in the theatrical world of Europe, especially those having to do with motion picture presentation. It is his intention to look into the methods of offering pictures to the public and to see if any new ideas



*Sidney Olcott discovered this antique folding chair on the set of "The Amateur Gentleman," decided that it must have belonged to some prehistoric director and proceeded to impersonate him with the aid of David W. Gobbett, cinematographer. The picture is an Inspiration production for First National release*

in architecture have been evolved in theatres since his visit last year, when his suggestions to European cinema men as to the erection of motion-picture theatres created a profound impression.

On his tour last Summer, he was not favorably impressed with conditions pertaining to the presentation of pictures, and declared then that America had little to learn from the Old World in this respect. That there has been considerable awakening in Europe since then is well known. Whether or not those ideas have been improved upon will be one of the objects Mastbaum will observe while abroad.

## BRITISH STUDIOS HUMMING

IN view of the many stories to the effect that British production is at extremely low ebb, if not non-existent, it is interesting and illuminating to note the amount of activity at the present moment in English studios. British National has been doing "London," with Dorothy Gish, and will follow this with "Madame Pompadour." Gaumont has just completed "The Whirlpool," with Fay Compton in the leading role. Stoll has recently finished two productions starring Matheson Lang and is now engaged on an ambitious picture called "Boadicea." New Era Films, which made "Zeebrugge" and "Ypres," is now producing "Nelson" and "The Retreat from Mons." Welsh Pearson studios are busy on "Blink-Eyes," with Betty Balfour, England's most popular star, and Tom Douglas (leading man here some years ago in "Free Air) in the principal roles. Gainsborough has just made "The Lodger" and is at work on "The Triumph of the Rat," a sequel to "The Rat," and likewise with Ivor Novello. Godfrey Tearle, Lilian Hall Davis and Mary Odette are appearing in a new Samuelson film, "If Youth But Knew." In addition to these, several American companies have more or less definitely announced plans for filming in England. Perhaps British production will yet be revived without the aid of artificial trade barriers and political panaceas. Let us sincerely hope that not one but many of these pictures may prove thoroughly suitable for American exhibition, putting to an end the talk abroad of a fence about America—a fence which, if it exists, needs but two things to surmount it—picture quality and aggressive methods in advertising and selling the picture to American distributors, exhibitors and public.



*Neal Burns in "Mister Wife," an Educational-Christie comedy, discovers that these new-fangled labor saving devices aren't all they're cracked up to be*

## BETTY BLYTHE BACK

AFTER an absence of more than a year, Betty Blythe (who presumably gave the word "sheba" to the American tongue, as Rudy created "sheik,") has returned to these shores. While abroad she appeared in two pictures, "She" and "Jacob's Well." She also toured Great Britain with great success in her own vaudeville act, breaking records in London, Bristol, Brighton, Liverpool, Manchester and other points. This led to spirited bidding for her services by American vaudeville interests, and the first of next month she will begin a tour that will include Chicago, Cleveland, Detroit and the Palace, New York City. Soon thereafter, we understand, she will resume screen work. Paul Scardon, her husband, and a well known director, returned to the United States with her.

## FIFTEEN-IN-ONE

HANS JOBY, European comedian, has just concluded the remarkable feat of playing 15 different roles in one production, the picture being "Love Me and the World is Mine," which E. A. Dupont is now directing for Universal. First appearing as a student, his transformation to an old man and thence to a clown even fooled people on the set. In later sequences he appeared as a cab driver, soldier, peddler, mail carrier, shop-keeper, band leader, ruffian, waiter, newsboy, street vendor and two types of European pedestrian.



*When Colleen Moore, with the aid of M. C. Levee, general executive head of the new First National studios at Burbank, Cal., and John McCormick, general Western production head, pulled this rope, 15,000 volts of electricity were released and set in motion the shops and mills of the new 18-acre enterprise on the sets of June Mathis' "Masked Woman"*



*Hoot Gibson, Universal star, snapped with B. M. Bower, author of "Chip of the Flying U," the novel on which Hoot's latest starring vehicle for Universal is based*

## A GREAT COMBINATION

RAY ROCKETT'S next production for First National will again bring together a combination which has lasted through an unusual number of pictures—Howard Higgin, director, and Ben Lyon, featured player. Higgin, in turn, has just been associated with Ray Rockett on "Paradise," completed last week.

The vehicle will be "Not Herbert," the Broadway stage play by Howard Irving Young, and production will start about August 15. Higgin, who has been directing for Robert Kane, and has not taken a vacation in seven months, left this week for a few days' rest in Canada. The Higgin-Lyon combination has been together on "The Great Deception," "The New Commandment" and "The Reckless Lady." Higgin also directed "In the Name of Love" and "The Wilderness Woman."

"Not Herbert" will be Ray Rockett's second production for First National since he was elevated to producer.

## "THE BOATMAN" AGAIN

FOR the fourth time, "The Volga Boatman" appeared in Broadway's first run zone last week. After five weeks at the Times Square, two weeks at the Capitol and a week at the Cameo, the picture went into the Broadway theatre for its ninth week along Broadway.



*And here you see what might happen if there were five directors on a comedy instead of one. Mack Sennett, producing for Pathe, vocalizes a scene while Del Lord, Alf Goulding, Eddie Cline and Larry Semon give simultaneous instructions to the players*

## WHERE DO JUVENILES GO?

ONE answer to the question of what happens to famous child screen celebrities when they begin to grow up is furnished by the signing of "Kittens" Reichert for an important role in "So's Your Old Man," to be W. C. Fields' second Paramount starring vehicle.

Back in 1914, Kittens made her screen debut at the age of 4 in "The Sign of the Cross" with William Farnum, being drafted for the occasion while watching the filming of scenes in Yonkers. She became a little screen veteran, appearing in "The Eternal City,"



*Rin-Tin-Tin, Warner Bros. dog star, goes through his morning exercises with Lee Duncan, his owner and educator. Rin-Tin-Ditto's next picture, "A Hero of the Snows," will be out this month*

"Niobe," "Les Miserables" and other films. Later she worked with Rex Ingram at Universal City, supported Alice Joyce, and appeared in a series for Ivan Abramson. Then, reaching the awkward age, Kittens left the screen and concentrated on school, where she has been up to the present. Now, at 16, her thoughts returned to the screen at the close of school. With her mother she came to the Paramount Long Island studio to call on William Cohill, casting director, with the result that she was given a test and the part.

## BOARD CHAIRMAN HONORED

REV. WILLIAM BRAMAN TOWER, chairman of the National Board of Review of Motion Pictures, recently received the honorary degree of Doctor of Divinity from his alma mater, Wesleyan University, at its Commencement exercises. During the several years that Dr. Tower has served as chairman, the board has grown in a gratifying manner, the number of volunteer reviewers being increased to more than two hundred and fifty. The Better Films National Council has broadened its scope likewise, co-operating with other national organizations in stimulating interest in worthwhile films. Dr. Tower held important pastorates in New York City from 1897 to 1917. Since 1918 he has been connected with the Board of Foreign Missions of the Methodist Episcopal Church.

## FIFTH YEAR ABROAD

MARY and Doug were the guests of honor on June 21st in Paris at a luncheon given by the Paris staff of United Artists in celebration of the beginning of the fifth year of distribution of United Artists releases in Europe. Press representatives and U. A. managers from Paris, Lyons, Marseilles, Bordeaux, Lille and Brussels were present.

## HAYS AT M-G-M

WILL H. HAYS was the guest of the M-G-M studios on July 10, and spent the better part of a day looking over the sets on current productions. He is reported as particularly enthusiastic over those on "The Red Mill" and "Tell It to the Marines."



*Luncheon to Madge Bellamy, Fox Films star, at the Kit Cat Club in London last month. A distinguished turnout of public figures and leading writers for the trade and daily press were present to do honor to the dainty star*

## "HAM" THOMPSON NOW AN AGENT

HAMILTON THOMPSON, one of the veteran and best-known scenario editors in the East, this week took over the general management of Service For Authors, Inc., 33 West 42nd Street. One of the chief functions of this organization is the handling of motion picture story material.

"Ham" Thompson has a unique record for a scenario editor in that he held one post with the same producing company continuously for ten years. During these ten years he arranged for the purchase of all the Eastern story material acquired by Fox Film Corporation. Mr. Thompson has been a frequent contributor to the fan magazines and his articles analyzing the various types of screen stories have appeared in many of the literary magazines. He is also a novelist and his latest book, a Cape Cod story, was made into a photoplay last year. In assuming this job after such varied experience, Mr. Thompson said he felt that his judgment of good story material would be of benefit to motion picture companies.

## "LONE WOLF" LISTED

MORE significant than might appear at first glance is the fact that the National Board of Review has selected "The Lone Wolf Returns" for inclusion in its Photoplay Guide, because such organizations rarely look with favor upon stories of underworld adventure, and with good reason. In this case, however, three things have been retained: the birth of a desire to reform on the part of the crook; the strengthening of that desire by his association with an heroic feminine character; and the encouragement and faith implied in the attitude of the chief detective (especially unusual on the screen). This has resulted in the picture being given a distinction seldom awarded stories of sensational flavor.

Another melodrama to be selected for the Photoplay Guide is "Senor Dare-Devil," the first Ken Maynard Western for First National, chosen because of the Western scenes and excellent riding.

## BOWES FETED

MAJOR EDWARD BOWES was given a dinner this week by the Capitol Grand orchestra in celebration of rounding out his first year of active direction of the Capitol program. The entertainment consisted of a parody on the Capitol program, with members of the orchestra impersonating the ballet dancers and soloists. The crowning event was the overture, with each member of the orchestra playing an instrument with which he was unfamiliar. An inscribed silver loving cup was presented to Major Bowes as an expression of appreciation.

## A GREAT PICTURE BOOK

AN annual publication to which we always look forward with keen interest is "Das Grosse Bilderbuch des Films," or "The Great Picture Book of the Films," published by Film-Kurier, a daily motion picture newspaper of Berlin. The fifth edition is now at hand, and is no exception to the high quality of previous years.

Printed in rotogravure throughout, the book is a handsome example of German printing craft. Text and advertising are copiously illustrated, giving a comprehensive survey of German production for the year. All of the most recent tendencies in film development are covered, and the articles are varied and interesting. Such well-known German authors as Freiherr von Dungern, Arthur Furst, Alfred Kerr and Nithack-Stahn discuss film questions; while other experts such as Erno Rapee, Paul Leni, W. Reimann, Willy Haas, Ernst Jaeger and Georg Herzberg also contribute to the discussion. The stars, too, are represented with articles from Paul Richter and Conrad Veidt, and from the political field we find Dr. Stresemann, the German foreign minister, Dr. Frank, the Austrian ambassador, and others.

The publisher is Film-Kurier, Koethenerstr. 37, Berlin, W. 9.

## LARRY'S FIRST CLASSIC

LAURENCE REID, whose name needs no introduction to readers of the News, has just brought out the first issue of Motion Picture Classic to be published under his editorship, and a persusal of its contents indicates that he will be able to do for this magazine what he accomplished editorially for Movie Monthly. The make-up is snappy and well varied, and the articles strike a happy medium between the fan "slush" popular in certain quarters and the snobbish, over-critical attitude affected in others. The contents include an absorbing personality sketch of Chaplin by F. Mordaunt Hall of the N. Y. Times, an article on personality by Tamar Lane, an unusually frank interview with Hugo Ballin, a variety of other articles and the usual wealth of pictorial material. Classic should more than ever become a sound and strong force for good in the all-important relations between the public and the motion picture.

## EDUCATIONAL FILMS SHOWN

TWO Educational releases, "The Voice of the Nightingale" and "The Vision," were on the film program given in Chicago on June 25 during the Eucharistic congress to inaugurate the Catholic Drama exhibit and summer studies in stagecraft. The showing was featured by an address given by Charles A. McMahon, director of the Motion Picture Bureau, National Catholic Welfare Conference, Washington, D.C. The pictures shown, it was explained, were "selected to illustrate the tremendous advance in the technique and artistry of the screen as well as to point out the exceptional combination of educational and entertainment features which a large percentage of present-day motion pictures offer."

## MILLIKEN AT A. M. P. A.

THE guest of honor at last week's luncheon of the A. M. P. A. was former Governor Milliken of Maine, now connected with the Hays office. He spoke interestingly on his own experiences in the motion picture field, and the encouraging change in the public attitude toward films. He also answered a variety of questions on censorship and the work of the Hays organization in preventing the filming of objectionable stories. He was introduced by Jerome M. Beatty of the Hays organization, and Walter F. Eberhardt, vice-president and acting chairman of the A. M. P. A.

## U. A. SLUGGERS

HOME office employes in the executive offices of the New York United Artists exchange have organized a baseball team which bids fair to be an important contender for Film League honors. At the initial meeting, Albert Pesic, poster room, was elected manager, with Arthur Hulster, accounting department, as captain. Players include Dewey Holohan, Ben Furstein, Leo Samuels, Mortimer LeVoy, Lloyd Hopkins, Albert Bullo, Jack Nolan, Edward Kaplan, Charles Collins and Charles McCarthy. A wire-haired fox terrier titled "Morty" has been chosen as mascot.


Chrisander (De Mille)


Murnau (Fox)


Courtice (Warners)


Arkatov (Bachmann)


Mendes (Kane)


Dupont (Universal)


Leni (Universal)

# Foreign Directors in U. S. Studios

## What Effect Will European Technique of Newcomers Have Upon Forthcoming Product from American Firms?

*By L. C. Moen*

NO passenger list of an incoming liner is complete these days without at least one European motion picture director, under contract or seeking one. No schedule of releases is complete without a number of pictures to be directed by this or that European master of the megaphone. Lubitsch, Buchowetzki, Seastrom, Gade, Stiller, Christiansen, Dupont, Mendes, Leni, Courtice, Murnau, Arkatov, Korda, Stein, Price, Chrisander—and still they come, until scarcely a director of note is left in Scandinavia or in Germany (save Fritz Lang, who is going to Russia).

From the standpoint of European production this is extremely unfortunate, but it is the result of activity being at low ebb rather than the cause. Authors, artists, actors and musicians are flocking to these shores not only (as many European papers profess to believe) because they can earn more money, but because in Europe publishing, the theatre, music and the other arts are at a point of comparative stagnation, so far as any new activity is concerned. Finances are too restricted to back new ventures, and the public is too much concerned with taxes and the cost of living to support anything vital. Time will remedy that condition, but in the meanwhile there is little to attract a creative artist and little to hold him.

### *Activity at Low Ebb*

In the field of picture production, especially, where large sums of money are required for any considerable activity, there is little immediate prospect of extensive operations. Most of the product to be made in European studios for some years to come will be program pictures, neither numerous enough nor pretentious enough to claim the energies of leading directors. With UFA, Swedish Biograph and such firms making practically nothing but "economy" pictures, there can be little to interest an ambitious photoplay maker. So let us not be too hasty in declaring that it is pure avarice which is drawing these foreign craftsmen to our shores.

The effect of the withdrawal of these men upon foreign production will probably not be serious—at least, not as serious as some of the alarmists have feared. While production in Europe continues at its present level, there is ample talent remaining to handle it, and as conditions become better, new talent will come to the fore, as it always does when the opportunity materializes.

### Producer and Exhibitor to Make 24 for India

WITHIN the next two weeks, J. J. Madan, a prominent figure in the motion picture industry of India and managing director of the Madan Theatres, Ltd., of that country, leaves for the Coast to study our production methods. He is on a trip throughout the world and intends to cover the entire industry. While on the Coast he will send lighting equipment to India in order that his Calcutta studio facilities might be improved. No less than twenty-four pictures are planned for home production. Madan, it is understood, will endeavor to key his pictures for release outside of India as well. The Madan interests distribute in India through their own organization. Product is being secured during the present trip.

Following his return to the Coast, Madan will sail for London where he will remain for several months.

It is, however, with the effect upon American production that we are concerned here. These men are bringing certain new ideas, new methods and new principles to American studios. They are accustomed to doing many things differently than they will find them done here. What will be the result? Will they succeed in injecting some of these new angles into American films—will they be content to adopt such methods as they find already in use—or will they attempt to introduce their new methods and fail because of internal organization difficulties?

### *Each a Different Problem*

Naturally, no one answer would apply to all. Each man presents a different problem. One is eager to learn the American point of view, so that he may conform to it—another feels that Europe has everything to teach and nothing to learn from America, and plans to make pictures which will look exactly as though he had filmed them in Berlin or Stockholm. The latter, it may be safely said, will be the first to book return passage.

More important than the nature of the production ideas brought by these men is the matter of their own personality. While the director occupies a position today where he is in virtual control of production, he is, in turn, very much at the mercy of his staff and surrounding personnel. So many persons take part in the making of a picture, any one of whom can seriously affect the final result, that co-operation, or discipline, is absolutely essential.

When a new director, foreign or otherwise, comes into an organization he must pass one critical test—he must prove that he knows what he wants, why he wants it, and how to get it. If he passes that test, and has a reasonable share of tact and diplomacy, he will get on. If he fails, if he asks for one thing and fails to discover it when he is given something else, or if he shows the slightest indecision and lets himself be talked out of things—his path will be thorny and his way troublous.

These European directors will have the added handicap, at the beginning, of a feeling on the part of a few persons that they are coming in to "show them" everything and that because they come from Europe they think they know it all. That is probably not true of a single individual on the list, but it is up to each man to prove it to the studio personnel before he will be accepted as one of them. They must "sell themselves" to the organization—and since each of these men has already shown enough salesmanship to capture a contract at a considerable distance, they will probably not be found far wanting in that respect.

### *Used to Economy*

Those men who are unable to fit into American studio organizations, of course, will fail to have any effect on American production. What we are concerned with here is the effect which will be produced by the men who do succeed in that respect. A few already have, and several of the others are very likely to do so. Just what have they to offer to American pictures that is different from present methods, and what change, if any, will they be able to bring about?

First of all, it must be remembered that these men have been compelled to work under conditions, in their native studios, where money is far scarcer than here. In this country, if a story is weak it is customary to dress it up with so-called "production values," spectacular scenes, lavish parties, fashion shows and the like, popularly supposed to enhance the entertainment value of an uninteresting tale. That is expensive—frequently the most costly part of a picture—and has been largely out of the question in Europe. As a result, these directors have been compelled to find a good story in the beginning and to make the most of it along legitimate lines. Char-

# Strict Observance of Prohibition Law in Pictures Asked by Hays in Statement

WILL H. HAYS, in a statement issued this week which outlines his organization's policy as regards respect for the various laws if the land, laid special stress on that prohibition as applied to the production of pictures.

The statement, in part, follows:

"Make certain that into no title there be allowed to enter any word, phrase, clause or sentence that directly or indirectly encourages the slightest disregard for law. There might be a tendency to make light of prohibition on the theory that it is a type of humor and might bring the laugh which sometimes follows, but any such statement of the subject is, of course, a belittling of the statute itself, and it is the earnest purpose of the Association to make certain that the screen shall never be used in a manner which promotes the slightest disrespect for any law, whatever that law may be.

"Make certain that into no picture there be allowed to enter any shot of drinking scenes, manufacture or sale of liquor or undue effects of liquor which are not a necessary part of the story or any essential element in the building up of the plot; that is, there should be no picturization of liquor, its manufacture, use or effect which can be construed as being brought in unnecessarily as a type or propaganda. It is one thing, of course, if the use of liquor in a picture is a natural element, but quite another thing if it is brought in unnecessarily in any way which can be construed as being for an ulterior purpose or which in any way promotes disrespect for law.

"The motion picture has a definite duty, still more emphasized at the present, not of allowing itself to be misused in any situation. Further it has the continuing duty of positive support of law, order and authority and the great opportunity which is in pictures measures exactly their great responsibility."

acterization, clever bits of business, incident and so on has had to take the place of lavish expenditure. One or two pictures a year is about all that has been expected of them, and they have learned to put the utmost in thought and ingenuity into the script in advance. Director, architect (or art director), author, and director of photography have labored for weeks and months on the treatment and plans for one picture. Overshooting and retaking have been too costly to practice as a regular thing—therefore, the scene has had to be absolutely right before being photographed. The first tendency of these men, then, is one toward an economy of expenditure in money and a maximum expenditure of thought in advance preparation. Aside from the time element in release schedules, probably no one will deny the enormous value of this principle.

Another difference is the choice of stories. European screen stories have been both simpler and more varied than ours. American stories at the present time can be classified into a few formulas with little difficulty. Duplicate an historical event—the Signing of the Declaration of Independence, or the Fall of the Alamo, or the Battle of the *Monitor* and the *Merrimac*—force into it a sugary love story—tie the unrelated sequences together with informative subtitles—and you have the "epic of American history." Take two men, (one poor but honest) and one girl—let the honest youth win the girl, the automobile and the million—and you have a hundred releases of the current season.

The American story, too, tends toward a complicated narrative, told in many sequences, each building to a "big moment." This attempt to use too much story material results in wide overshooting, and when the negative is cut to reasonable length all traces of continuity and smoothness are gone. Referring to stage plays, a leading producer once said that if the idea could not be told in one sentence the play would be inferior. The same holds good of screen stories.

### *Simple Stories Favored*

The best European screen stories have been exceedingly simple. One novel idea has been chosen, and instead of going backward and forward ten or twenty years, and elaborating by adding more plot, the central idea has been richly overlaid with character-revealing incident, diverting business, interesting effects of all sorts, told in the manner best suited to that particular story. Where American pictures tend to much plot and little incident, European stories have tended to simple plot and a great deal of incident, all pertinent to the narrative. The second tendency, then, so far as these men are permitted any control over selection and treatment of stories, will be toward greater simplicity and originality of scenario.

A third tendency, on the part of several of these directors, is a different attitude toward the camera. With them, it is not a means for pretty photography or grotesque tricks, but an instrument for story telling. Here, for the most part, we set the camera up at various distances and simply record what happens, much after the manner of a news-reel cameraman. In Europe, of late, there has been a tendency to put camera work on a more creative basis, using odd shots, angles, special lenses and such things usually employed here only for trick work, as a means of heightening the effect of the story. While "Variety" is an exceptional example of creative camera work, few persons who see it for the first time realize just how many of the scenes are photographed in an unconventional manner, so subtly do these effects blend in with the dramatic action of the story. Camera tricks in themselves are a hindrance, distracting attention from the story, but when they are used intelligently and with discrimination the motion picture becomes for the first time something other than an illustrated novel or a photographed stage play.

There are, undoubtedly, just as good cameramen in America as anywhere, but the system offers little opportunity for the cinematographer to do more than set up his camera and photograph what is set before him, as artistically and intelligently as limited time, limited information and limited co-operation will permit. It rarely, if ever, occurs to an American studio organization that the cinematographer may have just as interesting and valuable ideas to contribute to the script as the continuity writer, the director, the star, the supervisor or any one of a dozen others.

These European directors, on the contrary, will not only be willing to take the time to develop special camera technique for each picture, but will demand skilful, creative photography—and it is to be believed that American cameramen will welcome the opportunity to demonstrate that under suitable conditions they can do just as original work as their foreign brethren.

### *Dramatic Lighting*

Closely related to photography is the matter of lighting, and here tastes differ widely. The European tendency is to place light only where it is needed, where the action demands it, and where it will provide the most pleasing effect. The American principle is to bathe everything in so much light that every farthest corner gleams, until a beggar's hovel is illuminated like a ballroom. Although this is artistically about on a level with a penny postcard, and frequently takes attention from the center of dramatic interest, there is little question but that the American public has been educated to expect this contrastive, mud-and-chalk type of picture, and will resent anything else. Consequently, while some improvement can doubtless be brought about gradually, European directors will probably be forced to adopt the American type of flat flood lighting.

Here, then, are a few clues as to the tendencies of the best European directors:


## Praises Buyers' Guide Theatre Sketches

MOTION PICTURE NEWS, INC.,
*New York City.*

*Gentlemen:*

*We have today received your Theatre Building and Equipment Buyers' Guide, for which we wish to thank you.*

*We wish to say that this is the most elegant edition of its kind we have had the pleasure of seeing. We are particularly very much pleased with the beautiful views of Theatre Interior decorations, and if possible we would like to have two more copies of this Buyers' Guide.*

*Thanking you, we are*

*Yours very truly,*
*U. S. THEATRE SUPPLY CO.,*
*Omaha, Neb.*

## Fox Film Corporation Earnings Mounting

A FOX statement issued this week indicates a gain of $1,465,494 or 23.7% in gross revenues from the United States and Canada for the period of six months ending June 26th last. Compared with the corresponding period last year the receipts were $5,746,768 against the $7,212,262 of this year.

A taste for simpler stories, more carefully developed; economy of means and expenditure; more flexible use of the camera to tell the story; and the placing of light where it will best heighten the effect of the scene.

Add to this an insistence on good acting, and you have the story. Now let us consider these men individually.

Lubitsch, of course, was in the vanguard, and his influence on American picture making needs little comment. From "The Marriage Circle" on, his films have done more than any one thing to bring imagination into American pictures in place of the deadly literalness that preceded his arrival. Lubitsch, aided by Hans Kraely, his scenarist, has opened the way for a whole school of young directors, all bringing a note of sophistication and deft suggestion. His latest is "So This Is Paris."

Another early arrival was Dimitri Buchowetzki. He, however, has apparently been less fortunate in the vehicles given him to direct, and has had no opportunity to make any deep impression on American technique.

### *Scandinavian Directors*

Four Scandinavians were among the next to arrive—Svend Gade, Victor Seastrom, Benjamin Christiansen and Mauritz Stiller. What has been said of European directors in general applies to the Scandinavians, with an added quality of quiet sombreness, simple, primitive love of the soil and its toilers, and an intense economy of dramatic means.

Gade came here as art director of a stage production in New York, and was given the opportunity to direct by Universal. Some of his work has been brilliant, all of it beautiful, and some dramatically inferior, but "Siege," at least, will be long remembered.

Seastrom, one of the finest of all the European directors, has apparently not been entirely happy here. Quiet and unassuming in manner, he lacks the aggressive assertiveness necessary to obtain the sort of material he requires. Probably "He Who Gets Slapped" is the nearest approach to the quality of his Swedish work, although the less successful "Tower of Lies" had a great deal of it. He has just finished "The Scarlet Letter" and is taking a brief vacation.

Christiansen spent virtually six months here in detailed study of the American market and tastes, and his first picture, "The Devil's Circus," showed a great deal of promise. He will bear watching.

Stiller, more aggressive and commanding, should be able to make the most of his talents here. In association with Erich Pommer, German producer, he will do the next Negri vehicle, "Hotel Imperial," which promises to be an interesting combination- a Polish star, a German producer, a Scandinavian director, a Hungarian story and an American studio!

One of the next to arrive was E. A. Dupont, the director of "Variety." He is now at work on "Love Me and the World is Mine" at Universal City, and while little direct information is available there is every reason to believe that this is going to be of unusual interest.

The only one of these directors working in the East is Lothar Mendes, directing "The Ex-Duke" for Robert Kane-First National, and scheduled to do "The Song of the Dragon" immediately after. He is a forceful and decisive personality, and he gives every indication of being a sound commercial director, combining the best in European technique with American screen requirements.

Paul Leni, also at Universal City, is one of the most imaginative and original of the entire group, although he is better known for his settings and prologues than as a director. He may do "The Cat and the Canary," but whether he directs or works as art director, his craftsmanship is certain to exert a strong imaginative influence on American backgrounds and settings. His "Wax Figure Cabinet," or "Three Wax Men," which will be released here in the fall, has caused wide comment.

### *Two at Warners*

Two Europeans have been added to the Warner Bros. staff, in addition to Lubitsch. These are Michael Kertesz, or Courtice, and Paul Ludwig Stein. Courtice will do a French farce first, to be followed by a roadshow special, possibly "The Deluge." Stein is directing Irene Rich in "His Official Wife."

Bachmann has Dr. Alexander Arkatov announced as the co-director of "The Cabinet of Dr. Caligari." He has gone to the Coast to direct his first for that company.

Hasso Price has been engaged by Mack Sennett to direct a comedy. Price is German.

C. B. DeMille has engaged Nils Olaf Chrisander, another Scandinavian director. His first assignment has not been announced.

One of the most important of all, in many ways, is F. W. Murnau, who has just gone to California to direct "A Trip to Tilsit" for Fox Films. Murnau, the director of "The Last Laugh," brought with him a script by Dr. Carl Meyer, author of that picture. In addition, he brought Rochus Gliese, director of "The Golem," as his art director.

"A Trip to Tilsit" is an extremely simple story, and not the sort of thing which would be selected here for filming, but Meyer excels at building up such simple themes into masterpieces of construction, and if Murnau is given reasonably free rein, as all signs indicate, he should turn out something tremendously interesting and of far reaching effect upon American production. Murnau's quiet, likeable personality should quickly win him the support and co-operation of the entire studio force. He talks little but thinks much, and when he speaks his words carry conviction. He is eager to make the sort of pictures that will be liked here, and approaches his work without bias or pre-conceived notions.

### *Yet to Arrive*

The last on the list, Alexander Korda, is still to arrive. He is under contract to First National and will be here early in the fall. His first assignment is yet to be decided upon.

A broadening of our pictures to make them of greater interest throughout the world market has obviously been needed, and the coming season will see many developments in that direction. All signs point to a most interesting year- and a significant part will be played by many of those whom we have named. American directors, in turn, will be stimulated to outdo their past efforts, both by competition and by the stimulus of new ideas gained from their foreign confreres—and the public will benefit by the most varied screen fare it has seen in many years.

## Stanley-Joseph Stern Merger Reported About to be Concluded

REPORTED from time to time during the past two months as being on and off, the deal between the Stanley-Fabian interests and the Joseph Stern circuit which would bring a large part of the picture theatres in New Jersey under single circuit control, is now said to be practically ready for the signatures of both parties and that actual transfer of properties will take place in the early fall.

It is also reported that Mr. Stern would enter the recently formed Stanley-Fabian circuit in the same manner as that of the Fabians, involving the consideration of a large salary and a block of stock commensurate with Mr. Stern's holdings.

Nineteen theatres, all of which are first class houses with seating capacities of approximately 2,000 each, are listed as belonging to the Stern circuit according to the records of MOTION PICTURE NEWS. They are as follows:

Capitol, Belleville, N. J.; Lincoln and Royal, Bloomfield, N. J.; Castle, Irvington, N. J.; Casino and Grand, Kearney, N. J.; Capitol, Ritz, Lincoln, Plaza, Regent, Savoy, Tivoli and Central, Newark, N. J.; Millburn, Millburn, N. J.

These houses are under construction: New, Kearney, N. J.; Sandford, Irvington, N. J.; unnamed, Red Bank, N. J.; unnamed, Bound Brook, N. J.



Harry Pollard

## HARRY POLLARD RECOVERED; Takes Up Work on "Uncle Tom's Cabin"

HARRY POLLARD, who started direction of "Uncle Tom's Cabin" for Universal about six months ago, and who was forced to quit owing to illness, has recovered, and will resume direction of the "U" special.

Until quite recently, the outlook for his rapid recovery was so doubtful, that he asked to be relieved of the directorial assignment which was turned over to Lois Weber, who has now consented to give back to him the job he started.

Universal has had considerable trouble with this film. Exteriors were hard to obtain and a large overhead is already charged to the picture but it seems now that filming will be carried through to completion without further loss of time.

# Two Cities Fight Sunday Issue

### Kansas City Exhibitors Defeat Ministers; Moore Continues Shows in York, Pa.

"TO be, or not to be," might well apply to the Sunday closing situation in Kansas City, Kans., and in York, Pa., where a strenuous battle is being waged, principally between the exhibitors and the church element. As it now stands the church is apparently coming out second best.

In Kansas City the cause of the ministers was dealt a blow this week when six theatre owners, arrested for opening on Sunday, were discharged without contest, the ministers probably realizing that the loophole offered in the old Sunday law offered no victory for them.

The cases against R. G. Liggett, former president of the M. P. T. O., Kansas-Missouri and owner of the Gauntier Theatre; W. Lee Vaughan, owner of the Art Theatre; Frank Grubel, owner of the Electric Theatre; T. L. Ricksecker, owner of the Rosedale Theatre, and a second case against Mr. Vaughan were dismissed because the ministers were unable to prove the exhibitors *actually managed and operated* their theatres on Sundays, having no witnesses to testify that the theatre owners were present at their theatres and managed on the Sabbath.

Manager Edward R. Moore, of the Hippodrome, York, Pa., promises the ministers "a fight to the finish." No attempt, as yet, has been made to bring about the prosecution of the persons instrumental in putting on the shows, though it has been discussed.

The Inter-Church Federation of York is actively engaged in fighting Moore. There have been several meetings of the Sabbath Observance Committee of the Inter-Church Federation, but no decision has been arrived at as yet. Legal advice is being sought by the ministers in an effort to learn whether they can close the theatre under the provisions of the old Blue Sunday Law of 1794, which, though still on the statute books, provides such a meagre fine for violation that a theatre management could easily pay without incurring any serious financial setback.

A proposal for Sunday movies in Ogdensburg, N. Y., received a knockout last week, when the common council of that city shelved a 7,000-name petition without taking a vote. It is claimed that there were many fictitious names on the petition and also that there were many minors.

## Mayer Speaks on Power of Films to Ban War

Louis B. Mayer, vice-president of Metro-Goldwyn-Mayer, delivered a speech last Wednesday, July 7th, before several hundred editors from all parts of the United States who were attending the convention of the National Editorial Association in Los Angeles.

His subjects were that war can best be outlawed by a vivid picturization of its horrors, and secondly, that armed preparedness offers the best method of checking war, until a better plan is, by international consent, adopted. Mayer declared the motion picture was second only to the press in establishing harmony among the nations. He referred to "The Big Parade" as an ideal example of the evil of war and the havoc and desolation that it wreaks. "Where the motion picture helped to make the last war possible," he declared, "it is today working in the other direction to help abolish and make impossible all wars. 'The Big Parade' was the opening gun in a great lesson that editors and workers for the screen are teaching against war."

With reference to the above remarks it is interesting to note that Metro-Goldwyn-Mayer has three pictures on its schedule that have to do with war. The Army and Navy Corps figure in "Tell It to the Marines," a portrayal of the activities of U. S. sea soldiers. "Tin Hats" has as its theme the story of the American Army of Occupation in Germany. The citizens' training camp will also be the subject of a production about to be started.



Louis B. Mayer, Vice-president in charge of production of Metro-Goldwyn-Mayer.

## Explosion Closes Dover House of R. F. Woodhull

None of the theatres in the district wrecked by the explosion of the Navy Arsenal at Lake Denmark, N. J., were reported damaged, according to the New York exchanges serving theatres in that territory. When the seriousness of the disaster was realized in Dover, the nearest large town, on Saturday night, the audience then in the Baker Theatre was dismissed and the admission price refunded. This house is operated by R. F. Woodhull, former president of the M. P. T. O. A., who became actively interested in the relief of the refugees who came into Dover from the devastated towns. The theatre was opened and in operation again on Tuesday when danger from further explosions had passed.

## New York Incorporations During Past Week Few

Newly incorporated motion picture companies chartered by the Secretary of State at Albany and engaging in the business in New York State during the past week, included the following: Nahil and Maurer Film Productions, Inc., $50,000, Joseph Perlstein, Lancelot Armstrong, Rocco L. Moles, New York City; The Amintrade Corporation, capitalization not specified, Milton C. Baldridge, Benjamin H. Trask, Alex N. Hinchuk, New York City.

## Keith - Albee - De Mille Exchanges Incorporate

THE Keith-Albee-De Mille Exchanges incorporated in Wilmington, Del., by Oscar M. Betts, Winthrop H. Kellogg and S. M. Wolfe, all of New York, will handle all picture bookings for the Keith-Albee and associated houses. The capitalization is stated at $100,000.

This new corporation replaces the Peerless Booking organization. Besides taking care of the vaudeville bookings it will arrange the picture bookings for all of the Keith-Albee, Orpheum, Proctor, Moss and affiliated houses.

The New York agent of the exchanges is the Corporation Service Company.

# Free Show Practice Stirs Northwest

## Minnesota Exhibitors Hope to Stop Evil Through Drastic Fire Laws, Nebraska Towns Try New Twist; Michigan Situation in Hand

DESPITE the complaints of exhibitors to the exchanges and the various attempts already made to stop free shows, the situation in the Northwest is becoming more serious. In Minnesota exhibitors are attempting to force out the practice through appeals to the fire marshal of the state to enforce the stringent laws governing "itinerant moving picture exhibitions" as the statute describes the free show. In the Nebraska towns the operators of the free shows are arranging to charge admissions in the hope of avoiding cancellation of service by the exchanges.

The exhibitors have scored a victory in the case of Vernon Center, a village near Minneapolis. Vernon thought it was entitled to run outdoor shows without complying with the law but when the fire marshal's office demanded payment of a license fee and execution of an indemnity bond which would protect audiences from damage, the business men refused to pay and as a result free shows have been discontinued, much to the indignation of the townspeople.

The Nebraska small-town free show operators are about to inaugurate a new policy. Admissions will hereafter be charged, in the hope that by so doing cancellation of service by the film exchanges will be checkmated. This latest wrinkle means added competition for the exhibitors.

It is reported from Nebraska that the towns of Pickrell, De Witt and Blue Springs do not intend giving up free shows without a fight. Business men in these towns are mentioned in connection with a move to organize so that free shows can be continued in the state by forcing exchanges to supply service. Other towns are being asked to join the move. In some, free shows have flourished for three years.

*Greater Amusements,* which is making an issue of the matter, reports the following instances of exhibitors and exchanges who are said to be parties to the free show evil:

J. F. Mock, Newark Amusement Co., Newark, S. D., is running free shows at Newark and Amhurst. Ludwig Film Exchange, Minneapolis, is supplying films. Langford, S. D., is running free shows on a Universal's complete service contract, despite the fact that Pierpont, eight miles away, is trying to obtain admissions for Universal pictures. Ludwig is supplying films for the Amhurst showings.

At Big Stone, S. D., W. A. Miller, former manager of the Auditorium, Milbank, S. D., is reported giving free shows with F. B. O. product. Julius Ulmen, Hosmer exhibitor, is reported playing Universal pictures for free shows. Famous supplied "The Lucky Devil" for a free show at Harrisburg on June 4 and 5. "The Lucky Devil" was exhibited gratis at Harrisburg, with Roswell also offering free pictures.

P. J. Sanders, who operates a theatre at Ghent, Minn., is exhibiting free shows at his house and other towns in his vicinity, Seaforth, Garsin, Wanda and Amiret. At Askov, free shows are being given in the park with American Motion Picture Corp. supplying service. Ludwig is furnishing films for free shows at Isanti.

Due to the efforts of a joint committee of three members each of the Film Board of Trade and the M. P. T. O. of Michigan, the non-theatrical and free show situation in this territory is now well in hand, such showings having been practically eliminated, as a matter of fact.

H. M. Richey, President of the Michigan M. P. T. O., in commenting on the situation said:

"This has been possible through the co-operation of the exchanges who have been working hand in hand with this organization to combat this brand of unfair competition and with the advent of the new Standard Uniform Contract which specifies that pictures contracted for must be shown at a minimum admission price of ten cents.

"Only one film exchange in the building to date has refused to give us their co-operation. That one is the Rex Film Exchange, an independent company. Mr. Witman, the owner and manager, has been requested to co-operate with the association and remove such unfair competition, particularly inasmuch as it worked to the detriment of the theatre owner who is operating in the same town. He refused, giving us the reason that he needed the non theatrical account.

"Such action on the part of an exchange is discouraging, to say the least, and while it is not the intention of the association to work a hardship on anyone, still, when legitimate theatre owners are being injured by these free showings, and the exchange in question sought to relieve the situation, it is unfortunate that their co-operation can not be forthcoming.

"It is utterly impossible for a theatre owner in a smaller community to use all of the films made and the best he can do is to divide his business with those companies that he has found to produce the type of pictures his theatre going patronage likes. Naturally, with only three hundred and sixty-five days in the year, he cannot use pictures from every company, and therefore such a fact does not justify an exchange to set up an altogether unfair competition to theatre owners, possibly with an intent of forcing him (theatre owner) to buy in order to eliminate this condition. If you have this problem to contend with, write this office and we will do our best to assist you toward an equitable solution."

## Sponsor of Washington Sunday Closing Bill

A FAVORABLE report on the Lankford bill closing theatres on Sunday will be sought when further hearings on the Sunday closing question in the District of Columbia are in progress at the next session of Congress, it was asserted this week by Representative William C. Lankford, author of the measure.

Lankford stated in part: "The proponents of the bill are confident that a majority of the committee favor its passage. It is the earnest desire of the proponents of the measure to get a favorable report early in the next session and secure its passage before adjournment March 4th next."

## Administrative Committee Holds Meeting

ALL members of the administrative committee of the Motion Picture Theatre Owners of America were in attendance at the five hour session held Friday, July 9th, at the national headquarters.

Besides Joseph M. Sieder, chairman, M. E. Comerford, Harry Davis, Nathan Yamins and Jack Harwood, all of whom are members of the committee, there were also present the three former presidents, Sydney Cohen, M. J. O'Toole and R. F. Woodhull and L. M. Sagal, treasurer; George Aarons, secretary, and E. M. Fay, member of the board of directors.

A communication was received from the Ontario organization relative to the proposed step of five Canadian companies to incorporate a clause in their exhibition contracts that would limit theatre owners to the showing of only one feature during any one performance. The committee passed a resolution to the effect that it was "opposed to the addition of any clause to the so-called uniform contract, and particularly opposed to the clause limiting the number of features, and we hereby authorize the employment of counsel to testify the legality of this clause so as to prevent any injury being done to any of our members."

Jack Harwood, of Cleveland, Ohio, informed the committee that a similar condition now exists in his territory.

M. J. O'Toole was appointed Editor of the official Bulletin.

## Three New England Firms Incorporate

Colonial Theatre Co., of Hartford, Inc., Hartford, Conn., has been incorporated with $50,000 capital. Joseph W. Walsh, 62 Webster Street, Hartford, and others, are the incorporators. Royal Film Exchange, Inc., is a new corporation in Boston, with capital placed at $50,000. Incorporators are John A. Downing, May C. Herman and Theodore Shaps, all of Boston. State Theatre Co. has been organized at Portland, Me., with capital of $30,000. Officers are: President, James W. Greeley; treasurer, John Pappas; clerk, Eugene L. Bodge, all of Portland.

## Wife of Stanley Co. Vice-President Dead

Mrs. Al Boyd, wife of Alec. R. Boyd, Vice-President of the Stanley Company of America, died recently at her home in Overbrook after a long illness. Funeral services were held at a downtown undertaking establishment, with interment in Holy Cross Cemetery.



Gloria Swanson

## SWANSON'S NEXT THROUGH U.A. No Other Before; Buys Russian Story

A DEFINITE statement was made this week by Gloria Swanson to the effect that she will not make any picture for release by any other organization before her first film for United Artists, of which she recently became a member. Miss Swanson is now an independent producing member of the company, with her own unit.

Miss Swanson will either make "Personality," the title originally announced as her first film for her new affiliation, or "The Woman's Battalion of Death," a story by Lenore J. Coffee, which she has just purchased and which has as its theme a dramatic chapter in the history of Russia.

## President National Surety Co. Sued by Pathex, Inc.

William B. Joyce, President of the National Surety Company, together with his son, William B. Joyce, Jr., and the senior Joyce's son-in-law, Robert L. Raynor, have been named defendants in a suit for sums totaling $188,000.00 recently filed in the Los Angeles Superior Court by Pathex, Inc., a subsidiary of Pathe Exchange, Inc. Others named in the suit are the Munson-Raynor Corporation of Los Angeles and W. H. Munson.

The suit involves a contract for the asserted purchase by the Munson-Raynor Corporation of motion picture cameras, projectors and film. Attorneys for the plaintiff assert that the corporation breached the contract after receipt of part of the merchandise and defaulted in the payment of a $36,000.00 trade acceptance which has been indorsed by Joyce's son-in law.

Joyce, Jr., is said to be the owner on the company's books of 500 shares of stock in the corporation, but the plaintiff asserted on information and belief that the reputed wealthy head of the National Surety Company is the actual owner of a one-half interest in the shares. It is stated that the contract was given the Munson-Raynor Corporation at the personal solicitation of Joyce, Sr., who brought about the negotiations between his son-in-law and Pathex, Inc.

## G-B Corp. Shows Increased Earnings Over Last Year

The G.-B. Theatres Corporation, operating in western Massachusetts, and with principal office in Springfield, Mass., shows increased earnings for the first five months of the current year over a similar period in 1925. Gross income this year is given as $566,167 and net earnings available for interest and taxes as $116,303. This compares with $509,377 and $75,239 in the same period of 1925. Current earnings are at a rate of $1.50 per year. The corporation owns ten theatres and has recently leased two more.

## Cleveland Passes Resolution On Late Member's Death

The Cleveland Motion Picture Exhibitors Association at its meeting of the board of directors, held Tuesday, July 6th, in the Film Exchange Building of Cleveland, unanimously passed the following motion.

WHEREAS it has pleased Almighty God to remove from our midst and companionship Mr. Sam Bullock, and

WHEREAS we recognize in the death of Mr. Sam Bullock an irretrievable loss to the Association, be it therefore

RESOLVED that we, the Officers and Members of the Cleveland Motion Picture Exhibitors Association, extend to the widow and family our sincere sympathy and heartfelt regret.

BE IT FURTHER RESOLVED that a copy of this resolution be sent to Mrs. Sam Bullock, the Trade Papers and spread upon th. minutes of the Association.

## Sphinx Films Organized as Expert Foreign Service

With J. H. R. Grant as president, and A. Graham-Maingot as general manager for Europe, Sphinx Films, Inc., has been formed to offer a highly specialized service in the European market. This will include the outright purchase of foreign rights, the sale in Europe of American productions, arrangements with American producers direct to sell their pictures abroad, and negotiations for international productions to be filmed in Europe with American stars and directors.

Several American productions, to be announced, have been acquired for European release, and a feature with an American star is under way in France. The officials of the company, who are personally familiar with foreign manners, market and languages, through long residence abroad, contend that there is a definite and increasing field for expert service of this sort.

## Australian Duty Increase Reported Defeated

The Australian House of Representatives has defeated a bill proposing an increase in the duty on imported motion pictures, according to a cabled report received by Clarence J. North, chief of the motion picture section of the Bureau of Foreign and Domestic Commerce, from Trade Commissioner N. C. Babbitt at Sydney.

The bill, which had been passed by the Senate, provided for an increase from one and a half to three pence per linear foot in the duty on all imported motion picture film except that coming from the United Kingdom, which would continue to enter Australia free of duty.

## Crandall Denies Liability for Theatre Injuries

All liability for injuries sustained as a result of the collapse of the roof of the Knickerbocker Theatre in January, 1922, is denied by Harry M. Crandall in pleas filed with the District Supreme Court in the 70 cases in which he is named as co-defendant with the Knickerbocker Theatre Company in suits for damages by patrons of the theatre who were injured.

Crandall's pleas point out that the theatre at the time of the disaster was being conducted by the Knickerbocker Theatre Company, and claims that the liability, if any, is a corporate one and not personal. He was not connected with the company during the erection of the building, he stated, and the building was accepted only after it had passed inspection by the District authorities.

## Contract Committee Lineup Announcd by Eli Collins

The personnel of the new contract committee authorized by the recent convention of the Motion Picture Theatre Owners of America, at Los Angeles, has been announced by Eli Whitney Collins, President of the national organization. The committee is composed of J. M. Seider, Harry Davis, M. E. Comerford, J. J. Harwood and Nathan Yamins, all members of the administrative committee. At the convention the organization rejected the contract formula now in use "because of the addition of clauses to the contract formula agreed upon between Mr. Hays and the theatre owners at the Union League Club, thereby affecting the uniformity of the instrument," it is stated.

## Wyoming Theatre Managers Meeting Set for July

The annual meeting of the Wyoming Theatre Managers Association will be held in Cheyenne, Frontier week, Tuesday, Wednesday and Thursday, July 27-28-29.

## Famous Extends James Cruze Contract

JESSE L. LASKY has signed James Cruze, director of numerous Paramount successes, to a new long term contract. This following a preview of "Old Ironsides," which Lasky declared "the supreme achievement of Mr. Cruze's career." Lasky further stated "Mr. Cruze began his directorial career with Paramount and has made pictures for no other organization. It is our sincere wish that he remain with us many years to come."



James Cruze

Cruze was born and educated in Ogden, Utah, and began his career as an actor with medicine shows and stock companies. He appeared in more than a score of photoplays as a leading man, among them "The Million Dollar Mystery" and "Believe Me, Xantippe."

# F. & R. Buys into American Amusement

## Acquisition of Interest in Chain Practically Ends Competition: Universal Gets Share in Rickards and Nace Circuit

NORTHWEST Theatres (Finkelstein & Ruben) by a deal entered into this week with the American Amusement Company, F. & R.'s largest opposition chain, have practically killed off opposition in the Northwest territory. Universal, in a deal recently concluded, becomes equally associated with the Rickards and Nace Amusement Company in the ownership and operation of about thirteen houses. These and other deals of minor importance comprise the week's moves on the theatre checkerboard.

Under the terms of the deal between Finkelstein and Ruben and the American Amusement Company, the American takes over operation of the F. and R. houses in Fargo, South Dakota, and Mankato, Minn., continuing the operation of four Minneapolis suburban houses. Fargo, where Northwest entered recently, and Mankato are hopelessly overseated. The former city has 6,200 seats for a population of 25,000 and the latter with 3,600 seats for a population of 12,000.

The American Co. now has all the Fargo houses save the Princess and Isis, both small, and all at Mankato.

Benjamin Friedman continues as president and general manager. E. A. Phillips will act as Fargo theatres director, George Hendrickson will be in Minneapolis and Al Kvool in Mankato. Friedman is interested with his brother Izzy in Albert Lea theatres not affected by the deal. Albert Lea is, incidentally, one of the last key centers in his territory.

Arrangements were concluded recently between Universal and Messrs. Rickards and Nace, whereby Universal Chain Theatrical Enterprises becomes equally associated with them in the ownership and operation of the Rickards & Nace Amusement Enterprises, Inc., of Phoenix, Ariz.

The houses involved in the amalgamation are the Rialto, the Columbia, the Strand, the Ramona, the Amuzu and the Apache of Phoenix, Ariz.; the Broadway, Rialto and Puma of Tuson, Ariz., and the Majestic and Mesa, of Mesa, Ariz. These houses are already in operation. The deal also covers the Yuma Theatre, a new 1,200-seat house now building in Yuma, Ariz., and a new theatre for which a location was recently purchased in Glendale, Ariz.

The association of the Universal Chain Theatrical Enterprises and the Rickards-Nace Amusement Enterprises also involves the extension of the chain to other locations in Arizona where theatres are badly needed. In many situations it is planned to replace old and out of date theatres with new and up-to-date houses, more appropriate to the showing of pictures in the progressive towns of Arizona.

Announcement was made this week by the Saxe Amusement Company of Milwaukee to the effect that seven theatres will be built this year in Kenosha, Oshkosh, Berlin, Appleton and three in Milwaukee, with the possibility of an increase in number.

At Kenosha, work is to start soon on a $500,000 theatre to be known as the New Rhode. Oshkosh is to have a $600,000 house with a 2,000 seating capacity. At Berlin, Saxe is associated with Ed. Starkey and together they will build on the present Opera House site. In Appleton, a $400,000 house is planned. Two of the Milwaukee theatres to be built are the Uptown and the East Side.

Negotiations that have been pending for some time between the Stanley Company of America and Wilmer & Vincent whereby the former was to take over the Wilmer & Vincent houses, have fallen through it is understood from good authority. The Stanley Company executives and Wilmer & Vincent were unable to come to terms, the price asked by the latter being a great deal in excess of what the Stanley Company was willing to part with.

The Stanley Company of America and Marcus Benn have jointly taken a ten-year lease with an option to buy on the Broadway Theatre, 52nd and Greenway Ave., Philadelphia, which has been operated by S. Bell. The theatre will be closed for improvements costing about $15,000 and when reopened will be known as the Cameo.

Herbert Effenger, Charlie Segal and the Stanley Company of America are to be jointly interested in a new theatre to be built at 54th and Arlington Ave., Wynnefield, Pa. The house will seat 1,400 people and will cost approximately $150,000. Segal recently sold his Apollo Theatre to the Stanley Company, which will operate it as part of the Stanley chain in this city. Segal, however, remaining in direct supervision of the theatre.

The Schine brothers have taken over the Rialto Theatre in Massena, which has been operated by Frank Kuras. This gives the Schine brothers about 68 theatres and makes them stronger than ever throughout the northern part of the state.

# All South in "Movie Season" Campaign

## M. P. T. O. of Texas Issues Twenty-Four Page Press Book; Drive Now Under Way in Oklahoma and Virginias; Others Ready

JUDGING from present indications every city in the South will join in the Greater Movie Season Campaign this year. The idea proved so successful throughout the Southland last year that hundreds of exhibitors who did not take part in the initial Drive have this year signified their intention of getting behind the present campaign with all they are worth.

The Motion Picture Theatre Owners of Texas, who are celebrating the campaign as a body, have produced, under the direction of Manager W. S. Waid, a twenty-four page press book which contains in detail the day by day plan for the celebration by each theatre. The brochure offers many suggestions as to ads, exploitation ideas, and news stories so arranged that every theatre in the State of Texas will be in step throughout the Season period.

Oklahoma and the Virginias have already launched their drives. Little Rock, Memphis, Jacksonville, New Orleans, Atlanta, Nashville, Montgomery and Louisville, are organized and ready to start. Numerous smaller cities have also completed preparations.

Chicago, this year, will conduct its campaign along lines similar to those of New York, where the individual exhibitor is running his own drive, under the general direction of a committee headed by Joseph Plunkett, managing director of the New York Mark Strand Theatre. The Chicago *American*, which is conducting the Greater Movie Season Contest is leading the way in the management of the campaign.

The extent of the celebration is indicated by the following list of some of the more important general managers of campaigns that are already under way:

Joseph L. Plunkett, Managing Director, Mark Strand Theatre, N. Y. City. H. A. Cole, M. P. T. O. of Texas, 2009½ Jackson Street, Dallas, Tex.; for State of Texas. H. M. Richey, M. P. T. O. of Mich., Hotel Wolverine, Detroit, Mich., for State of Michigan. William F. Rayter, Reade Hipp[illegible], Cleveland, O. Guy Kramer, Arcade Theatre, Jacksonville, Fla. Everett Johnson, Orpheum Theatre, Tulsa; A. B. Momand, Shawnee, R. E. Griffith, Oklahoma City, Fred Pickrell, Ponca City, Charles Sas[illegible], Oklahoma City, for State [illegible]. Porter, Victory Theatre, Salt Lake City, Utah. Tony Su[illegible], [illegible] N[illegible] T[illegible]. F. W. Buhler, Stanley Co. of Philadelphia, 1916 Race Street, Philadelphia, Pa. H. C. Farley, Montgomery Enterprises, Montgomery, Ala. Harry M. [illegible], Stanley Crandall Co., Washington, D. C. Maurice F. Ba[illegible] Associated Cities, [illegible] Tulane Theatre, New Orleans, La. Thomas D. A[illegible], [illegible] Vaudeville Enterprises, [illegible] Theatre, Atlanta, Ga. Harold F. McKee, Co[illegible], Empire, Atlanta, Ga. N. I. Ascher, Co[illegible], N. H. Black Enterprises, Des Moines, Iowa. I. N. Rubin, [illegible] Rialto Building, Bu[illegible], N. Y. Pete A. Mu[illegible], 347 Fifth Avenue, Pittsburgh, Pa. Harry Ber[illegible], [illegible] Theatre, Richmond, Va. [illegible] Va[illegible], [illegible] Harold B. Hoffman, [illegible] Main Street, Ka[illegible], [illegible] Mo. William A. Cook, [illegible], [illegible], [illegible], Ky. J. H. W[illegible], [illegible], [illegible], Mo. Ben Levine, Enterprise & [illegible], [illegible], Miss. Max Kraus, Ba[illegible], [illegible], Mo. W. D. Wes[illegible], [illegible], Va. [illegible] Strand, [illegible], [illegible], Wash. Sam Lake, Empress, Memphis, Tenn. [illegible], N. Y. Thomas H. Ha[illegible], [illegible], Wis. [illegible], Superior, Wis. [illegible], Inc., Hous[illegible], [illegible], Tex. [illegible], Majestic, Houston, Tex. [illegible], Majestic, Houston, Tex. M. I. O'C[illegible], [illegible], [illegible], [illegible], Rochester, N. Y. I. M. Hay[illegible], [illegible], [illegible], Ga. Charles M. Pa[illegible], [illegible], Auditorium, Memphis, Tenn. P. C. [illegible], Theatrical Enterprises, Gloversville, N. Y.

# Carl Laemmle Definitely on Road to Recovery, Universal Is Advised

CARL LAEMMLE is definitely on the road to recovery, according to cable dispatches to Universal from the hospital in London where he underwent an operation for appendicitis. A dispatch to the Associated Press on Thursday said Mr. Laemmle was recuperating daily and expected to leave for the Continent in about three weeks.

The full details of his illness have been received by the Universal officials for the first time.

Two days out from New York on the *Berengaria,* Mr. Laemmle was suddenly taken ill. The ship's surgeon, Dr. J. A. Doherty, put Mr. Laemmle to bed. He was fortunate in having the advice of Dr. George Draper, of New York, a famous specialist on appendicitis. An operation on shipboard is avoided by the ship's surgeon if there is any possibility of doing so. In this case the two fought a winning battle to keep Mr. Laemmle's condition from becoming critical at sea. On arriving at Southampton a special train was chartered for London and Mr. Laemmle was taken on board on a stretcher.

At the Harold Fink Nursing Home in London a hurried operation was performed by Dr. T. P. Dunhill, assisted by Professor Francis R. Fraser and Dr. Draper. On the night he was taken ill, Mr. Laemmle's personal physician, Dr. Jesse Heiman, of New York, was communicated with by wireless and immediately took the next steamer, the *Majestic.* Upon arriving in London he took exclusive charge of Mr. Laemmle's case.

Mr. Laemmle's immediate reaction to the surgical operation was splendid and his progress too rapid to be normal. It was almost inevitable that a relapse would take place, and this actually occurred in four days' time. A blood transfusion was resorted to. For several days Mr. Laemmle's condition was considered grave. Julius and Abe Stern, his brothers-in-law, were summoned to London from Prague.

Needless to say his thousands of friends throughout the world are greatly relieved at the news of his recovery and congratulations are now pouring in upon him and upon Carl Laemmle, Jr. and Miss Rosabelle, who are stopping at the Belgravia Hotel in London.

## In and Out of Town

**MORRIS SAFIER, United Artists district manager for the Middle West territory, arrived in New York last Sunday for a short visit at the home office.**

CARROLL TROWBRIDGE, general representative for the Christie Bros., left New York this week for Los Angeles to attend the preview showings of the forthcoming Al Christie feature, "The Nervous Wreck."

**AL LICHTMAN, special field representative of United Artists, has again departed from New York on a trip that will take him to Cleveland, Cincinnati, Chicago and Kansas City. He will return early in August.**

*M. H. Hoffman, vice-president of Tiffany Productions, Inc., left Monday on a hurried trip to Detroit, Chicago and other cities as a final round-up preparatory to his leaving for the Coast for an extended stay.*

## Form a New First National Producing Unit

A new First National unit came into being this week with the signing of a contract whereby the producing firm of E. M. Asher, Edward Small and Charles R. Rogers will supply an additional series of four pictures for the First National program.

According to E. M. Asher, the series will be made in Hollywood. The first of the pictures to go into production in about five weeks will be a screen version of the stage farce, "McFadden's Row of Flats."

## Yeggs Break Open Safe of Warner's Charlotte House

Something in the neighborhood of $2,000 was extracted by yeggs from the safe of Warner's Broadway Theatre in Charlotte, North Carolina, Monday night, July 5th. The police are working on the theory that the robbery is the work of persons familiar with the theatre and have several clues which they believe will lead to the arrest of the guilty parties.

## French Duty Increase is Being Considered

A proposal is now pending before the French Chamber of Deputies providing an increase from 10 centimes to one franc per meter for imported positive film, according to advices received by Clarence J. North, chief of the motion picture section of the Bureau of Foreign and Domestic Commerce. The increase, if passed, would mean an increase of 150 per cent in the rate of duty on such imports.

## Two Companies Incorporate In Pennsylvania

Pennsylvania charters have been granted at the capital in Harrisburg to the Harris Theatre, Inc., of Tarentum, Pa. The company is capitalized at $75,000, of which $7,500 has been paid in, on a par value basis of $100 per share. The incorporators are: George S. Harrison, Oakmont, treasurer; Dennis A. Harris, Crafton; William L. Brown, Tarentum, and F. J. Harris, Crafton.

The Carlton Theatres, Inc., of Milton, Pa., authorized capital stock $15,000, of which $1,500 is paid in. Par value of the shares $50. Incorporators include: Carl E. Hecht, treasurer; J. Olan Tule, and Florence M. Scott, all of Milton.

## Ogdensburg Presents Petition for Sunday Movies

At last week's meeting of the Common Council in Ogdensburg, N. Y., a petition bearing 7,000 names asking for Sunday motion picture shows in that city was presented. The proposition, however, will be fought, for the W. C. T. U. of Ogdensburg has already started a campaign against Sunday shows and has announced that it will carry the fight into the Common Council and up to the Mayor.

## Jos. Schildkraut as Judas in De Mille Special

**A ROLE that offers intense and dramatic characterization possibilities—the role of Judas—has been definitely allotted Joseph Schildkraut in the forthcoming Biblical spectacle of Cecil B. De Mille, "The King of Kings."**



Joseph Schildkraut

**This is the first and only selection up to date, although De Mille has been giving his personal attention to the production details for the last two months. It might be said, therefore, that particular care is being exercised in the selection of players for "The King of Kings."**

## Tom Mix Finishes His "The Arizona Wildcat"

Tom Mix who has finished his work on Adela Rogers St. Johns' original story, "The Arizona Wildcat," left almost immediately for Colorado to make a screen version of Paul Leicester Ford's famous story, "The Great K and A Train Robbery." This, incidentally, will begin his new policy of making his pictures in National Parks. The next story will be filmed in the Royal Gorge of the Rio Grande and the star will have the co-operation of practically every agency in Colorado which will be of any benefit in the production of the picture.

## Neilan Changes Location of Next Production

The next Marshall Neilan production for Paramount will be made in Los Angeles and not in Europe as previously announced. It is due to the unsettled weather in England and Ireland that the change of plans was made. This next production will be a screen version of an original story by Neilan and will have Betty Bronson in the starring role. The story is being prepared by Benjamin Glazer. Harold Grieve, art director, is in charge of the sets. The director will produce at his own studio.

## Lloyd Assembling Cast For Next Production

In his next Paramount picture Harold Lloyd will be surrounded by "big" players, for the supporting cast, thus far selected, is made up of players who physically make Lloyd look like a pygmy. The players placed under contract by Production Manager John L. Murphy include Ralph Yearsley, Walter James, Olin Francis and Leo Willis. Two other leading supporters remain to be engaged.

The story is of the hill billy classification. Lloyd has the part of the "weak chin" in a powerful fighting family.

## Harry Beaumont Signs Two-Year Fox Contract

Harry Beaumont, who is now embarked on his trip to England where he is to make a screen version of A. S. M. Hutchinson's novel, "One Increasing Purpose," before leaving affixed his signature to a contract assuring Fox Films of his exclusive services as director for the ensuing two years.

## Goldwyn Buys "Chains," a Frances Marion Story

An original short story by Frances Marion entitled "Chains" has been purchased by Samuel Goldwyn. He will produce it with Ronald Colman, Vilma Banky and Belle Bennett in the featured roles. Henry King will direct. Miss Marion is also scenarist of the Goldwyn productions, "Stella Dallas" and "The Winning of Barbara Worth."

## Zivelli Prepares Musical Setting for "The Bells"

An elaborate musical score for Chadwick's "The Bells," the initial First Division Picture of this company, has been prepared by Joseph Zivelli. "The Bells," an adaptation of the Erckmann-Chatrian play, stars Lionel Barrymore. James Young directed.

# Fox Films Eucharistic Meet

### Film Company Donates Picture Taken of Catholic Congress Held in Chicago

THROUGH the efforts of the Fox Film Corporation the various events which transpired at the recent International Eucharistic Congress, held under the sponsorship of George Cardinal Mundelein, Archbishop of Chicago, have been recorded



William Fox, President, and Winfield R. Sheehan, Vice-president and general manager of Fox Films.

in celluloid as the official motion picture Church record.

This picture will be shown in churches, schools and monasteries everywhere. Finished prints and negatives of the official picture will be turned over to the Chicago Archdiocese with the compliments of the Fox Film Corporation, through William Fox, President and Winfield R. Sheehan, Vice-President and General Manager.

In order to make the picture complete, filming was started in Rome when the Papal delegation started on the journey to Chicago. Shots were taken at all points at which the party stopped; in Paris, on board the "Acquitania," and in New York.

Meanwhile, a large force of cameramen and a small army of electricians were in Chicago preparing for the filming of the ceremonies incidental to the opening of the Congress. Ray L. Hall, production manager for Fox Varieties, had been assigned by Fox to supervise the pictures and commissioned by the Congress as director of the Committee on Motion Pictures.

It was necessary to install lighting equipment for the meetings which were held indoors, special dressings being used for the cameras to conform to the special scheme of decoration. Five cameramen photographed the opening ceremony held at the Coliseum.

One of the most difficult phases, from a picture standpoint, occurred on the opening day when twenty-one meetings scheduled to be held simultaneously in all parts of Chicago were all photographically "covered" by twelve cameramen.

The outdoor meetings, too, presented a problem for the cameramen, there being so much ground to cover. For three days these services continued and each and every one was covered from all angles.

At the final ceremony, held in Mundelein, forty-six miles from Chicago, cameramen were placed on special stands in front of the altar, on the roofs of buildings and at other points of vantage. The last film shot was that of the great crowd surging from the grounds and how they made their way back to Chicago.

# Jack Warner Speeding Product

### Producer Back at Studio; George Jessel Picture Started; Casts Enlarged

PRODUCTION is being pushed ahead as rapidly as possible since the return of Jack Warner to the Warner studios in Hollywood. The production chief found that work had been started by Raymond Schrock, associate producer, on "Private Izzy Murphy," the George Jessel starring vehicle, during his absence. Work at present is being devoted to studio interiors.

Patsy Ruth Miller appears opposite the star in this original story, written by Edward Clark and Schrock. Philip Lonergan prepared the scenario and Henry Lehrman is directing with a cast at present composed of William Strauss, Douglas Gerrard, "Spec" O'Donnell, Vera Gordon, Nat Carr and Gustav Von Seyfertitz.

The latest Monte Blue starring vehicle, "Across the Pacific," is in an advanced stage of production. Jane Winton has the female lead and others so far assigned to the supporting cast include Myrna Loy, Charles Stevens, Tom Wilson, Walter McGrail, Herbert Pryor and Ed Kennedy.

The story is an adaptation of a melodrama of the Spanish-American War days, written by Charles E. Blaney. Darryl Francis Zannuck prepared the scenario and Roy Del Ruth is directing.

"My Official Wife," another production for the new season, is also nearing completion. Irene Rich and Conway Tearle are co-starred and Jane Winton, John Miljan and Emil Chautard have been added to the cast. Paul L. Stein, European director, recently signed to a long term contract by the Warners, is directing this picture version of the story by Richard Henry Savage, with screen treatment by C. Graham Baker.

## Leeper Obtains Half-Interest in Rayart

DWIGHT C. LEEPER, vice-president and president of half a dozen companies not directly connected with the film industry, has acquired a half-interest in Rayart Pictures Corporation.

Greater scope for the activities of the company will be enabled by the increased capital. W. Ray Johnston continues as president, with Leeper assuming the vice-presidency. Hugh G. Davis will be secretary and treasurer. The balance of the present personnel and the policy of the company remain unchanged.

# M.-G.-M. to Film "Rose Marie"

## Acquisition of International Success Means That M.-G.-M. Has 3 of This Type

THE musical comedy, "Rose Marie," which scored so in Europe and America has been secured for filming by the Metro Goldwyn Mayer.

"Rose Marie" played a year and a half at the Imperial Theatre in New York, with four road show companies touring the country simultaneously. Another company has played to capacity audiences at the Drury Lane Theatre, London, for the past fifteen months.

The contract was signed by Nicholas Schenck, executive vice-president, Arthur Hammerstein, producer of the play, Oscar Hammerstein, 2nd and Otto Harbach, authors of the book, and Rudolph Friml and Herbert Stothart, authors of the music. Three other films derived from musical comedies and an operetta are listed on the program of this company.

"The Red Mill," starring Marion Davies, a Cosmopolitan production for M.-G.-M., is now in the course of production. It has been adapted from the operetta by Henry Blossom, with music by Victor Herbert. Frances Marion wrote the screen story and Owen Moore has the male lead. Included in the cast are Louise Fazenda, Snitz Edwards, William Orlmond and Karl Dane.

"The Waltz Dream" is a UFA production to be released by M.-G.-M. It is also a former operetta adapted from the work by Oscar Straus. Mady Christians, Willy Fritsch and Xenia Desni are listed in the three leading roles. Ludwig Berger is responsible for the direction.

"Battling Butler," a Joseph M. Schenck production, starring Buster Keaton and directed by Keaton, will be released by M.-G.-M. Formerly it was a musical comedy which had a successful run on the New York stage. The book is the work of Stanley Brighton and Austin Melford. The lyrics were composed by Douglas Furber, the music by Walter L. Rosemount. The screen version was written by Charles Smith, Paul Smith and Albert Boasberg. Sally O'Neil has the leading feminine role.

# F. N. Schedules Five for Aug.

## Vehicles from Colleen Moore, Barthelmess and Ken Maynard Included

WHAT is considered by officials of First National as the strongest array of pictures ever assembled by the company for release in mid-summer is announced this week. The list includes prouctions starring Colleen Moore, Richard Barthelmess and Ken Maynard; also pictures produced by Edwin Carewe and Robert Kane.

"Senor Dare-Devil," the first of the series being made for First National by Ken Maynard, will be released on August 1st. The picture has already been previewed in a number of large theatres and small houses.

Edwin Carew's production, "Pals First," a picturization of a play by Lee Wilson Dodd, will be released on August 8th, with a cast including Lloyd Hughes, Dolores Del Rio, George Cooper, Alec B. Francis, Edward Earle and others.

Colleen Moore's production "It Must Be Love," will go to exhibitors on August 15th. John McCormick produced this picture version of a *Saturday Evening Post* story by Brock Hanlon originally known as "Delicatessen." Alfred E. Greene directed.

"The Great Deception," produced by Robert Kane from a novel by George Gibbs, published under the title of "The Yellow Dove," is set for August 22nd release. Howard Higgin directed from a scenario by Paul Bern. Ben Lyon, Aileen Pringle, and Sam Hardy are in the cast.

"The Amateur Gentleman" is the title of the vehicle starring Richard Barthelmess. It was produced by Inspiration Productions and is a story of an amateur pugilist who proves his capabilities in social circles as well as in the prize ring. Dorothy Dunbar appears opposite the star. It is scheduled for release on August 29.

## Warners Discard Film Already in Work

AFTER having started production on "The Honeymoon Express" Warner Bros. have discarded it and have substituted "The Doormat," the successful stage play which they acquired late in the season. This step was staken because the former subject was considered hardly up to the standard of the new crop of Warner pictures.

"The Doormat" was first produced on the Coast by Louis MacLoon and is the work of Ethel Clifton and Brenda Fowler. The same players who were appearing in "The Honeymoon Express" were assigned the roles in the new picture. Willard Louis and Irene Rich have the leads and Helene Costello, John Patrick, Jane Winton, Virginia Lee Corbin, Harold Goodwin, Robert Brower, Holmes Herbert and Jason Robards are the supporting principals. No announcement regarding the substitution was made until "The Doormat" was practically finished. James Flood directed from the scenario by Mary O'Hara.

## Andrew Callahan Supervisor of M.-G.-M. Westerns

Andrew Callahan, for years a producer, has been made supervisor of the newly created unit which will film M.-G.-M. Westerns. The first of these, "The Silent Panther," is planned for release in August. Francis McDonald is the featured player and Edna Murphy his leading lady. Cliff Smith is directing at the Big Horn Ranch near Moapa, Nevada.

Another company, headed by Tim McCoy, Indian expert, who will make a series of Westerns, will also be in Callahan's charge.

## Allan Dwan Ready to Film "Summer Bachelors"

Actual filming on "Summer Bachelors," a screen adaptation of Warner Fabian's novel now running serially in McClure's Magazine, will start July 19th with Allan Dwan presiding at the megaphone. Dwan moved from the Famous studio last Monday to the Fox studio at Tenth Avenue in New York City and is at present selecting the cameramen and the character roles. Madge Bellamy has already arrived to play the feminine lead and Matt Moore is due on July 17th to play the part of the leading "bachelor." Sam Carso, who has worked with Dwan for a long time, is the art director. Walter Quinlan, chief studio electrician, has assigned Arthur Burns to the Dwan unit. Dan Durand is property man.

## Production Started on "For Wives Only"

Victor Heerman has started directing Marie Prevost's next picture, "For Wives Only," at the Metropolitan Studio. The cast assigned to appear in support of the star has in its ranks Victor Varconi, who has the leading male role, Arthur Hoyt, Charles Gerrard, Claude Gillingwater, Josephine Crowell, Dorothy Cummings and William Courtright. The picture is adapted from the Continental stage play, "The Critical Year," by Rudolf Lothar and Hans Bachwitz. The screen adaptation is by Anthony Coldeway. F. McGrew Willis is supervising editor.

## Grainger Confers With Fox Film Corp. Officials

Important conferences are under way at Los Angeles between the Fox Film officials, James R. Grainger, general sales manager, Winfield R. Sheehan, vice-president, and Sol M. Wuertzel, general superintendent of the West Coast studios, on pictures now in production for the coming season. Another important question that will be discussed will concern plans for the new 5,000-seat motion picture house William Fox will build in Los Angeles this year.

## "Tillie, the Toiler" Next for Marion Davies

Russ Westover's comic strip, "Tillie, the Toiler," will serve as the basis of Marion Davies' next Cosmopolitan production. It was selected for Miss Davies by Irving Thalberg and Louis B. Mayer because of her work in "Beverly of Graustark" and "Lights of Old Broadway." Agnes Christine Johnstone has been selected to write the story. The production will be made on an elaborate scale.

## Title for Florence Vidor's Picture Set as Definite

The title of "You Never Know Woman" has been definitely set for Florence Vidor's first starring vehicle for Paramount. This picture was produced under the tentative title of "Love Magic." It is from an original story by Ernest Vajda and was directed by William Wellman.

## C. A. Nathan Wins Universal Sales Contest

This week Universal announced the results of the sales effort put forth in connection with the Laemmle 20th Anniversary covering a period of six weeks, from March 6th to April 10th. The contest was evolved for all of the Universal exchanges. The sales directorate as an inducement to the salesmen offered a five per cent. bonus on paid and played business on a certain definite quota assigned previously to each branch.

The winners follow: C. A. Nathan, San Francisco, first; H. M. Herbel, Pittsburgh, second; D. Mitchell, of Los Angeles, third; Harry Taylor, of Kansas City, fourth; R. E. Moon, of Detroit, fifth; M. Van Praag, of Washington, sixth; M. Gottlieb, of Des Moines, seventh; G. E. Rosenwald, of Denver, eighth; George Levine, of Milwaukee, ninth; L. E. Goldhammer, of St. Louis, tenth; Ben Cammack, of Atlanta, eleventh; and S. Wittman, of Philadelphia, twelfth.

## Ground Broken for New Fox Los Angeles Exchange

Work formally began this week on the Fox Film Corporation's new one hundred and fifty thousand dollar film exchange building, Vermont Avenue, Twentieth and Twenty-first Streets, Los Angeles.

Madge Bellamy, Fox Films star, turned the first spade of earth for the new building and Boyle Workman, president of the Los Angeles City Council, delivered an address on progressiveness of one of this city's chief industries. Ben Bernstein, president of the Los Angeles Theatre Owners Association, represented the exhibitors and Don Michell, president of the Los Angeles Board of Trade, was master of ceremonies. Among the official guests were Winfield R. Sheehan, vice-president of Fox Films; Sol M. Wurtzel, general superintendent of the West Coast studios, and John J. Sullivan, manager of the Los Angeles Exchange.

## F. N. Publicity Reorganized on West Coast

A complete reorganization of the First National West Coast publicity staff has been effected. George Landy, member of the Wampus and a leading publicity man, assumes the mantle of Publicity Director formerly worn by George E. Bradley, who, since the resignation of Harry Wilson a month back, has been in charge of the department. Bradley returns to the production department. Two new members have been added to Landy's staff, namely, Jay Chapman, who will do special feature work and Joseph Loren Kelley, newspaperman. Maxwell Shane leaves this department to take over the work of personal and production publicity for the Harry Langdon unit.

## Syd Chaplin's Next Will Be from an Original Script

According to the Warner Bros. production schedule for the 1926-27 season, Syd Chaplin will be seen in three road show attractions. The comedian is at the present time conferring with Darryl Francis Zanuck on the writing of an original story. It is expected that actual production will start within the next few weeks.

# Fox Changes Release Dates

### New Alignment Decided upon to Lend Diversification to Themes

A REARRANGEMENT of the release schedule of Fox pictures for the first two months of the 1926-27 season has been decided upon, owing to the desire of the company to have pictures of markedly different themes though individually of wide appeal.

No change has been made in the release date of "Fig Leaves," the George O'Brien, Olive Borden feature vehicle, which will be released on August 22. "The Family Upstairs," an adaptation of a Broadway comedy of life in a New York flat, will be released on August 29. The first of the seven Tom Mix Westerns will also be sent to exhibitors on that date.

"Marriage License?", the picture title for the play called "The Pelican," in which Alma Rubens and Walter McGrail play the leads, will be released on September 5, as will the first of the Buck Jones for this season, "30 Below Zero," a story of the Northern Wilderness.

"The Devil's Master," based on the late Gerald Beaumont's story, "The Lord's Referee," will be on the market September 12. George O'Brien and Janet Gaynor are featured in this story of the U. S. Navy and an underworld feud.

On September 19 "Womanpower," an adaptation of a story by Harold McGrath, will go to the exhibitors. Ralph Graves and Kathryn Perry are featured in this story.

David Belasco's play, "The Lily," in which Belle Bennett plays the title role, will be released on September 29. Ian Keith has the male lead.

"Three Bad Men," a story of the passing of the Northwest frontier of 1877, has been set for October 3rd release. George O'Brien and Olive Borden have the romantic leads and Tom Santschi, J. Farrell McDonald and Frank Campeau appear as the three bad men.

"The Midnight Kiss," based on the John Golden play, "Pigs," has been assigned October 9th release. Janet Gaynor and William Walling have the leading roles. The second Tom Mix vehicle for the current season will be released on October 7.

# Famous Operating New Studio

### Stars and Stock Company Foregather to Film Interiors for Productions

NOW that the new Paramount studio in Hollywood is practically complete a majority of the sixty-five members of the stock company who were transferred to the Long Island studios while the new plant was under construction, or given vacations, are now ready to start work at the new plant.

Units that have been on location while their Hollywood working home was being prepared also are reappearing in the film capital to begin the filming of interior scenes. Jack Holt, Arlette Marchal, Raymand Hatton, Edmund Burns and the other players in Zane Grey's "Forlorn River," who have been on location in Utah, have just returned. James Cruze's "Old Ironsides" unit, with Wallace Beery, Esther Ralston, Charles Farrell, Johnnie Walker and George Bancroft are just back from Catalina Island.

Bebe Daniels, James Hall, Charles Paddock, El Brendel and the other members of the company making "The Campus Flirt," have just returned from their location work on the University of California campus at Berkeley.

Eddie Cantor's "Kid Boots" unit, with a cast including Clara Bow, Lawrence Gray, and Billy Dove, and Raymond Griffith's company making "You'd Be Surprised," with Dorothy Sebastian and Earle Williams, are holding the spotlight in the studio this week.

Noah Beery has just returned from New York. Percy Marmont is vacationing following a slight siege in the hospital and will be back before the camera shortly.

Ricardo Cortez is a recent arrival from New York where he played in D. W. Griffith's "Sorrows of Satan." Cortez will play the leading male role in Frank Lloyd's "The Eagle of the Sea." Florence Vidor, who will have the leading feminine role, has been enjoying a long rest but is now back at the studio.

Betty Jewel, newly-signed contract player, also has arrived from the East, and a dozen more are due within two weeks. Three companies are grinding away in Hollywood—Erich Von Stroheim's "The Wedding March," Harold Lloyd's new comedy, and Douglas MacLean's "Ladies First."

## Warner Bros. Hold True to Contract Dates

THE entire forty Warner Bros. pictures have been completed or are nearing completion and will be delivered before the end of the current season.

"The Passionate Quest," as announced, was delivered July 10th. Those that still remain are "The Hero of the Big Snows," starring Rin-Tin-Tin, scheduled for release July 24th; the Ernest Lubitsch production, "So This Is Paris;" "Broken Hearts of Hollywood" and "The Doormat," which takes the place of "The Honeymoon Express" on the schedule. The last three are all due for release in August, and are now in the editing and cutting stage.

## "The Rough Riders" Goes Into Work August 1st

Paramount has set August 1st as the starting date for "The Rough Riders," the story of Theodore Roosevelt and his regiment in the Spanish-American War. The original date was July 15th but two weeks were added so that every precaution might be made to film the story with historical accuracy.




*Manager Ernest Emerling of Loew's Dayton Theatre, Dayton, O., executed an exceptionally effective campaign in that city for the showing of "The Road to Mandalay" (M-G-M). Photos above show a phase of the "road to Mandalay chase" which attracted hundreds of boys and which was conducted with the co-operation of merchants. At the right is the usherette who tended the Panatrope on demonstration in the lobby, where the record of "The Road to Mandalay" was played*




*John J. Scanlon, exploiteer for the Alhambra Theatre, Torrington, Conn., drew them in with the frontal display shown above for "The Cohens and Kellys" (Universal)*




*Effective lobby stand visualizing the title and featuring a cutout from the stock paper. Display shown above was used for the showing of "The Unguarded Hour" (First National) at the Capitol Theatre, Macon, Ga. It was designed by Manager Montague Salmon*




*An appeal to boxing fans was made in the display for First National's "The Knockout" at the Royal Theatre, Laredo, Tex.*




*Race track atmosphere was imparted to the front of the Olympic Theatre in Altoona, Pa., during the showing there of "Kentucky Pride" (Fox), as shown by the photo above*

# How a 7 Weeks Run Was Put On in Akron

## Ike Friedman Outlines Campaign that Sustained Extended Engagement of "Stella Dallas" at Waldorf Theatre in a One-Week Town

THE distinction of staging a seven weeks' engagement in a town which seldom played any production longer than a week falls to Ike Friedman, manager of the Waldorf Theatre in Akron, O., as a result of his remarkable campaign for "Stella Dallas." An account of the campaign which Friedman designed and executed himself reveals many extraordinary strokes of showmanship—showmanship that manifested itself in the scope and character of the newspaper advertising, the publicity and the "stunt" features which stirred up in the people of Akron an enthusiasm attaching only to some outstanding local event. And that is exactly what this resourceful manager succeeded in doing—giving his presentation of "Stella Dallas" a local significance that associated it with the civic and social life of the town.

The Waldorf Theatre is a medium sized de luxe house. The enterprise of the management in offering a picture which had played extended runs in the metropolises was one of the features which Friedman stressed in his advertising. But for an outline of the campaign as a whole let us quote Friedman himself, who details the highlights of his "Stella Dallas" drive as follows:

"To open we used the teaser campaigns outlined in the press book. We staged a preview party the night before the opening with engraved invitations to the best folks in town, many of whom responded for the show which opened at 11 P. M. We put across the biggest flash ever staged here in a special front.

"We built up three sides of our marquee with massive cut-out letters spelling 'Stella Dallas' with the twenty-four sheet figure of the title character in the center. The letters were covered with silver glitter and a spotlight was trained on each side with a flasher that went on and off. Beneath this was a banner with pictures of all the stars on a red background and over this a cut-out star of Belle Bennet, which also was covered with glitter. Our box office and front under the marquee were used in a similar fashion.

"The day of the opening we distributed five hundred thousand pieces of literature by airplane, flying low over Akron and surrounding towns and we kept this up for several days, hitting the races and amusement resorts. The principal message was 'Stella Dallas is here!'

"We used the same line for street-car hangers and window streamers. We also used the taxicabs and hundreds of private machines. A thousand of these window streamers were displayed through these mediums.
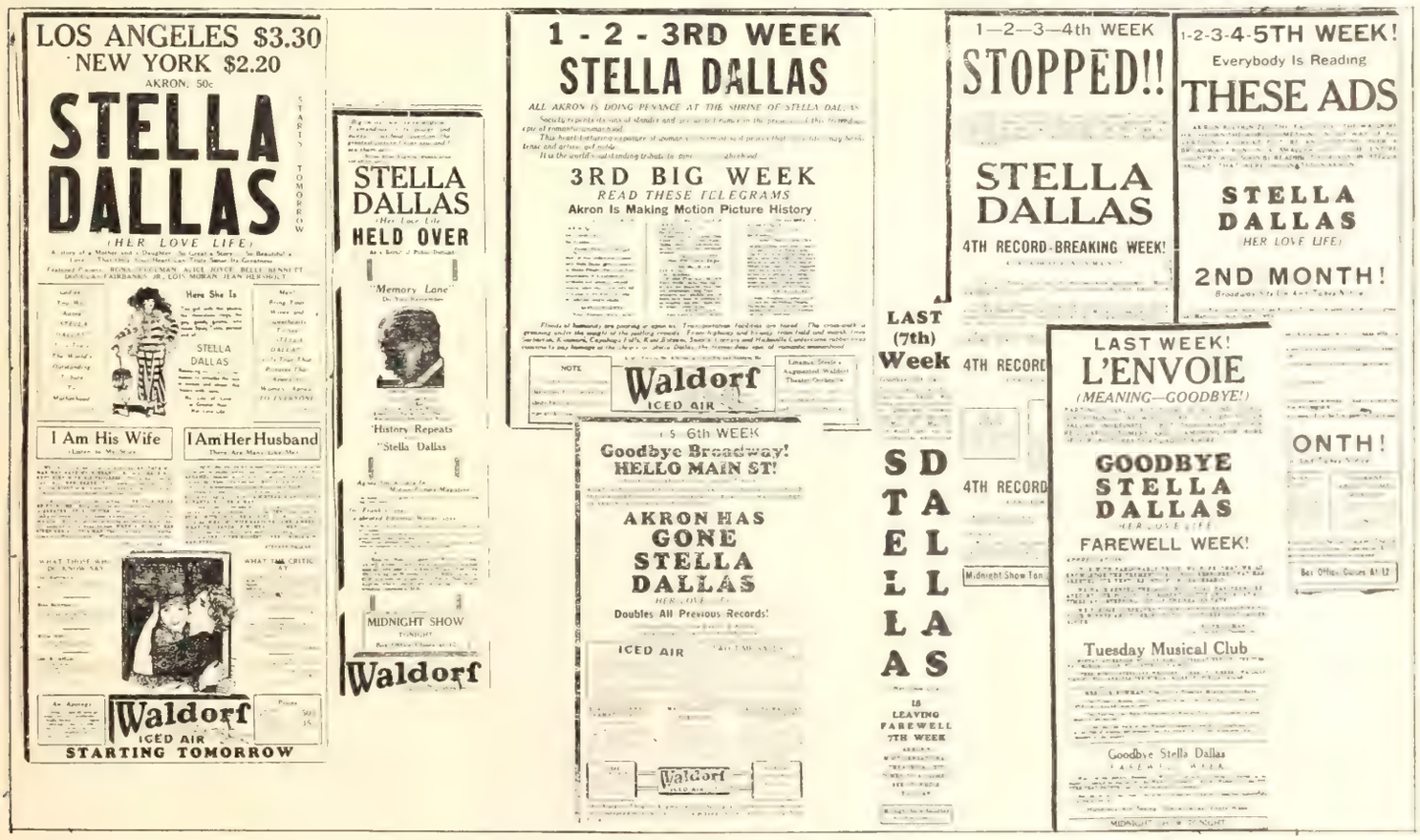
"The orchestra was augmented and many rehearsals were held to perfect the rendition of the score for the picture. This music feature was stressed in advertising.

"After the opening our advertising campaign, which consistently dominated the theatre sections of the local papers by virtue of its size, was entirely original and local in character. Among other things we put over the idea that people were coming again and again to see 'Stella Dallas,' many of them once every week. This brought big dividends. Soon we were compiling a directory of the names of people who were seeing the picture over again along with figures giving the number of times each had attended a performance of the production. It became a sort of honor list and we used these names, including many prominent citizens in our advertising, along with their comments on the picture.

"After the third week we put out an entirely new outdoor campaign, featuring the line 'Stella Dallas, We're Glad You're Here!' This billing covered the entire field, supplanting the opening matter in cars, windows, etc.

"The Tuesday Musical Club attended our theatre in a body to hear our music and an analysis of the score by our pianist. The members gave us glowing recommendations, which we used in our advertising. This club is the big thing musically and culturally in Akron, and includes among its members people of national prominence. We believe that this was signal recognition for music in the movies and to our knowledge has never occurred before.

"We opened with 'Stella Dallas' one week after its unexpected purchase in a house that had slipped considerably from first place during its previous management.




*Highlights of the newspaper campaign for "Stella Dallas" at the Waldorf Theatre, Akron, were sensational headlines featuring the Metropolitan engagements of the picture, the popularity of the production in Akron as the engagement progressed, its record run at the Waldorf and endorsements by stars, etc., selected from the United Artists press book*

# Newspaper Tie-Ups Lead Item for "Rex" Drive

## *New York Campaign Develops Selling Angles of Pathe's "The Devil Horse"*

THROUGH Tie-ups with two of the New York City tabloid newspapers, the Exploitation and Publicity Department was able to secure daily mention of "The Devil Horse" preceding and during the run of that feature at Warner's Theatre on Broadway.

In addition to the newspaper kiddie parties arranged, several other special matinees were put on, which also secured conspicuous mentions in the press.

Perhaps the most complete tie-up was that with "Uncle George" of the New York Evening Graphic whereby that paper conducted a contest. The child readers were invited to either draw a picture of Rex, or tell what they know about Rex or any other horse. Pathe offered the following prizes:

First girl's prize—a set of five "Our Gang" dolls; and first boy's prize, an "Our Gang" sweater. The next ten girls and boys received either an "Our Gang" doll or an "Our Gang" umbrella. These winners and 100 additional entrants in the contest also were awarded passes for a matinee performance on Tuseday, July 6th, at Warner's, and at that time were given "Our Gang" handkerchiefs as souvenirs.

### *"Uncle George" Opens Contest*

"Uncle George" started his campaign in the Graphic on Wednesday, June 23rd, two weeks before the opening at Warner's.

The Daily News tie-up was arranged with Sally Joy Brown, children's editor. Arrangements were made for the children to write in and tell why they thought they should be entitled to see Rex. This Daily News contest was run coincident with the run at Warner's, running parallel in part with the Graphic contest, giving "The Devil Horse" double mention—both in the morning and evening tabloids.

Miss Brown announced her contest in the issue of Sunday, July 4th. On Friday, the day of the party, photographers from the Daily News took pictures of the Pathe-Warner Daily News guests for use in Saturday's paper. Other parties scheduled to help to keep the name of "The Devil Horse" before the New York reading public were the entertainment of 200 children from Bellevue Hospital, brought in ambulances and carried into the theatre by the male members of the cast of "Iolanthe," and 100 kiddies of the Hebrew Orphan Asylum (the subway strike necessitated all ambulances to be kept ready for immediate call and no buses were available owing to traffic congestion, so this party had to be called off at the last moment). On Thursday, July 8th, a large group of poor children from the Stuyvesant Clinic in New York City were guests of Pathe and Warner's. All of the daily papers, including those that worked on contests with Pathe, carried mentions of these special children's entertainments.



*New York youths whose essays and drawings won them prizes of "Our Gang" dolls and free admission to a special performance of "The Devil Horse" (Pathe) at Warner's Theatre*

## Welsh Choir With "Ranson's Folly" at Stanley

The principal added attraction at the Stanley Theatre, Philadelphia, last week, when "Ranson's Folly" was shown as the main screen offering, was the Royal Mountain Ash Welsh Choir, consisting of sixteen male voices. Caroline Nichols' Clarion Trumpeters furnished the second number on the stage bill.

## Wisconsin Stages Annual Circus Week

The Wisconsin Theatre, Milwaukee, last week staged the annual "Circus Week" feature with "It's the Old Army Game" as the leading screen attraction and a stage bill composed of 12 circus acts, in which clowns, trained animals, acrobats, dancers and singers participated. The attraction was heavily billed with advertising which featured the line "only between 8 and 80 youngsters allowed."



*"Uncle George," children's editor of the New York Evening Graphic and two prize-winners of "The Devil Horse" drawing contest which exploited the showing of the Pathe feature at Warner's Theatre on Broadway*

## Gift Performance Offered as Goodwill Builder

Usually a goodwill stunt pays for itself on the installment plan. It may mean a temporary loss, but the return in house favor will capitalize itself at the box office in the weeks that follow.

Manager C. T. Perrin, of the Sterling Theatre, Greeley, Colo., donated the theatre and the entire program to the Chamber of Commerce for a free reception to the new summer school students of Colorado State Teachers College, when "The Rainmaker" played on the last day.

The students packed the house; enjoyed the show very much, and were especially pleased with the courtesy accorded them.

## Boy Scout Demonstration for "Radio Detective"

The management of the Wizard motion picture theatre, York, invited all the Boy Scouts of that city to attend the showing of the first installment of "The Radio Detective," at a special performance at 10 o'clock on the morning of June 30. The picture was adapted from a story in the official Boy Scout magazine. The invitation, as issued by Manager Hickey, of the theatre, merely required his guests to wear their Scout uniforms as a means of identification.

## Distribute "Paris" Heralds in Return for Ad Space

Outstanding features of a campaign for "Paris," waged by Manager J. A. Chapman of the Madison Theatre, were tie-ups for herald distribution with the Paris Laundry and the Paris Dry Cleaners of Detroit, Mich.

Regular stock heralds were distributed by the laundry and dry cleaning companies. The blank space on the last page was divided between the theatre and the co-operating firm.

### 500,000 Admissions in 6 Months

The drawing power of the Leland Theatre in Albany is, perhaps, best illustrated in the fact that during the first six months of this year over 500,000 admissions have been sold.




*A real circus parade—clowns, calliope, wild animals and all—ballyhooed the showing of F. B. O.'s "Bigger Than Barnum's" at the Colony Theatre, New York City*

# Staging a Broadway Publicity Circus

## F. B. O. Conducts Parallel Campaigns for "Bigger Than Barnum's" and "The Two Gun Man" in New York

SIMULTANEOUS engagement of two F. B. O. productions at theatres almost facing each other across Broadway in the lower Fifties presented that organization's exploitation men a problem which at the least might be termed "interesting" and at the most "difficult." As both pictures opened the same day the advance work—the crucial point in the process of applied showmanship—the opening guns for both pictures naturally had to be fired at approximately the same time, so to get attention for both it was essential that two entirely different kinds of exploitation ammunition be concocted for the publicity salvos. Fortunately for both the pictures and their exploiteers, the "different" angles were there to be discovered and developed.

At Warner's Theatre, at Broadway and 52nd Street, Fred Thomson in "The Two Gun Man," was booked to begin a week's engagement on the same day that "Bigger Than Barnum's" opened at the Colony Theatre, at Broadway and 53rd Street.

### *"Bigger Than Barnum's" Circussed*

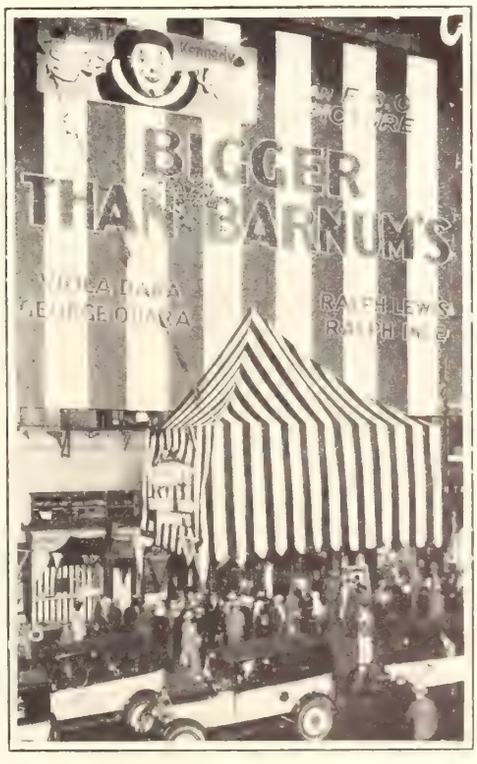
"Bigger Than Barnum's" being a circus romance called for circus methods—and "circussed" in a thoroughly "Big Top" manner it was. "The Two Gun Man" is a Western, but the circumstance that it was serving as Fred Thomson's debut vehicle on Broadway provided another angle further removed from the circus atmosphere of "Bigger Than Barnum's," so the "debut" phase of the showing was played up as one of the leading publicity items of the campaign.

The circus campaign which heralded "Bigger Than Barnum's" was done on an elaborate scale. Newspaper advertising featured the tent show type of copy and illustration—held of course, within the bounds of good taste and modified to sell a motion picture entertainment—the ballyhoo of the circus, with a calliope, clowns, caged animals and circus decorations on the theatre front, all contributed to an ensemble effect which gave a scattering appeal.

A widespread newspaper campaign was conducted, and in the *Times* and the *Evening Sun* special circus spreads were included advertising "the big show." They were of two and three column size, beclowned and bespattered with circus words. In all the advertising material on "Bigger Than Barnum's" the full and vigorous vocabulary of the circus was employed. Ponderous—stupendous—powerful—smashing ——trapeze of death—the crash—cruel clamor of the chattering crowds—supertroupe of the world's greatest acrobatic artists!

The accessories on "Bigger Than Barnum's" were all designed on the circus style. The show paper in blazing colors —was filled with "circus atmosphere." The 24-sheet indicated a grand march of circus people, including elephants, band wagons, clowns, funny-men, and all the personnel of a huge organization. Balloons, clown hats, cut-outs of startling clearness, were all utilized in the task of making the Colony look like the entrance to a real circus.

A tie-up was effected with the London Pet Shops, flanking the theatre, in which caged animals appeared as an essential feature of the display. Big signs of the ballyhoo variety were pasted over the window-fronts.

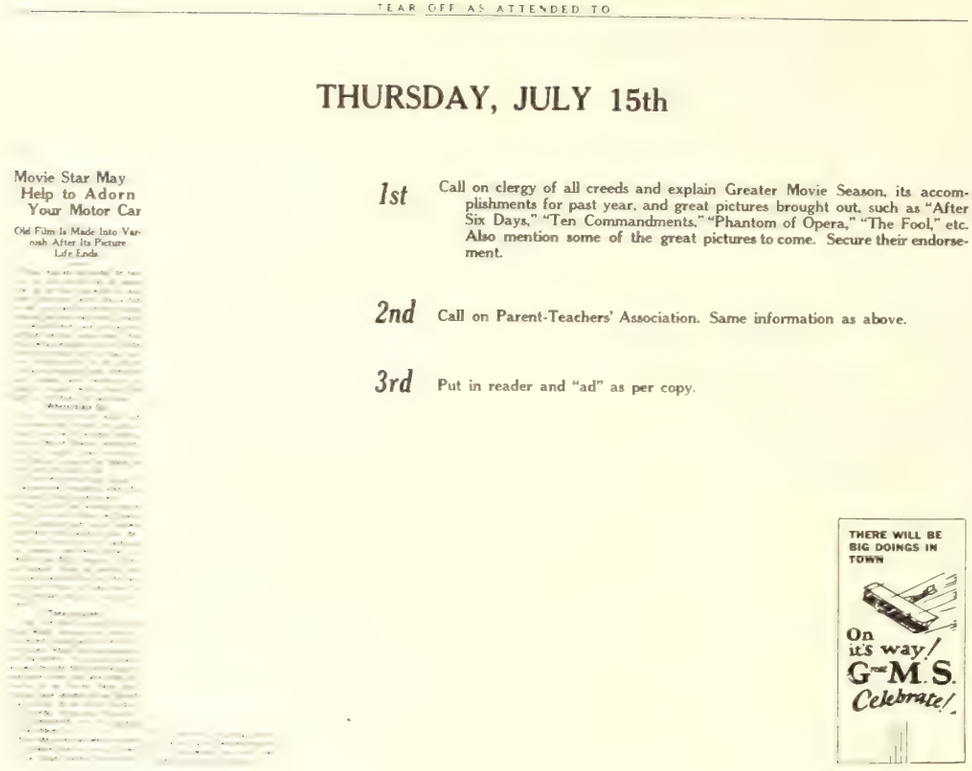



*The front of the Colony Theatre with its huge sign, canopy draping and lobby decorations vividly suggesting the circus atmosphere of "Bigger Than Barnum's"*

### *Unique Presentation at Theatre*

This elaborate program of exploitation stunts was aided by the unique presentation of the Colony itself. The clown motif was predominant, with a chorus and individual singers rendering a musical program, while the stage was decorated in true circus style. The theatre made it a point to distribute peanuts, popcorn, and pink lemonade. A tie-up with an orphanage was effected, the orphans being invited free to special matinees. Another idea was carried out when old and retired circus performers, reached through the N.V.A., were invited to special performances with no charge.

In the campaign for Fred Thomson with his horse, Silver King, the showing at Warner's Theatre was exploited as a debut vehicle for a star specializing in thrill stunts and expert horsemanship. One of the advance ads featured a clever tie-in with the then widely published Ziegfeld statements that the producer of the "Follies" and "glorifier of the American Girl" had decided to start a clean-up of the stage from within and so had put clothing and lots of it on all the show girls in his latest revue. "You Tell 'Em Zieggy" the headlines of this ad read. "Clean up the stage," the copy continued. "Make it as clean as the screen. I produce clean photoplays with my pal, Silver King. But I make 'em hum with action and flame with romance.



TEAR OFF AS ATTENDED TO

THURSDAY, JULY 15th

Movie Star May Help to Adorn Your Motor Car

Old Film Is Made Into Varnish After Its Picture Life Ends

1st Call on clergy of all creeds and explain Greater Movie Season, its accomplishments for past year, and great pictures brought out, such as "After Six Days," "Ten Commandments," "Phantom of Opera," "The Fool," etc. Also mention some of the great pictures to come. Secure their endorsement.

2nd Call on Parent-Teachers' Association. Same information as above.

3rd Put in reader and "ad" as per copy.

THERE WILL BE BIG DOINGS IN TOWN

On it's way! G-M-S. Celebrate!

*Reproduction of page from the simplified Movie Season Campaign book issued by the Texas M. P. T. O.*

# Texas Movie Season Committee Designs New Type Simplified Press Book

A CAMPAIGN plan book that may set a new style for emulation by distributing companies in connection with their exhibitor service, emanates from the Texas Greater Movie Season campaign committee. The novel features of this book are illustrated in the reproduction of a page from it above. As the reproduction readily reveals, the Texas Motion Picture Theatre Owners have expertly edited the Greater Movie Season press sheet, ordering it in the form of a day-to-day campaign for the use of exhibitors in that district participating in the national drive to be conducted during the month of August.

The fund of material, ad layouts, publicity stories, posters, exploitation tie-ups, etc., provided in the Greater Movie Season press sheet furnishes the exhibitor with all the elements essential to a thorough campaign, but as is the case with all press sheets, the working out of the campaign itself along the lines of a well ordered and efficient plan is left up to the individual showman.

The press book issued by the Texas Theatre Owners, whose campaign committee is headed by W. S. Waid, arranges the campaign for the exhibitor and presents it in a form that is easily followed. The book contains a page for every day of the month during which the drive is to be maintained. Each page contains the suggestions, numbered one, two, three, etc., and reproduces the prepared ad to be used by the theatre, the publicity story, the accessories or whatever is to be used to build up interest. Aside from the expert manner in which the campaign is laid out—which in itself is an admirable feature of the work accomplished by this committee—the book takes a long step forward in the direction of improved "exhibitor service." The form in which it is put up alone gives it that distinction.

The pages are ruled at the top and printed on one side only. They are to be torn out as used. The front cover of the book lists the accessories, giving the prices of each article and space for the listing of the costs in tabular form, so that the exhibitor may calculate the cost to him of the accessories he will employ in his drive. The advantages of this form of service to the busy exhibitor are at once apparent and experimentation along the same lines by distributing companies in preparing exploitation service for their pictures seem a project worthy of consideration by them. In the particular case of the Greater Movie Season campaign the Texas plan book offers another great advantage in that the drive to a certain degree will develop uniformly throughout the district.

## Shoe Stores Tie-up With "Tramp, Tramp, Tramp"

Shoe stores offer a good tie-up for Harry Langdon in his First National picture, "Tramp, Tramp, Tramp." They were used to advantage in connection with the showing at the Liberty Theatre, Seattle. Some unique window displays were arranged with various makes of shoes compared to those worn by the comedian in "Tramp, Tramp, Tramp." A display that attracted particular attention was in the window of the Turrell Shoe Company, where the shoes of the winner of the hiking contest conducted by the management of the theatre were on view.

## Take-A-Chance Week Staged at Capitol, Montreal

Harry Dahn, manager of the big Capitol Theatre, Montreal, staged his second annual "Take-a-Chance Week" at the Capitol starting Sunday, July 4. Special teaser advertising was run in the newspapers for a week, no names of attractions being given.




*Special box-office in the form of a Russian kiosk and the Victor talking machine used to play "The Song of the Volga Boatmen" formed the chief lobby display at the New Carthay Circle Theatre, Los Angeles, during the run of "The Volga Boatman" (P.D.C.)*

# Studio Briefs

Work on Corinne Griffith's next picture for First National, "Just Off Broadway," is progressing rapidly, the company now being engaged upon interiors under the direction of Richard Wallace at the West Coast Studio. The story deals with that district "just off Broadway" known as "Tin Pan Alley." The cast includes Tom Moore, Rockliffe Fellows, Lee Moran, Joyce Compton, Sunshine Hart and Marjorie Rambeau.

Ray Rockett's first production for First National, Cosmo Hamilton's novel, "Paradise," was finished last week at the New York studio. The final shots were made at the Curtis Aviation Field. The picture is now in the cutting room, where Stuart Heisler is editing it. Rockett's next picture will feature Ben Lyon. The name has not yet been announced. It will probably start around the first of August.

July 19th is the date set by Al Rockett for the starting of his First National production, "The Charleston Kid." This picture will be filmed at the New York studio and at Coney Island. Dorothy Mackaill and Jack Mulhall are featured. Louise Brooks and William Collier, Jr., have the second leads. Paul Scofield is writing the continuity and has just completed the adaptation from Gerald Beaumont's Red Book story, "Even Stephen."

With her characterization of the role of Catherine in "The Great Gatsby," Claire Whitney will again appear before the camera. Miss Whitney has in recent years been appearing on the legitimate stage with her husband, Robert Emmet Keane. The title role in the film will be acted by Warner Baxter. Lois Wilson is also featured. It is a Herbert Brenon production and is now being filmed at the Paramount Long Island Studio.

Production is now under way on "Rising to Fame," the second of a series of six productions that George Walsh is making for Excellent Pictures Corporation. Wesley Ruggles, the same director who handled "The Kick-Off," is producing and directing.

## Work on "U" Brooklyn House Under Way

**CONSTRUCTION work will start within two weeks on the new theatre of the Universal Chain Theatrical Enterprises in Brooklyn at the corner of New Utrecht Avenue and 46th Street, in the Borough Park section. Plans are very nearly completed by John Eberson for a million dollar theatre in the Italian Garden style to seat 3,500 persons.**

**No name for the theatre has yet been chosen, but it is planned to open it by January 1. This new theatre is the 361st acquired by the Universal Chain Theatrical Enterprises, which is actively prosecuting its plan to acquire a string of 1,000 theatres in various strategic situations in the United States.**

Four units went into work this week on feature productions for Lumas release. "Money to Burn," the screen version of Reginald Wright Kauffman's novel, was the first one, while "The Block Signal," a railroad melodrama, was the second. The other two were "The King of the Pack," a police dog story, and "The Winning Wallop," starring William Fairbanks.

One of the principal roles in "The Ace of Cads," Adolphe Menjou's latest starring vehicle for Paramount, has been assigned Clara Bow, now working with Eddie Cantor in "Kid Boots." Miss Bow will report to Luther Reed, who is directing the Menjou film, on July 27th.

A trio of players, John Harrington, in the cast of the stage play, "Lulu Belle," Charles Hammond and George DeCarlton, have been added to the cast of "Tin Gods," Thomas Meighan's starring picture, now nearing completion at the Paramount Long Island Studio, under the direction of Allan Dwan.

Charles Stevenson, character actor of the stage and screen, will make his first appearance in a Fox Films production when he plays the role of Shirley Mason's father in "Upstream" now in the course of production at the West Coast studio.

Brandon Hurst is the latest addition to the cast of Metro-Goldwyn-Mayer's "Annie Laurie," starring Lillian Gish. Norman Kerry has the male lead. Hobart Bosworth, Creighton Hale, Patricia Avery and others have parts in this film, adapted from an original story by Josephine Lovett. John S. Robertson directs.

Metro-Goldwyn-Mayer has placed under contract Tom O'Brien so that he will appear exclusively in pictures of that company. The actor is now appearing in "Tin Hats," being directed by Edward Sedgwick from his own original story. Conrad Nagel and Claire Windsor play the leads. O'Brien recently was seen in "The Fire Brigade." He rose to prominence with his portrayal of "Bull" in "The Big Parade."

For the first time in many years Lillian Gish is being filmed by a different cameraman other than Henrik Sartov, her usual one. When she went to England she loaned Sartov to Marion Davies and when "Annie Laurie" was started Sartov was still working on Miss Davies' picture. Ollie Marsh, brother of Mae Marsh, the actress, is now protographing Miss Griffith.

"The Quarterback," Paramount's forthcoming picturization of the hardy warriors of the football field, will have besides Richard Dix, Esther Ralston and David Butler and others, Robert Craig, seen recently in the stage production of "The Great Gatsby" and in Thomas Meighan's "The New Klondike." Director Fred Newmeyer expects to start work within a week, having completed preliminary arrangements for filming. Howard Emmett Rogers and W. McGeehan wrote the story.

Universal has loaned Adolph Milar to Fox Films to portray an important role in the latter company's "Upstream." Dolores Del Rio, Walter Pidgeon and Shirley Mason are the central characters. Sol M. Wurtzel is supervising production on this John Griffith Wray production at the West Coast studio of Fox.

## Harriman and Waller Plan Eastern Chain

When the Duncan Theatre, Duncan Avenue, Jersey City, N.J., opens its doors on the night of July 19th it will mark the materialization of the first of an Eastern chain of the Duncan Theatre Operating Company of which Colby Harriman and Tom Waller are president and secretary, respectively.

The Duncan is a 500 seat house and will program a symphonic orchestra, feature, news reel, two shorts and a presentation with thirty-five cents as top admission. Harriman and Waller plan novel presentations.

Harriman, a member of the faculty of the Famous Players-Lasky School for Theatre Managers and former director of the Mosque and other Fabian houses in New Jersey, has had many of his presentations at leading Broadway houses. Waller has had years of experience in film exploitation, advertising and newspaper work. He is the former editor and creator of the Official Bulletin of the Motion Picture Theatre Owners of America.

## Preferred Production Units Move to Hollywood

The production units of J. G. Bachmann, producer of Preferred Pictures, have been transferred from New York to Hollywood. Bachmann will make his Western headquarters at Universal City where he has engaged studio facilities.

Work will start immediately on the eleven remaining releases to be delivered this season. Casting is now under way on "Studies in Wives," the first to be begun on the Coast and the first picture to be directed by Dr. Alexander Arkatov in America. Shooting is scheduled for July 15th.

## Ginsberg - Kann Change Name of Firm

THE new name of Sterling Pictures Corporation has been decided upon by Henry Ginsberg and George E. Kann to replace the Ginsberg-Kann Distributing Corporation which was formed last February. The new name has already been incorporated at Albany following fast upon the return of Henry Ginsberg from a month's trip to the exchanges and to the studios in Hollywood where the Sterling and Banner product for the new season is being made.

The fact that Ginsberg-Kann are financially interested in the production of the Sterling brand of pictures and have already started a series of Sterling exchanges was the pivot point upon which the decision to change the name of the firm rested.

# Short Subjects and Serials

## Variety in Pathe's Week's List

### Schedule for July 25 Shows Diversified Group of Short Features

PATHE, during the week of July 25, will release an unusually diversified group of short subjects, including "Smith's Baby," of the "Smith Family" series, a Roach two-reeler, a Lloyd reissue and the usual issues of Pathe News, Topics of the Day and the Pathe Review.

"Smith's Baby" was produced by Mack Sennett and features Raymond McKee, Ruth Hiatt and Baby Mary Ann Jackson. The supporting cast includes Sunshine Hart and Cap, the dog. Eddie Cline directed this comedy, which tells of the joys and sorrows experienced by the mother and father of a baby when baby commences to walk.

"Along Came Auntie" is the title of the Roach comedy starring Glenn Tryon, in which he is supported by Vivien Oakland, Martha Sleeper, Tyler Brooke, Oliver Hardy and Lucy Beaumont. It is a story of domestic complications which arise when the husband permits his wife to take in boarders, the first of whom happens to be the wife's first husband. Fred Guiol directed this two-reeler.

"Kicked Out" is the title of the latest Harold Lloyd one-reel reissue in which he is supported by Bebe Daniels. "Songs of Italy" is the latest release of the "Famous Melody" series produced by James A. Fitzpatrick and featuring Peggy Shaw. The song numbers used are "O Solo Mio," "Santa Lucia," "Ciribiribi," "O Marie" and "Finiculi, Finicula."

"Amidst the Millions" is the latest Grantland Rice Sportlight reel produced by J. L. Hawkinson. This subject shows that New York is not a city of wide, open spaces, but its people do not lack for outdoor exercise. Here we see the park playgrounds, the roof swimming pools, and tennis courts and golf links and running tracks up near the sky.

"Redfield Strikes" is the Fourth Chapter of the current Patheserial, "Snowed In," starring Allene Ray and Walter Miller. Spencer Bennet directed this production, from the original story by Frank Leon Smith.

Pathe Review Number 30 presents "Limestone of Lorraine;" where the raw material for cement is mined in France. "The Magic Eye;" how the microscope reveals the true nature of commonplace things. "Stars of the Sea," produced by L. H. Tolhurst. "American Colleges"—a Pathecolor series on the foremost institutions of higher learning—The University of California.

"Her Ben" is the latest of the Aesop's Film Fables Series. Topics of the Day Number 30, offers the latest wit and humor from the press of the world. Two issues of the Pathe News complete the short feature schedule for the week of July 25th.

## Resume of Current News Weeklies

FOX NEWS, VOL. 7, NO. 81: New York City—Bobby Jones, who won British open, and other American golfers return from triumphs abroad; Tokyo—It's cherry blossom time in Japan and thousands go to country to observe 300-year-old spring rites; Boston, Mass.—U. S. Government opens air mail service between Boston, Connecticut, and the main line at N.Y. City; Miami, Fla.—An airplane flight shows man-made contours of island and skyline on shores of Biscayne Bay; New York City—Amundsen, Byrd and Ellsworth meet again for the first time since their flight over Pole; Exclusive Southampton shore is again favored spot for Eastern social leaders; Reading, England—The Prince of Wales visits ancient town to officiate at opening of new Caversham bridge; Philadelphia, Pa.—The President, with Mrs. Coolidge, pays holiday visit and dedicates the Sesqui-Centennial Fair; San Antonio, Tex.—"Pal" likes his daily bath so well that he wants his keeper to come in too; Colorado Springs—Jack Dempsey comes to Rockies to continue his training activities; Briarcliff, N.Y.—Expert child swimmers from the Panama Canal Zone give exhibition.

FOX NEWS, VOL. 7, NO. 82: Atlantic Ocean—Submarine S-51 raised from watery grave; Japan—John McCormack is welcomed on his arrival; Pittsburgh, Pa.—City honors memory of Stephen Collins Foster; Louisville, Ky.—Fastest speed boats race in 19th annual regatta of Mississippi Valley Power Boat Assn.; Salem, Mass.—Vice-President Charles G. Dawes reviews military and civic parade; Savannah, Ga.—Beauties of Southland contest to represent their States at Philadelphia Exposition; New York—Subway strike snarls traffic; New York City—Old-time baseball stars play exhibition game for Mathewson Memorial; St. Nazaire, France—American war memorial is dedicated; Washington, D.C.—Cabinet bids Coolidges good-bye as they leave for Adirondacks; Yonkers, N.Y.—Peanuts wins historic Empire Handicap

INTERNATIONAL NEWS, NO. 56: New York City—Subway strike creates huge traffic jams; Wittenberg, Germany—Record summer floods deluge German towns; St. Louis, Mo.—First railroad trip West of Mississippi reenacted; Hartford, Conn.—Indians help "redmen" celebrate "Sesqui;" Weymouth, Mass.—Revolutionary spirit marks Weymouth anniversary; Los Angeles—Traffic cops lose horses as mounted squad disbands; Charlottesville, Va.—Ideals of Jefferson reign at Charlottesville "sesqui"; Livingston, Mont.—Real Western greeting extended Swedish Royalty; Pitts, Pa.—Favorite songs resung at Stephen Foster centenary; Chicago, Ill.—Elks choose prettiest girl as "Miss Fidelity;" White Pines Camp, N.Y.—It's vacation time for the President, too; Seven Falls, Col.—Jack Dempsey trains for title bout—by fishing; Yellowstone Park, Mont.—Rangers take census of Yellowstone elk; St. Nazaire, France—France dedicates shrine to America's crusaders; Paris, France—62 to 1 shot wins Paris Grand Prix turf classic; Off Block Island, R.I.—Sunken submarine S-51 raised from sea grave.

INTERNATIONAL NEWS NO. 57: Columbus, Ohio—Bobby Jones captures another golf crown; San Francisco, Cal.—Elk herd flourishes; Philadelphia, Pa.—Girl athletes compete for national titles; Livermore, Cal.—West's best riders in summer round-up; Biloxi, Mass.—Fishermen race schooners for southern championship; Los Angeles, Cal.—History re-enacted in Los Angeles pageant; Lancaster, N.H.—Former Secretary of War Weeks passes away after long illness; Los Angeles, Cal.—Hunting the most perfect Jap baby in America; Boston, Mass.—Land-skiff makes 35 miles an hour under man-power; Hollywood, Cal.—Hollywood wives learn knockout punches; Mount Hood, Ore.—Climb hood's icy peaks to escape the heat; Dover, N.J.—Navy's greatest arsenal blown up by lightning.

KINOGRAMS, NO. 5203: Block Island—The wrecked submarine S-51 is raised, taken to Brooklyn dry dock; Gabriels, N.Y.—President Coolidge goes on his vacation to White Pine Camp; Idaho Springs, Colo.—Rocky Mountain club members climb glacier to escape heat; St. Nazaire, France—Allied nations join in dedicating monument on spot where doughboys first landed; San Francisco—Stork activities cause sudden big increase in seal population on Ano Nuevo Island; Charlottesville, Va.—Monticello, home of Jefferson, is presented to nation; Salem, N. H.—Earl Cooper wins 200-mile auto race; Chicago—Elks hold beauty contest and winner gets movie contract; Salem, Mass.—City celebrates its tercentenary.

KINOGRAMS, NO. 5204: Lake Denmark, N.J.—Forty dead, 400 hurt and 8,000 homeless when lightning strikes big naval arsenal, explodes shells and powder magazines; Summit, N.J., and Derby, Conn.—Exclusive pictures of Berlenbach and Delaney training for their championship fight; Columbus—Bobby Jones adds the American Open Golf Championship to his newly-acquired British title; Philadelphia—Best girl athletes in country compete on track and field in Sesqui meet for national championships; New York—Thousands view battered hulk of S-51 as she is exposed to public gaze; Brockton, Mass.—German inventor demonstrates auto-boat on wheels that is run by hand-power; Los Angeles—50,000 take part in Pageant of Liberty to celebrate sesquicentennial of American independence.

PATHE NEWS, NO. 57: Washington, D.C.—Coolidges begin vacation in Adirondacks; Paris, France—Take My Tip wins Grand Prix; New York City—Sails on dry mission; Washington, D.C.—Will head Army's air forces; Pocantico Hills, N.Y.—World's richest man celebrates 87th birthday; New York City—Italian doughboys of A. E. F. return to U. S.; Rheims, France—French Fascisti demonstrate for dictatorship; Billings, Mont.—Crown Prince and Princess of Sweden hailed by West; Brooklyn, N.Y.—S-51 placed in dry dock; Indianapolis, Ind.—Burn $1,000,000 notes as state debt is paid; Charlottesville, Va.—Dedicate Monticello as national shrine; New York City—Baseball stars of yesterday play in Matty's memory; Greenwich, Conn.—Brave clans gather for Scottish games; Pittsburgh, Pa.—Honor memory of Stephen Foster; St. Louis, Mo.—Enact coming of first train; Schuylerville, N.Y.—"Old Saratoga" celebrates Revolutionary War victories.

# Just a few of the many Eastern Houses only, playing the Amazing Mystery Serial

# SNOWED IN

## with Allene Ray and Walter Miller

Loew's Circuit, New York City
Loew's Mt. Vernon, Mt. Vernon, N. Y.
Fugazy, New York City
Superior, New York City
Venice, New York City
79th Street, New York City
Poli's Elm Street, Worcester, Mass.
Star, Boston
Hamilton, Dorchester, Mass.
Imperial, So. Boston, Mass.
Strand, Chelsea, Mass.
Allens, New Bedford, Mass.
Colonial, New Bedford, Mass.
Casino, New Bedford, Mass.
Strand, Peabody, Mass.
Capitol, Fall River, Mass.
Hippodrome, Gloversville, N. Y.
Middletown, Middletown, Conn.
Bates, Attleboro, Mass.
Capitol, Providence, R. I.
Palace, Watertown, N. Y.
Orient, Philadelphia
Mammack, Philadelphia
Franklin, Philadelphia
Jackson, Philadelphia
Lafayette, Philadelphia
Harrowgate, Philadelphia
Pt. Breeze, Philadelphia
Garden, Camden, N. J.
Majestic, Shamokin, Pa.
Carey, Baltimore
Palace, Baltimore
Star, Baltimore
Virginia, Washington
Coakdale, Petersburg, Va.
Globe, Richmond, Va.
Arcade, Norfolk, Va.
Strand, Roanoke, Va.
Colonial, Newport, Va.
Regent, Newark, N. J.
3 Star, Paterson, N. J.
Strand, New Brunswick, N. J.
Palace, Morristown, N. J.
Strand, Union City, N. J.
Crescent, Perth Amboy, N. J.
National, Newark, N. J.
Cort, Somerville, N. J.
Rialto, So. Norwalk, Conn.
Capitol, Waterbury, Conn.
Palace, Waterbury, Conn.
Empire, Hartford, Conn.
Strand, Mystic, Conn.
Strand, Johnstown, Pa.
Casino, Greensburg, Pa.
Court, Washington, D. C.
Harris Majestic, Butler, Pa.
Hippodrome, McKeesport, Pa
Olympic, Altoona, Pa.

## As big as "Into the Net" and "The Green Archer"

DIRECTED BY SPENCER BENNET

# Pathéserial

TRADE MARK

STORY BY FRANK LEON SMITH

"It's in"

HAL ROACH
presents

# REX



# in The Devil Horse

Majestic, Indianapolis
Keith's, Youngstown
Keith's, Akron.
Keith's Palace, Cleveland
Fairfax, Miami
Loew's Valentine, Toledo
Loew's, Newark, N. J.
Rex, Beloit, Wis.
Rex, Sheboygan, Wis.
Orpheum, Grand Forks, Minn.
Warner's, New York City
Loew's State, Boston
State-Lake, Chicago
Lyric, Louisville
Capitol, Cincinnati
Poli's Circuit, New Haven, Hartford, Bridgeport, Meriden
Fisher, Danville, Ill.
Garrick, Fond du Lac, Wis.
Rialto, Racine, Wis.
And in Many Others!

**Directed by Fred Jackman**



Pathépicture




The story of a town devoted to making money from illegal pleasures, run by a man who thought he could evade the consequences but whose own daughter was caught in the whirlpool of his own creation. Terrific drama with many big scenes; see the sensational fire, the Salvation Army fighting vice in its own haunts, the true-to-life realism of a frontier town that knew no law and worshipped nothing but the dollar—a modern Sodom burned to the ground to efface its iniquities!

Pathépicture

## Hal Roach Establishing Permanent Camp

Out in Moapa, Nev., Hal Roach is establishing a permanent location camp to be used in making exteriors of forthcoming pictures; probably the productions featuring Rex, his wild stallion. Roach is negotiating for the leasing of a large ranch and will build a typical Western city for use as backgrounds and as housing for his staff and various companies. Another wild horse picture is undoubtedly due in the near future, as Roach is now engaged upon a story.

## Gaumont Co., Ltd., Acquires Chadwick Products

The Gaumont Company, Ltd., has purchased "Devil's Island," starring Pauline Frederick, and "April Fool," with Alexander Carr, for the United Kingdom. General Sales Manager Adolph P. Reiben has also completed negotiations for the distribution of "April Fool" with the Argentine American Film Corporation, which company has acquired the distribution rights for the South American countries.

## Seven Directors Appearing in Maloney Vehicle

In all, seven former screen directors appear in "The High Hand," in support of Leo Maloney, the star of the feature. Among them is Paul Hurst, veteran director of the Western type of film. He has the part of a kindly villain, Chris Doble by name, proprietor of the Big Mogul Saloon and Gambling House.



Sportive flashes from the latest "Our Gang" comedy, "Thundering Fleas," a Pathecomedy



Scenes from a Fox Films Imperial comedy entitled "A-1 Society"

# Educat'l Lists Five for August

### New Short Subjects Will Be Released During the "Greater Movie Season"

PRODUCTION of a number of short subjects, including comedies, scenics and novelties, is under way at the Educational studios in Hollywood. The company announced this week that five of the new series of two-reel comedies and an equal number of one-reelers would be ready for release during August when "Greater Movie Season" is celebrated.

The first Christie Comedy on the new schedule features Neal Burns in "The Daffy Dill." There also will be a Bobby Vernon Comedy entitled "Dummy Love," and the first Tuxedo Comedy, "Open House" featuring Johnny Arthur. "Jolly Tars," the first Hamilton Comedy, will be ready for release late in August. A Jimmy Adams Comedy, as yet untitled, also is to be released in August.

The first two productions in Walter Futter's Curiosities series, "All-Star Freaks" and "Rare Bits" will also be ready for release in August. The first of the Life Cartoons series, also new one-reel Educational subjects this season, entitled "Red Hot Rails" and "Ballloon Tired," will be released in August.

The first Robert C. Bruce Scenic Novelties, which includes three short subjects, "Falling Water Valley," "The Little Brown Rug" and "Gold and Fleece," while not on the August release schedule, is completed and will be ready for pre-release showings during the month. Kinograms, with the regular two issues per week, and Lyman H. Howe's Hodge Podge releases will continue right through the summer without interruption.

The Educational Home Office plans many new exploitation ideas for Greater Movie season use. One of the most far-reaching tie-ups completed recently is that between *Film Fun* magazine and Christie Studios—a contest to select a leading lady for Billy Dooley in his Educational-Billy Dooley series of comedies.

## Bruce Resumes His Scenic Novelty Films

Robert C. Bruce has resumed work on his novelty and scenic films, which are released through Educational. He is back in Portland, Ore., his chief photographic base. The first of his 1926-27 series will be ready soon. A new member has been added to his staff, none other than "Static," a wire-haired fox terrier, raised by the Christie Bros., whom he acquired in Los Angeles. "Static" will be seen in the Bruce Scenic Novelties with "Fade Out," a Scottish terrier.

## Another of the "Chronicles of America" Series

The Yale University Press, after an idleness of nearly two years, will once again start production on another of "The Chronicles of America" series. Plans call for eighteen three-reelers and one two-reeler. Fifteen three-reelers have been released. As in the past Pathe will distribute the series.

# Opinions on Current Productions

## "Till We Eat Again"
### (Educational—Two Reels)
*(Reviewed by Raymond Ganly)*

A CERTAIN amount of merriment and nonsense pervades this Bobby Vernon vehicle, but on the whole the bright spots are all too few and far between. The tale concerns the plight of two very hungry ones, who have not the means wherewith to satisfy their insistent and ravenous keenness of appetite. Here is a theme that is easily understandable and so at the start the principals obtain the onlooker's sympathy. The boarding house where our hero resides is managed by a hardhearted lady. The banquet incident where Bobby, determined to get some of the food, drops a contrivance from his room above and succeeds in drawing soup and a chicken up towards him but cannot get it through the hole because it is too small, stands out like a prize tabby over a motley assortment of alley cats. In the end, however, all things have a harmonious finale. Bobby lands a job by falling from a roof onto a pile of mattresses, thus winning the grateful consideration of the mattress merchant who is enabled to put over a big sale. And, most important of all, Bobby and his partner are able to satisfy their long quest for food.

THE CAST

Bobby Vernon, Frances Lee and Rose Goring.

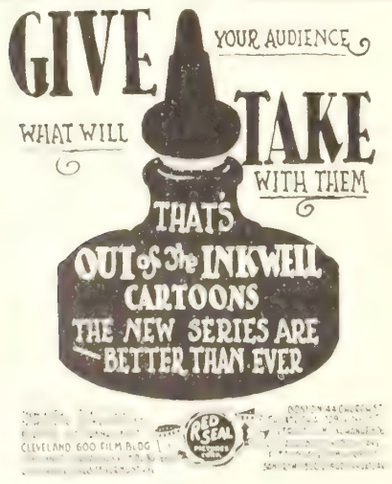
*Summary*—Of the ordinary sort. One or two gags stand out. The titles contribute to its mediocrity.

## "Songs of Italy"
### (Pathe—One Reel)

PEGGY SHAW is featured in this latest release of the "Famous Melody Series," produced by James A. Fitzpatrick. The theme of the story embodies the following well-known songs of Italy: "O Sole Mio," "Santa Lucia," "Ciribiribi," "O Marie" and "Finiculi Finicula." The love story written around these songs tells of a poor boy's love for a girl whose father has promised her to a wealthy man. This dandy, while serenading the object of his affections, does not see her steal away to join her sweetheart so enraptured is he with his own voice. When he finishes his song he sees the girl's sister there and immediately proposes to her, leaving the two sweethearts to each other. This subject should be of interest to most any house.—JOSEPH SHEA.

## Pathe Review No. 28
### (Pathe One Reel)

THIS review contains three interesting subjects. The first, titled "A Hamlet in Hungary," shows scenes of a village in Croatia in Pathecolor. Pastoral scenes of Hungarian life are pictured against beautiful scenic background. "A Leaf from Life" is also in this reel. This shows some of the daily duties of a nurse as told by her diary. The concluding footage is devoted to "The Lost Empire of Africa" in which further discoveries of the Count de Prorok's expedition to ancient Carthage are shown.—JOSEPH SHEA.




## "When Sally's Irish Rose"
### (F. B. O. Two Reels)

THE latest of the Fighting Hearts series is the tenth episode of the adventures of Sally Tracy, newspaper publisher, and her young editor. Most of the action in this story is supplied by the football game between teams captained by the young editor and the son of the bank president. Before the game Harry had agreed not to publish a story about a shortage at the bank because of the serious illness of the cashier's wife. Sally notices a $1,000 check from the professional football promoter and believes that her editor had accepted a bribe. She fires him and it is not until the football game is half over that she learns the truth about the check. Harry is heartened and plays furiously. His tactics saves the day; defeat the banker's team and restore him to favor in Sally's eyes. All the comedy moments in this picture are furnished by the football game which has many amusing "gags."

THE CAST

Alberta Vaughn, Larry Kent, Grant Withers, Kit Guard, Albert Cooke, William Tucker, Stanton Heck. Author, Sam Hellman. Director, Ralph Ceder.

*Summary*—Fairly entertaining comedy suited for all houses.

## "A Thrilling Romance"
### (Universal-Stern Bros.—Two Reels)
*(Reviewed by Edw. G. Johnston)*

WANDA WILEY is featured in this Stern Bros. two-reeler and this comedienne goes through her usual amount of slapstick effort. Jess Robbins is credited with the direction and he's made a pretty good job of it. The average comedy fan will probably be contented with this fare.

As a struggling young authoress, Wanda is pounding away on a typewriter in her attempt to finally round out a tale which will be acceptable to some publisher. The postman arrives with a bundle of returned manuscripts with the result that Wanda is rather overcome. At this point the fade occurs and the story falls in line with Wanda's adventures among diamond crooks, a taxi-chauffeur with whom she falls in love and the opportune arrival of a stray roll of bills to assuage an empty stomach. The scene then returns to her room in the boarding house where she is still pounding the typewriter—finishing the account of her thrilling adventures.

*Summary*—This will get by with the average comedy fan.

## "The Little Warrior"
### (Universal-Mustang—Two Reels)
*(Reviewed by Edw. G. Johnston)*

ONCE again we have Josie Sedgwick doing her synthetic version of a hard-boiled, two-fisted she-gunman hero of the wild and woolly West; once again, by dint of her indomitable courage, equine feats and prowess with guns, bows and arrows and what-nots, she comes to the aid of the oppressed, breaks up a perfectly healthy feud—thereby winning over a crusty old uncle and a future husband from the opposing clan.

This may please the kids who while away their time attending summer matinees—though even children are known to possess considerable intelligence on the subject of pictures—but there may be some who will get a kick out of this impossible two thousand feet or so of film which shows Miss Sedgwick dispersing a crowd of burly ruffians, who, alarmed by Roberta's Indian disguise, flee in terror and leave the situation in her control. An admiring leader of the opposition is finally coaxed by Roberta to restore peace between the feudists.

*Summary*—Good for children's matinees—and that's all.

## "Who's Next?"
### (Universal-Bluebird—One Reel)
*(Reviewed by Edw. G. Johnston)*

NEELY EDWARDS is seen wielding a razor and administering other fancy treatments of the tonsorial art in this single reeler directed by Dick Smith.

The story is of the flash-back variety—and is handled in a fairly clever manner; the ending being one which will catch the average customer napping. A prosperous-looking, bullnecked individual enters Neely's shop for a shave and is recognized by the barber as a past acquaintance whom fate had rudely thrust into Neely's peaceful life. The barber, using his razor in a most persuasive manner, unfolds the story in which his customer played one of the leading roles, and when finished dramatically introduces his wife and children, the former also figuring heavily in Neely's fateful career.

Although considerable slapstick is indulged in, there's good entertainment value here for the average comedy fan.—EDW. G. JOHNSTON.



Comic episodes from the Universal offering, "Movie Madness"

# Lew Tyler's Wives

*Routine Modern Drama of Marriage and Divorce*

**(Reviewed by Thomas C. Kennedy)**

WALLACE IRWIN'S novel reaches the screen in the form of a stagey drama about marriage and divorce. Tyler is painted as an unmitigated bounder. His unpardonable neglect of Jessie is shown in a painfully heavy-handed manner in the episodes where he fails to come home for the birthday party arranged by the loyal wife, his absence from home to keep a rendezvous with a "vamp" on the night his baby dies, and again on the day of the funeral. Tyler's break with Virginia gives the spectator no impression of a tragic occurrence. He is not the victim of a conflict between sentiment and ideals, but just a man who terminates an engagement as the result of a decision in which the head and heart concur.

Frank Mayo is not able to make convincing this central character. Ruth Clifford, the sole beneficiary of some opportunities to inject drama into her performance, rings true and realizes some powerful moments in the scenes following the death of her baby. In the entire picture this reviewer saw only one outdoor "shot,"

*The Cast: Frank Mayo, Ruth Clifford, Hedda Hopper, Helen Lee Worthing, Lew Brice, Robert T. Haines, Warren Cook. Adapted from the novel by Wallace Irwin. Director, Harley Knoles.*

**THEME:** Modern drama of marriage and divorce. Central character, in love with one woman, marries another, and makes a failure of the union.

**PRODUCTION HIGHLIGHTS.** The sequence in which Jessie's baby dies, the pathos of this character when she is the victim of Tyler's indifference and neglect.

**EXPLOITATION ANGLES:** Center campaign around novel from which play is adapted, with liberal use of catchlines based on "loveless marriage" and its consequences.

**DRAWING POWER:** Definitely cut to the pattern of conventional "domestic" drama, it is program fare with the advantage of being an adaptation of a well-known novel.

*Produced and distributed by Preferred Pictures. Length, 6757 feet. Released June, 1926.*



*Scenes from the William Fox production, "Fig Leaves"*



*Scenes from the Paramount screen version of "Mantrap," the novel by Sinclair Lewis*

# Under Western Skies

*Satisfactory Western Here*

**(Reviewed by Laurence Reid)**

THERE is nothing to make much of a fuss over here—and yet, on the other hand, its values aren't entirely negligible. This western builds on the premise of the indulgent parent and his indolent son—with the latter showing that he has the necessary "stuff" in him when he responds to romance and adventure. It is in getting his action established in the West that the director falters.

The hero's father is a capitalist who controls the grain situation. The heroine's father is an Oregon wheat farmer who had come to New York to secure a loan. Thus to the plot. The rich man would corner the market—and his son, using another identity, is determined to queer his pretty plan. So the principals travel westward ho—and what transpires leads to the ultimate triumph of the dirt farmer and the romancers. The best point of the picture is the rodeo show at Pendleton. It introduces some new features—as well as some old ones.

*The Cast: Norman Kerry, Anne Cornwall, Ward Crane, George Fawcett, Kathleen Key, Eddie Gribbon, Harry Todd, Charles K. French, William Steele, Frank Lanning. Director, Edward Sedgwick.*

**THEME.** Western melodama presenting a rich New Yorker's son who turns the tables on him when the parent would corner the wheat market. The youth has fallen in love with Oregon farmer's daughter.

**PRODUCTION HIGHLIGHTS.** The scene when heroine meets hero. The acting by George Fawcett and Charles K. French. The rodeo show. The incident leading up to it. The locations and atmosphere.

**EXPLOITATION ANGLES.** Feature the Pendleton round-up as high spot of picture. This is an annual affair—and has become a famous rodeo show. If cast is known in your community feature the principal players.

**DRAWING POWER.** O. K. for houses featuring westerns and daily change of program.

*Produced and distributed by Universal. Length, 6,352 feet. Released July, 1926.*

# Fig Leaves

*First of New Season's Box-Office Attractions*

(Reviewed by Joseph Shea)

ALL of the necessary elements for a sure-fire box-office attraction are to be found in this newest of the Fox productions for next season. Although its greatest appeal will be for women, the humorous treatment of the story, many original comedy titles and the seventy-five girls, who are extraordinarily beautiful, will hold the interest of all the male fans. Much of the important sequence of the story is done in technicolor and is about the most beautiful ever to be shown in any photoplay. Olive Borden, playing opposite George O'Brien, scores a personal triumph and she is one hundred per cent attractive whether wearing leopard skins and fig leaves, or clad in an ermine wrap.

The story opens with a prologue in the Garden of Eden, and, while Adam delves the serpent makes Eve discontented with her lot by reminding her that she "has nothing to wear." Then comes the parallel story in the modest home of a plumber whose modern young wife, like her famous prototype, has the age-old cry of women, "I have nothing to wear."

*The Cast: George O'Brien, Olive Borden, Phyllis Haver, Andre de Beranger, William Austin, Heinie Conklin. Author, Howard Hawks. Director, Howard Hawks.*

**THEME.** Comedy-drama. Modern Eve, wife of struggling plumber, revolts against love without luxury. But, like her ancestor in the Garden of Eden, her troubles are caused by a serpent in the home—in the modern version it is a woman friend. After the serpent is driven out Eve is reunited with her Adam.

**PRODUCTION HIGHLIGHTS.** Scenes in Garden of Eden. Prehistoric monsters. Fashion pageant done in technicolor. Seventy-five beautiful manniquins.

**EXPLOITATION ANGLES.** Fashion display has powerful feminine appeal. Play up the technicolor scenes. Tie-up with stores for a fashion parade. Feature the title in all lobby displays as it has exploitation value.

**DRAWING POWER.** Should be suited for first-class houses anywhere and any time.

*Produced and Released by Fox.*
*Length, 6,498 feet. Released June, 1926.*



*Highlights from the Famous Attraction offering, "Lew Tyler's Wives"*



*A quartet of stills from the Universal Western, "Under Western Skies"*

# Mantrap

*Capital Comedy With Excellent Human Touches*

(Reviewed by Laurence Reid)

NOT having read the original by Sinclair Lewis, we can't say how faithful is the adaptation, but served up on the screen it spells a most enjoyable hour—with its play of comedy and homespun touches. If the book is half as enjoyable as the picture it certainly makes pleasant reading. The film contains a great deal of spirit—and it surely caters to a grown-up intelligence. It offers about the best piece of direction ever credited to Victor Fleming.

Imagine the situation of a backwoodsman being married to a flapper and you can appreciate its humorous possibilities—especially with Ernest Torrence playing the man of the woods. The action travels at a good rate of speed and the story never gets out of line. One might easily call it a burlesque on the great open spaces and not go far wrong. The backwoodsman goes up to the city and comes back with a manicurist—and the high spots of the humor is her reaction to the primitive settings.

*The Cast: Ernest Torrence, Clara Bow, Percy Marmont, Eugene Pallette, Tom Kennedy, Josephine Crowell, William Orlamond, Charles Stevens, Miss DuPont, Charles Bird. Director, Victor Fleming.*

**THEME.** Comedy-drama with a backwoods setting—revolving around primitive trapper who wins a city manicurist and loses her—only to have her return to him when she becomes "fed up" with city slickers.

**PRODUCTION HIGHLIGHTS.** The effervescent acting by Clara Bow. Ernest Torrence's capital bits of humor. The scene when he meets heroine. The moments at the trading post. Scene when the men talk it over.

**EXPLOITATION ANGLES.** Play up author and his books, tying up with book dealers. Emphasize it is off the beaten path and as something of a burlesque on western story. Play up Torrence, Marmont and Miss Bow.

**DRAWING POWER.** Good enough for any type of house. Should appeal most everywhere.

*Produced and distributed by Famous Players.*
*Length, six reels. Released July, 1926*

# The Speeding Venus

*Fair Picture of An Auto Hike*

**(Reviewed by Laurence Reid)**

HERE is the type of story which added histrionic stature and popularity to the late Wally Reid. The idea is almost identical in theme and execution to some of his memorable pieces. In place of the dashing youth who races with the Limited across the prairies and mountains so as to outwit the villain, the central figure is a spirited girl.

After introducing the whys and wherefores of the plot and establishing the characters, it swings into its action—and though it hasn't much variety in the shape of incident and situations, it suffices to hold the attention.

The scenes become somewhat monotonous, but at the same time they carry their share of suspense. Priscilla Dean has the stellar role—and it's right up her street. She surely gets away with it in fine style. Robert Frazer plays the honorable youth in straight romantic fashion.

*The Cast: Priscilla Dean, Robert Frazer, Dale Fuller, Johnny Fox, Rap Ripley, Charles Sellon. Director, Robert Thornby.*

**THEME.** Romantic drama of girl who outwits shady promoter in his attempt to cash in on rich prize.

**PRODUCTION HIGHLIGHTS.** The scene in shack when girl knocks opponents out. The romantic moments. The auto race with the train. The incident along route when car gets stuck in mud. The finish when car is propelled through show window. The breezy performance of star—and the character sketch by Charles Sellon.

**EXPLOITATION ANGLES.** Affords excellent chance to tie up with auto manufacturers and dealers. Also affords the opportunity to link film with auto show. Play up the star and how she breaks the speed limit. Feature the race.

**DRAWING POWER.** Should interest filmgoers in every house in which it is shown. Suitable for average trade everywhere.

*Produced by Metropolitan. Distributed by Producers Distributing Corp.*
*Length, six reels. Released July, 1926.*



*A quintet of stills from the Fox Films picturization of Peter B. Kyne's story, "More Pay Less Work"*



*Action sequence from the F. B. O. production, "The Two Gun Man"*

# The Lone Wolf Returns

*Entertaining Crook Picture—Well Done in Every Way*

**(Reviewed by Laurence Reid)**

YES indeed, the Lone Wolf has returned—returned with all his dash and careless abandon. Louis Joseph Vance's modern Raffles keeps one fascinated with his exploits—his manner of lifting jewels, outwitting the police—and finding adventure and romance to boot.

Ralph Ince has handled the story very well. The characterization is excellently developed and there is a reason for everything. The plot gets under way early and retains its values throughout—particularly in the way the suspense keeps pace with the action and incident. What we liked about it is the logical redemption of the polished crook. No bid is made for pathos. The gay robber is not concerned with moralities. He merely falls in love and decides to go straight—and in going straight the director releases the plot complications. You see there is another crook who is not so scrupulously honest and if he can frame the Wolf so that the police may capture him and have his sweetheart lose her trust in him he knows suspicion won't be directed against himself.

All of these points are incorporated and they spell a picture which carries unflagging interest and increasing suspense throughout its action.

*The Cast: Bert Lytell, Billie Dove, Gwen Lee, Gustav von Seyffertitz, Alphonz Ethier, Freeman Wood. Director, Ralph Ince.*

**THEME.** Crook melodrama built around redemption of robber when he falls in love with girl who trusts him.

**PRODUCTION HIGHLIGHTS.** The settings. The lighting. The manner in which hero makes his various getaways. The battle of wits between detective and crook.

**EXPLOITATION ANGLES.** Play up author who has created wide reading of his celebrated crook. Mention that it is a fascinating, exciting film and play up the cast, showing stills of Billie Dove.

**DRAWING POWER.** Good enough for first runs. Should appeal everywhere.

*Produced and distributed by Columbia*
*Length, six reels. Released July, 1926*

# More Pay Less Work

*Cappy Ricks Returns to Screen in Fine Comedy-Drama*

**(Reviewed by Joseph Shea)**

MILLIONS of readers of Peter B. Kyne's adventures of Cappy Ricks should be delighted with this original story about this celebrated character. This is as bright and snappy a comedy-drama as one could wish to see. In this new business romance the daughter of Cappy Ricks falls in love with the son of his hated rival, the owner of the Banner navigation ships. Most of the action takes place in San Francisco harbor. The picture has good continuity and excellent photography. It is well cast with Charles Rogers, a recent graduate of the Paramount School, and Mary Brian giving an excellent performance as the young lovers.

Business difficulties for both parents increase when the son and daughter start to work for their respective parents. Cappy Ricks forbids his daughter to see the son of his rival and many comedy situations are developed by their efforts to conduct a romance and business dealings at the same time. Willie steals one of the best customers of the Ricks' line, kidnaps the girl and one of Cappy's tugs to go to the rescue of a steamer broken down near the Golden Gate. The steamer makes port on schedule time for the delivery of the cargo and Willie explains his mad dash down the harbor. Betty agrees to accept him, and the two parents decide they will have to become partners and cease their business war.

*The Cast: Albert Gran, Mary Brian, E. J. Ratcliffe, Charles Rogers, Otto Hoffman, Charles Conklin. Author, Peter B. Kyne. Director, Albert Ray.*

**THEME.** Comedy-drama. Hated rivals in shipping business are forced to a merger when the son of one and the daughter of the other fall in love.

**PRODUCTION HIGHLIGHTS.** Excellent performance of principals, unique character of Cappy Ricks and action scenes on shipboard.

**EXPLOITATION ANGLES.** Play up author's name and fame of his celebrated character. Title has good chance for variety of tie-ups.

**DRAWING POWER.** Will be enjoyed by most fans whether they are admirers of Cappy Ricks and Peter B. Kyne or not.

*Produced and Distributed by Fox.*
*Length, 6,027 feet. Released July 4, 1926.*



*Highlights both tense and thrilling from the Columbia picture "The Lone Wolf Returns"*



*Camera shots from "The Speeding Venus," the Producers Distributing Corporation release*

# The Two-Gun Man

*High Class Western Here*

**(Reviewed by Laurence Reid)**

FRED THOMSON has his work cut out for him here—and yet he takes it so easily that it all seems like so much child's play. He appears in a Bill Hart role, a two-gun toter. He has been away to war and the minute he spies his horse as a couple of the boys motor him from the station he jumps in the saddle—and the action starts a-popping. The yarn is nothing else but the ancient conflict between cattle rustlers and the hero—whose aged father is at their mercy. The cattle thieves have brought the old man to a penniless state, but when they try to evict him, the son wraps a shawl over his head and sends the culprits spinning from his wheel-chair.

The picture is crammed with incident typical of this scene. The romance is more or less lugged in by the heels, but it serves as a restful interlude for the more exciting episodes. Thomson rides like the wind on his intelligent horse, Silver King—and the photographer has not neglected the pictorial values in silhouetting the steed against various compelling shots of land and sky.

*The Cast: Fred Thomson, Spottiswood Aiken, Sheldon Lewis, Frank Hagney, Ivar McFadden, Olive Hasbrouck, William Courtwright, Billy Butts, Arthur Millet, Willie Fung. Director, David Kirkland.*

**THEME.** Western melodrama of Mexican border with returned soldier posing as rustler to capture bandits—which he does to the tune of his two guns.

**PRODUCTION HIGHLIGHTS.** The settings and photography. The riding of the star. The work of Silver King. The surprise of the bandits.

**EXPLOITATION ANGLES.** Bill as Thomson's best bet. Play up his horsemanship and the appeal of Silver King. Use plenty of stills. Cash in on the title.

**DRAWING POWER.** Wherever westerns are popular this will go like a house afire. Has appeal for all action lovers. Suitable for all houses.

*Produced and distributed by F. B. O.*
*Length, six reels. Released July, 1926*

# Men of the Night

*Well Directed Crook Melodrama*

(Reviewed by Joseph Shea)

THIS is a well-cast and well-directed crook melodrama with a good deal of dramatic suspense. The character of the aged woman whose mother love redeems the young crook is not unknown to the screen but the treatment of this story stamps this as an unusual characterization. It should be a good attraction for the average and smaller theatres. Gareth Hughes has the role of the youthful crook who is dominated by a crooked art dealer. The pair adopt an elderly woman they find in the park and thus give an air of respectability to their antique ship. When the aged woman realizes the business of her benefactors she determines to save the boy from himself. She follows the pair to the home of Lady Broderick and is caught by the police as she is returning the stolen gems. During a long third degree the boy returns and confesses his part in the robbery. The District Attorney lets him go and has the art dealer arrested. It develops that the old woman is Lady Broderick's long-lost sister and then she invites the boy and his sweetheart to spend their honeymoon at the family estate in England.

*The Cast: Herbert Rawlinson, Gareth Hughes, Wanda Hawley, Lucy Beaumont, Jay Hunt, Mathilde Brundage. Author, Florence Wagner. Director, Al. Rogell.*

**THEME.** Crook melodrama. Adopted mother saves youthful crook from life of crime and causes arrest of master thief. She united the boy and his sweetheart after learning she is sister of robbery victim.

**PRODUCTION HIGHLIGHTS.** Tense action in night scenes of chases between police and crooks. Excellent photography throughout.

**EXPLOITATION ANGLES.** Play up title in teaser campaigns. Publicity could be secured by organization of night workers called "Men of the Night." Various window tie-ups are suggested by this title.

**DRAWING POWER.** Average melodrama suited for majority of smaller houses.

*Produced by Sterling Prod. Distributed by Sterling Pict. Dist. Corp. Length, 5,700 feet. Released ——.*



*Highlights from the First National release, "Men of Steel"*



*Humorous sequences from the Paramount production, "It's the Old Army Game"*

# The Better Man

*Romance Mixed With Acrobatic Stunts*

(Reviewed by Joseph Shea)

RICHARD TALMADGE has exceptional opportunity to display his acrobatic stunt ability in this story of the English Lord and the American heiress. And it is these acrobatic stunts that constitute about the only variation in the time-worn story of the titled Englishman and the American girl. The introduction and setting of these stunts makes them very mechanical although they are difficult and should win the admiration of all the Talmadge fans.

Lord Wainwright falls in love with an American girl after a chance meeting and then asks her wards for the butler's position. In this capacity he travels with the family and learns that the father is trying to get possession of his own land in California as he thinks the real Lord Wainwright to be dead. When he announces his real identity and asks for the girl's hand in marriage her wards call for the guards from an insane asylum. After much chasing about in this improbable romance, Wainwright eludes the guards and the English Consul identifies him as the real lord.

*The Cast: Richard Talmadge, Ena Gregory, John Steppling, Margaret Campbell, Herbert Prior, Charles Hill Mailes, Percy Williams. Authors, Clifford Howard and Burke Jenkins. Director, Scott Dunlap.*

**THEME.** Comedy-drama. English lord comes to America as butler in employ of wards of American girl whom he loves. When he declares his identity he is said to be insane but finally wins the girl and establishes his identity.

**PRODUCTION HIGHLIGHTS.** Difficult acrobatic stunts of star both on shipboard and at country estate. Performance of principals.

**EXPLOITATION ANGLES.** This title could be used in a number of ways for good exploitation purposes. Tie-up with various stores selling men's apparel.

**DRAWING POWER.** Should be enjoyed by all Talmadge fans and probably will be liked by the average patron.

*Produced and distributed by F. B. O. Length, 4,703 feet. Released June, 1926*

# It's the Old Army Game

*W. C. Fields Stars in Fairly Amusing Comedy*

**(Reviewed by Laurence Reid)**

HERE is W. C. Fields' first stellar comedy, and the best that can be said for it is that it's fairly amusing. It comprises a series of slapstick gags and situations, many of which have adorned a few Follies productions when the star was identified with them. The trouble here is the lack of anything substantial in the shape of a plot—which placed quite a burden upon the scenario writer and director to dress it up for laughs.

Fields, as mentioned above, borrows from his stage skits—and those who didn't see him in the Follies are certain to find plenty of amusement. He knows how to time his scenes—and he also knows how to get the acme of burlesque out of his comedy gags. The title hasn't much to do with the story aside from its tie-up with the characterization, but it means—"when you have a sucker in your power be sure to take him across."

A neat enough job has been done in sprinkling the plot with the skits employed by Fields. The titles are breezy.

*The Cast: W. C. Fields, Louise Brooks, Blanche Ring, William Gaxton, Mary Fox, Mickey Bennett, Josephine Dunn, Jack Luden, George Currie. Director, Edward Sutherland.*

**THEME.** Comedy of drug-store proprietor who gets into all kinds of jams while trying to mind his own business.

**PRODUCTION HIGHLIGHTS.** Fields' comedy. The scenes when he tries to sleep. The episodes in the drug-store. The flivver slapstick. The picnic. The subtitles. The support by a competent cast. The atmosphere.

**EXPLOITATION ANGLES.** The title has a punch about it that could stand a teaser campaign. Also play up Fields appearing in his first stellar role. Play up that he was the principal comedian of the Ziegfeld Follies for several years. Make mention of Louise Brooks. Might ballyhoo with trick flivver, such as is used by Fields.

**DRAWING POWER.** It all rests with how popular Fields is in your community. Should appeal to average audiences everywhere. O. K. for first runs and other types of houses.

*Produced and distributed by Famous Players. Length, six reels. Released July, 1926.*



*Action and comedy stills from the F.B.O. release, "The Better Man," starring Richard Talmadge*



*Dramatic episodes from "Men of the Night," a Sterling Picture*

# Men of Steel

*A Fine Picture Any Way You Look at It*

**(Reviewed by Laurence Reid)**

AGAINST a background of steel mills—with molten metal serving as the moving spirit, there is revealed an impressive picture that carries sound logic in it. In reality it is a character study—a broad symbol being used which presents the inarticulate, but forceful steel worker going through the crucible of a refining process as it concerns his soul.

The picture has a tremendous fascination—and builds a compact narrative—which, told in terms of vivid drama, emphasizes the background with its giant cranes, furnaces, flaming ore and mighty shovels. It serves in giving Milton Sills his strongest role—one even stronger than that he had in "The Sea Hawk."

True the story becomes involved, though it is always easy to follow—so clearly and definitely drawn are the characters and incident. There is titanic drama in several of its scenes—not only in the picturesque conquest of the molten metal, but in the fires which burn in the hearts of men. It offers life in the raw—life which gives much and takes little. It is only when Sills becomes immaculate that it misses its realities. His metamorphosis is too complete. Yet he gives a virile, rugged performance.

*The Cast: Milton Sills, Doris Kenyon, George Fawcett, Frank Currier, Victor McLaglen, May Allison, John Kolb, Henry West, Taylor Graves. Director, George Archainbaud.*

**THEME.** Drama revolving around a character study of a steel worker who has ambitions to become a great power in the community.

**PRODUCTION HIGHLIGHTS.** The background of steel, the mills, the ore, the flaming metal, the giant cranes, etc. The battle of the cranes. The explosion and wrecking of the plant. The suggestion of the futility of mere humans against the titanic forces which control them. The fine acting.

**EXPLOITATION ANGLES.** Go the limit and feature this as a super picture. Tell that it vividly brings forth the drama that is acted every day in a steel mill. Play up Sills and the rest of the cast.

**DRAWING POWER.** For first run houses and all types.

*Produced and distributed by First National. Length, ten reels. Released July, 1926*

# THE CHECK-UP

## *Weekly Edition of Exhibitors' Box Office Reports*

Productions listed are new pictures on which reports were not available previously.

KEY—The first column following the name of the feature represents the number of managers that have reported the picture as "Poor." The second column gives the number who considered it "Fair"; the third the number who considered it "Good"; and the fourth column, those who considered it 'Big."

The fifth column is a percentage giving the average rating on that feature, obtained by the following method: A report of "Poor" is rated at 20%; one of "Fair," 40%; "Good," 70%; and "Big," 100%. The percentage rating of all of these reports on one picture are then added together and divided by the number of reports, giving the average percentage—a figure which represents the consensus of opinion on that picture. In this way exceptional cases, reports which might be taken alone, and such individual differences of opinion are averaged up.

For ratings on current and older releases see MOTION PICTURE NEWS—first issue of each month.

| Title of Picture | Reporting Poor | Reporting Fair | Reporting Good | Reporting Big | % Value | Length |
|---|---|---|---|---|---|---|
| **FAMOUS PLAYERS** | | | | | | |
| Blind Goddess, The | — | 1 | 7 | 1 | 70 | 7,249 Ft. |
| Crown of Lies, The | — | 4 | 5 | — | 57 | 5,020 Ft. |
| Desert Gold | — | 3 | 10 | 1 | 66 | 6,900 Ft. |
| It's the Old Army Game | 1 | 2 | 3 | — | 52 | 6 Reels |
| Lucky Lady, The | — | 3 | 3 | — | 55 | 5,942 Ft. |
| Palm Beach Girl, The | — | 1 | 4 | — | 70 | 6,918 Ft. |
| Rainmaker, The | — | 1 | 5 | — | 65 | 6,055 Ft. |
| Runaway, The | — | 4 | 4 | — | 55 | 6,271 Ft. |
| That's My Baby | — | 2 | 9 | 1 | 68 | 6,805 Ft. |
| Wet Paint | 2 | — | 7 | — | 59 | 5,109 Ft. |
| **FILM BOOKING OFFICES** | | | | | | |
| Born to Battle | — | — | 10 | — | 70 | 5,100 Ft. |
| Hands Across the Border | — | — | 5 | — | 70 | 5,267 Ft. |
| **FIRST NATIONAL** | | | | | | |
| Kiki | — | 3 | 6 | 3 | 70 | 8,299 Ft. |
| Mademoiselle Modiste | — | 1 | 14 | 1 | 73 | 6,230 Ft. |
| Old Loves and New | — | 2 | 3 | — | 58 | 7,432 Ft. |
| Sweet Daddies | — | — | 5 | — | 70 | 6,562 Ft. |
| Wilderness Woman, The | — | 1 | 4 | 1 | 70 | 7,533 Ft. |
| **FOX** | | | | | | |
| Fighting Buckaroo, The | — | 3 | 4 | — | 57 | 5,096 Ft |
| Rustling for Cupid | — | — | 5 | — | 70 | 4,835 Ft. |
| Sandy | — | 6 | 10 | 1 | 61 | 7,850 Ft. |
| Tony Runs Wild | — | 1 | 4 | 1 | 70 | 5,477 Ft. |
| **METRO-GOLDWYN-MAYER** | | | | | | |
| Brown of Harvard | — | — | 8 | 7 | 84 | 7,600 Ft. |
| Exquisite Sinner, The | — | 6 | 5 | — | 54 | 5,844 Ft. |
| Lovey Mary | | 1 | 4 | | 64 | 6 Reels |
| Mike | | 6 | 21 | 6 | 70 | 6,755 Ft. |
| Monte Carlo | 1 | 5 | 6 | — | 53 | 6,512 Ft. |
| Paris | 1 | 1 | 4 | — | 57 | 6 Reels |
| **PROD. DIST. CORP.** | | | | | | |
| Paris at Midnight | — | — | 5 | 1 | 75 | 6,995 Ft. |
| Red Dice | — | — | 8 | | 70 | 6 Reels |
| Volga Boatman, The | — | — | 3 | 4 | 89 | 10,050 Ft. |
| **UNIVERSAL** | | | | | | |
| Chip of the Flying U | — | 1 | 6 | 1 | 70 | 6,596 Ft. |
| Skinner's Dress Suit | — | 6 | 7 | 1 | 59 | 7,025 Ft. |
| Still Alarm, The | — | 3 | 8 | 2 | 68 | 7,406 Ft. |
| **WARNER BROS.** | | | | | | |
| Hell Bent Fer Heaven | — | 1 | 5 | — | 65 | 6,578 Ft. |
| Oh! What A Nurse | 1 | 2 | 6 | 2 | 65 | 6,978 Ft. |
| Why Girls Go Back Home | — | — | 5 | — | 70 | 5,262 Ft. |

**FILL IN THIS BLANK AND MAIL TO—**

*Motion Picture News, Inc.,*
*729 7th Ave., New York City*

*Date,*.....

*In accordance with your request we are reporting herewith the results from a box office angle, with the following pictures, same to be used in compilation of your "The Check Up." It is expressly understood that under no circumstances will you publish same over my signature.*

| TITLE OF PICTURE | DISTRIBUTED BY | WEATHER CONDITION | REPORT Big, Good, Fair, Poor |
|---|---|---|---|
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |

Class of patronage..... Theatre.....

Population of Town..... City..... State.....

# Regional News from Correspondents

## Cleveland

EXHIBITORS in his part of the country are letting their picture shows run on their own momentum while they seek outdoor recreation. Ray Wallace, manager of the Ohio Theatre, Alliance, was in town last week and booked enough pictures to hold him over August, while he takes a four weeks' vacation.

August Ilg, of the Ohio Theatre, Lorain, has filled the gas tank of his buggy and has started out for Washington, Atlantic City, and the Sesquicentennial at Philadelphia.

Messrs. McGovern and Powell, of the Majestic in Findlay, left this week for a month's vacation, but didn't leave any forwarding address. The scarcity of exhibitors around the Film Exchange Building these days indicates that many more are out of town.

Fred Harrington came up from Pittsburgh to attend Sam Bullock's funeral last Wednesday. Bullock and Harrington were friends of long standing.

The Broadway Circuit Company, presided over by Dr. B. I. Brody has moved into larger quarters and is now located in 215 Film Exchange Building. The Broadway Circuit operates the Homestead, Detroit, Kinsman, New Broadway and Cedar-Lee Theatres, and has two new houses, each with a 1,500-seat capacity, now under construction.

## New York and New Jersey

SIX local theatres which figured in the recently reported Beck-Siegle deal have been taken back by their former owner, William Yost, according to information given out this week. The houses in question were leased by Mr. Yost to A. S. Beck, who it was said, sought a deal whereby the several properties were to be taken over by the Henry Siegle-Phillip-Jones interests. Mr. Yost is said to have cancelled all leases and is at present doing all booking for the theatres concerned.

Milt Kronacher, star Pathe salesman, recently took a much-needed vacation and while he was away some fast-working Pathe man over in the Boston branch slipped out and gathered enough points to oust Milton out of first position, which he has held for such a long time. Recuperated by Delaware Water Gap ozone, Kronacher is on the warpath to regain lost honors. He's in second place at present.

Another Pathe man to return from a rest is Floyd Vogt, of the New York and New Jersey branch. Vogt found his relaxation motoring along the Jersey coast.

Frank Lovejoy, also of Pathe, has chosen Massachusetts as a place to spend his vacation money. He's touring the state via automobile.

Phil Meyer, of Associated Exhibitors New York Exchange, is planning to establish his family at the Carteret, Asbury Park, during the summer months, while he will manage to make the trip over each week-end.

If anyone wishes to dispute Harry Needle's claim to being the youngest showman in the business, let him come forth. Harry, according to report, is but twenty years old and has already distinguished himself as manager of the Normandie Theatre, Brooklyn, N.Y.

As a result of past efficiency in theatre management and exploitation, Louis Gans has been made General Manager of the Joelson-Bronx Circuit in New York City.

E. W. Gould, Manager of the Morningside Theatre and Roof Garden, Eighth Avenue and 116th Street, New York City, left on Monday of this week for a vacation through Northern New York, Canada and Maine, where he will visit all points of interest. Mr. Gould has been manager of the Morningside Theatre for the past seven years. He will be away for about three weeks.

Leaders in the Motion Picture Baseball League consisting of Fox Film, Famous-Players, Universal and Metro-Goldwyn-Mayer, are setting a fast pace for the rest of the teams to follow.

The result of last Saturday's games are as follows: Metro-Goldwyn-Mayer, 7; Pathe, 0; Warner Bros., 7; Universal, 4.

Percentage standing in the League does not look any too good for First National and Pathe to show, unless they suddenly begin to display some form. Here they are:

| | W. | L. | P.C. |
|---|---|---|---|
| Fox Film | 3 | 0 | 1,000 |
| Famous-Players | 2 | 1 | .666 |
| Universal | 2 | 1 | .666 |
| Metro-Goldwyn | 4 | 2 | .666 |
| Warner Bros. | 2 | 3 | .400 |
| First National | 1 | 4 | .200 |
| Pathe | 0 | 3 | .000 |

According to recent reports, the month of August will see several new local theatres opening in time to be ready for the fall business.

Sam Baker's new Bellaire Theatre, Bellaire, L.I., will open during the first week in August; likewise, J. Joelson's Alhambra, in Brooklyn. Mr. Joelson has also taken a lease on a theatre at 173rd Street and Third Avenue, New York City. It is said to be a 3,000-seat house and only four blocks distant from the Belmont Theatre.

William and Harry Brandt, of Brooklyn, who have of late been expanding their theatre holdings, are expecting to open another house during August's second week; and Mike Glynn's new 2,000-seat Mineola Theatre on Long Island, will also open about that time.

Another theatre belonging to Sam Baker, at Floral Park, L.I., will also be thrown open to the public about the middle of August, while two important East Side premieres—The Apollo and Mecca theatres—will be conducted by Messrs. Steiner and Blinderman around or about Aug. 15. These two houses are located in the lower part of New York's East Side and are in close competition with the Mayer and Schneider Circuit.

Famous Players' new Morristown Theatre, a 2,000-seat house, is also scheduled for the early part of August; and Dave Piser's new theatre, near the Brooklyn Bridge, is due for its opening about August 1st.

Clarence Cohen's 600-seat house, located near the Battery, New York City, will be completed in the early fall of 1926.

According to a local newspaper report, William Birns has purchased the warehouse property of the *Pictorial Review at* Nos. 553 to 557 West Thirty-third Street, adjoining the northeast corner of Eleventh Avenue, where he will erect a motion picture theatre on the ground floor and use the upper part of the building for the storage of theatrical properties.

As usual, Joe Hornstein, of Howell's Cine Equipment Company, has been busy with equipment installations. Some of the houses recently equipped are as follows: Famous Players' houses at Tampa, Fla., and Morristown; Sam Baker's IForal Park, Floral Park, L.I.; Brandt's new Brooklyn Theatre; Steiner and Blinderman's Mecca and Apollo on the East Side; Joelson's Starr, Knickerbocker Avenue, Brooklyn, and Dave Piser's new house, also in Brooklyn.

## South East

DIVISION sales managers, W. F. Rogers, of New York, and George A. Hickey, district sales manager from Washington, D.C., are spending several days in the Metro-Goldwyn office here.

H. F. Kincey, general manager of the Piedmont Theatres, Inc., who have taken over the National Amusement Company theatres in Greensboro, Durham and Fayetteville, spent a day in Charlotte the past week arranging contracts for these theatres.

Francis White, of the Capitol Theatre, Asheboro, N.C., has taken over the Playhouse Theatre, Randleman, N.C., and expects to open same early in July. Mr. White was a Charlotte visitor the past week.

Don Nichols, of the Paris and Savoy Theatres, Durham, N.C., was in Charlotte Tuesday of the past week.

Ken Finley, of the Opera House, Goldsboro, and his associate, W. A. Carter, of that city, have taken over the Palace Theatre, Colored, at Fayetteville. This house was formerly operated by E. R. Burns. They have changed the name of this theatre to the Opera House.

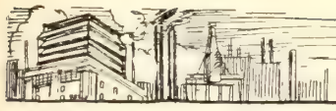
F. C. Hanks, owner of the Universal Theatre, Lenoir, N.C., has returned to his home from Southern Pines, where he spent a year for his health. During Mr. Hanks' stay in Southern Pines his son operated the theatre.

R. V. Anderson, sales manager of International News, spent a couple of days the past week in Charlotte in conference with E. F. Dardine, manager of the Universal Exchange, to arrange a sales campaign on International News.

S. Hyman, playdate representative of Universal, spent several days in the Charlotte office going over and checking up and promoting playdates.

J. S. Carscallen, 26 years old, wife of salesman Carscallen, of United Artists Film Corporation, died yesterday afternoon at St. Peter's Hospital. The body will be taken to Muncey, Ind., the deceased former home. Mr. Carscallen is a native of Canada, but has been a resident of Charlotte for several years.

William Conn, manager of F. B. O., was given a surprise birthday party at his home by Mrs. Conn the past week, at which time a bountiful dinner was served to the guests, and we understand Bill received numerous beautiful gifts.



# St. Louis



EXPERT safeblowers, early on July 6, used an acetylene torch to open the safe of the Midway Theatre, 525 North Grand Boulevard, St. Louis, and secured $500 in cash.

A door leading into the building was jimmied by the burglars and they then dragged in two drums of gas to provide fuel for their torches.

It was the first time in the history of St. Louis that gas torches were used to crack a safe, according to the police.

George Tiano, 26 years old, of Chicago, Ill., who, late in June, with a companion, held up the cashier of the Fort Armstrong Theatre, Rock Island, Ill., must serve from ten years to life for the crime. He pleaded guilty to the crime on July 1. His companion, James McGinnis, 25 years old, also of Chicago, has decided to stand trial. Tiano and McGinnis escaped with $200 after an encounter with an usher and the manager of the theatre.

A. C. Wilson, traveling auditor for Fox Films who spent several days in St. Louis, has gone to Chicago.

The Midway Theatre, Grand Boulevard, near Washington Avenue, St. Louis, Mo., is closing to make way for William Fox's new $5,000,000 picture palace, hotel and apartment building.

Other tenants on the site of the big new house are preparing to vacate their quarters at once.

General and sub-contractors will be asked to submit their bids on the new house in the very near future. Plans are being prepared by C. Howard Crane, Elmer George Krehler and B. A. Dore, associate architects of Detroit, Mich.

Jack O'Neil has resigned as city salesman for Universal. He has not announced his plans for the future, but has several offers.

Out-of-town exhibitors seen along the row during the week included: J. Evans, of the Missouri Theatre, Ste. Genevieve, Mo.; S. E. Pertle, Jerseyville, Ill.; Theodore Coleman, Mount Carmel, Ill.; H. L. Barnes, Ridgeway and Norris City, Ill., and Rube Finkelstein and Archie Josephine, owners of the Grand Theatre, Mexico, Mo.

The new Arcadia Theatre, Olney, Ill., opened its doors on Monday, July 12. Phil Heyde is the owner and manager.

Richard W. Hill and Clement Krepps, two young Chicago theatre managers, are being imported by Skouras Brothers to assist Cullen Espy in the management of the Ambassador Theatre, Seventh and Locust Streets, which opens its doors on August 21.

Hill has been assistant manager of the McVickers Theatre in Chicago, and prior to that was assistant manager of the Roosevelt.

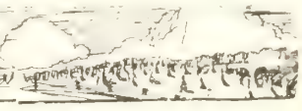
Krepps started as treasurer of the Uptown Theatre in Chicago and later was made assistant manager.

According to present plans a staff of sixty persons, exclusive of operators and stage hands, etc., will be required to handle the Ambassador, including a chief of service, assistant chief of service, thirty-five ushers, four doormen, three cashiers, one page boy and [illegible] ing force of fifteen.

W. V. Taylor, resident manager of the Orpheum Theatre in St. Louis, has departed for New Orleans to take over the management of the Orpheum Circuit house there. Taylor had been in charge of the local house two years. In New Orleans he fills the vacancy caused by the death of John Bertram, for many years manager of the Orpheum Theatre there.



# Minneapolis



TAPPEN, N.D., a town of 210 population, has the unenviable distinction of witnessing the first theatre "war" ever staged in a community of its size. The Dreamland and Union theatres are fighting for patronage.

Business men of Portage, Wis., are reported to have approached the Fischer-Paramount theatre chain with the request that a new theatre be located in their town.

The Englert Theatre at Iowa City, Iowa, which was destroyed by fire some time ago, is now under construction. It will cost $70,000 and will be completed in the near future.

Viggs Peterson, of Trasky, Minn., has sold the Joy Theatre at Lyle, Minn., to T. L. Johnson, who has been managing it for several months.

Salesmen have been a rare article around the Minneapolis exchange of Producers Distributing Corporation the past few days. Jack Raper is on a three weeks' tour of Northern Minnesota; Charles McCarthy is making a two weeks' trip through North Dakota, and W. L. (Ham) Hamilton is in Wisconsin territory for three weeks. J. E. O'Toole, branch manager of P. D. C., returned last week from visiting the key centers in North Dakota, but set out immediately again for another trip through South Dakota.

F. H. Knispel, district representative for P. D. C., with headquarters in Chicago, was in Minneapolis last week and visited the local exchange. From Minneapolis he went to Milwaukee and from there to St. Louis to attend the district representatives' convention.

Frank Buckley, proprietor of the Princess Theatre at Superior, Wis., was in Minneapolis last week and had a few stories to tell of his recent 4,000-mile auto trip through the East.

Exhibitors who dropped in at Minneapolis exchange last week included R. H. Byrom, of the New Dream Theatre at Redwood Falls, Minn., and Ed Buckley, of the Idle Hour Theatre at Olivia, Minn.

Miss Margaret Duffy, secretary of J. E. O'Toole, branch manager for P. D. C., has returned to the office following a two weeks' absence in which she was convalescing from an operation.

Fred Holzapfel, proprietor of the Broadawy Theatre, Minneapolis, has recovered from an operation which sent him to the hospital for three weeks.

Lesley Savage, inspector-booker for Pathe, dropped in at the Minneapolis exchange last week on an inspection tour.

Joseph Schindele has bought the Gem Theatre at Granite Falls, Minn., from William Ruud. He came into Minneapolis last week to confer with exchange managers.

Other exhibitors who paid a visit to Minneapolis exchanges were Jay Gould, of the Eagle Theatre, at Montevideo, Minn., and C. B. Klassen, of the Green Theatre at Anoka, Minn.

The Star Theatre at Kanawha, Iowa, has been sold by Woodward Bros., to M. B. Quire.

John Clark, divisional sales manager for Famous Players-Lasky, spent a week in Minneapolis recently.

The Metro-Goldwyn-Mayer Exchange in Minneapolis, received a visit recently from E. M. Saunders, M.-G.-M. assistant sales manager.

H. J. Chapman, who manages the Universal branch at Sioux Falls, S. D., came in to Minneapolis on business.

Another addition to the Minneapolis film colony! Frank Isenberg, Universal salesman, is telling the world it's a boy.

A new theatre is to be constructed at Junctionville, Wis., by Frank Wolcott. It will show vaudeville and movies.

The Community Club at Ruthven, Iowa, has raised $10,000 for the construction of a theatre.

A new theatre at Storm Lake, Iowa, will be built by H. N. Davies, theatre man of Spencer.

Cora W. Thompson, who operates the Opera House at Kasson, Minn., with her husband, E. H. Thompson, was operated on at a Minneapolis hospital. She is recovering.

The Northwest Theatre Circuit, Inc. (Finkelstein & Ruben), have leased the Empress Theatre, St. Paul, to the McCall-Bridge Players, who will remodel it and open it in the fall with musical tabloid and movies.

Work has been started on the foundation of the Capitol Theatre at Aberdeen, S.D. The theatre will be part of a five-story building.

The Woodman House at Pillager, Minn., has been taken over for the summer by Beckner & Ernest, who operate a theatre at Motley, Minn.

A new theatre has been opened up at Reinbeck, Iowa, by John Clemann.

Fire completely destroyed the Scenic Theatre at Holdingford, Minn., last week. It was operated by Joseph Klasen.

*In the Newspapers every day ~*
*The coming fight for the title.*
*In the Big Business class ~*

**GENE TUNNEY**
IN
**"The Fighting Marine"**
**A Wonder**
Pathéserial

# Butte

D. C. SCOTT, owner of the Margaret Theatre at Anaconda, has closed this playhouse for the summer months. This is his usual policy.

On the fifth of July, Guy Haselton, of Missoula, closes his theatre, the Rialto, while he goes to old Mexico on an automobile trip.

Manager W. J. Sullivan has devoted time and energy in securing the very best material and workmen to give the theatre an effective and colorful atmosphere.

The Rialto Theatre opened its doors on the third in a new dress of interior decoration—a gorgeous lot of new drapes, a new stage curtain, new lighting effects, and a gorgeous stage setting.

Ott Smith, of Idaho Falls, owner of the Colonial Theatre, who has been visiting in Bozeman, Mont., where he formerly owned the Ellen Theatre, passed through Butte on his return trip to Idaho, a few days ago.

Merle Davis, lessee of the Ansonia Amusement string of theatres, has just installed a new ventilating plant in his Broadway house. This is the largest theatre in the state and one of the most modern and attractive.

Johnnie Gavan, manager of the Liberty Theatre, returned to Butte after the closing of the Helena house and while he still retains the Liberty at Butte, he has accepted a traveling position for an amusement house that will keep him away from Butte much of the time.

The new offices of the Metro-Goldwyn-Mayer Corporation will open this week in the new Keefe Building on West Broadway, with Dave McIllhenney as exchange manager under the direction of the western division superintendent, L. Chester Wingham. The offices are modern in every detail and represent the last word in splendid office equipment.

C. E. Shaffer, local manager for the Columbia Corporation, announced that he would leave Butte on the fifth for cities and towns along the highline.

W. M. Hughart, local manager for Pathe, has returned to Butte after a long and intensive campaign in eastern Montana.

W. J. Heineman, Universal manager, has turned from a trip to Miles City.

# Milwaukee

STANLEY BROWN, managing director of Saxe's Strand, Merrill and Modjeska theatres in Milwaukee, has left for a brief vacation trip, accompanied by Mrs. Brown and their son. The itinerary includes points as far north as Canada.

Harry Jones has been reinstated as manager of the Merrill after having been out of the city for several months past. He succeeds Jack Plant, who has been transferred to the Modjeska. Jones is one of the pioneer exhibitors of Milwaukee, and has a noteworthy reputation as an exploiteer.

Max Stahl, who has recently been made special representative for Educational out of the New York office, is succeeded by Ed Weisman, his former booker, as manager of the Milwaukee Educational Exchange.

O. J. Wooden, late manager of the Garden and prior to that manager of the Alhambra also, and one-time manager of the local Paramount Exchange, has been appointed as manager for Fox in Milwaukee, succeeding Jack Lorentz, who has been promoted to a special representative's post at Chicago.

R. A. Kempen, of the Rex Theatre at Berlin, Wis., was a recent guest along Film Row.

F. S. Doherty has taken over the management of the Opera House at Camp Douglas, Wis., and is all set for a big season.

Otto Bell has re-assumed charge of the Bell Theatre at Sparta, Wis., having taken it over from A. J. Cooper, after the latter had operated it for some time past.

Ed Michelson, of the Norton and Palace theatres at Madison, was a recent Milwaukee visitor and told the boys along Film Row about his prospects for the coming season.

F. J. Frackman, manager of the Milwaukee office of Progress, has returned from a trip through several key cities of the state, carrying with him the essentials of good business.

# Canada

THIRTY representatives of the moving picture business in Ontario took part in the second annual Motion Picture Golf Tournament which was held on the 18-hole course of the Cedarbrook Golf and Country Club, near Toronto, on July 6. The competition was conducted in foursomes, the winning quartet being N. S. Robertson, Joe Sedgwick, Charlie Dentelbeck and R. McClelland, all of Toronto. Mr. McClelland is an exhibitor, being manager of the Capitol Theatre, Toronto. Mr. Dentelbeck is director of projection for Famous Players Canadian Corp., while Messrs. Robertson and Sedgwick are also identified with Famous Players. The second team was G. Leyland, T. Brady, Ernie Moule, manager of the Temple Theatre, Brantford, and H. Sedgwick. The third prize winners included Clair Hague, Canadian general manager for Universal, Ben Cronk, Tommy Daley, manager of the Tivoli, Toronto, and Sol. Perns. On the fourth team were H. Williams, manager of the Beach Theatre, Toronto; G. McGregor, J. Quarrington, manager of the Beaver Theatre, Toronto; and L. Romanelli of the Tivoli Theatre.

First prize for low gross score was won by H. Sedgwick, who was one of the hosts, and second prize went to G. Leyland. Jack Hunter won first prize for the lowest net score while G. McClelland and I. Waterstreet, the latter from Famous Players-Lasky Film Service, were tied for second.

The largest gross score was made by William Bach, Toronto, Canadian general manager for First National, this being 164.

Following the tournament, the participants enjoyed a fine dinner at which the prizes were presented. Phil. Kaufman of Famous Players, was the chairman of the dinner.

# Denver

JACK EATON, manager of the State Theatre, Producer's first-run house in Denver and Minnie Berky, head organist for the State, sprang a surprise on their friends last week when they admitted and confirmed a rumor that they were married in Boulder, Colo., two weeks ago. The bridal couple are now on a honeymoon to New York City for a two weeks' visit. Miss Berky has been one of the leading organists of Denver for many years. She became acquainted with Mr. Eaton two years ago when Mr. Eaton was in Denver as manager of the William Fox theatres.

M. S. Wilson, manager of the Denver branch office of the Fox Film Corporation, came near being seriously injured last Monday morning when his automobile overturned on the Colorado Springs road. Mr. Wilson was en route to Colorado Springs when his car overturned and rolled down the embankment. He sustained a severe cut in his right leg and other cuts and bruises from broken glass. Mr. Wilson was taken to a Colorado Springs hospital, where he received immediate medical treatment.

Las Cruces' newest theatre, the Rio Grande, will open to the public on July 22, 1926. The theatre is rapidly nearing completion and will be one of the finest of its size in that part of the state. It will be operated by the Central Theatre Corp., the company which is acquiring many theatres in the Denver territory.

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## DES MOINES

The Exhibitors Supply Company reports a new man on the road, Frank C. Jeruska, who has charge of the eastern Iowa territory. He was formerly connected with the Strand Theatre at Cedar Rapids.

The offices of the different exchanges were visited during the past week by C. L. Miles, of the Eastern Iowa Theatre Co.; W. F. Curtis, of the People's Theatre at Redfield, and W. O. Howard, of Jolly.

The Universal Exchange of Des Moines is very proud of the fact that Manager Gotlieb, who has just returned from New York City, is among the managers who are on the Universal Honor Roll.

Park Roebuck, of the Ideal Theatre, Des Moines, recently purchased a new photo frame from the Exhibitors Supply Company.



# Kansas City



FOR once in his life Adolph Eisner, former president of the M. P. T. O., Kansas City, is idle. Having tired temporarily of building up run-down theatres—a pursuit which he has followed in Kansas City for many years—Mr. Eisner accepted an offer to do some special service work for Universal in the Omaha territory. But his "manager," Mrs. Claudia Eisner, didn't think so much of having a "road man" for a husband, so Adolph came home and reserved his regular seat at the local American Association Baseball Park, where he has been daily for the last week or more.

R. R. Biechele, president of the M. P. T. O., Kansas-Missouri, returned from Topeka, Kas., the state capital this week, after spending two days there. "It's just nearing the eve of another political campaign and interests of exhibitors must be represented," was his only comment.

The old buildings on the site of the new $4,000,000 Midland Theatre, which will seat 4,000 persons, at Thirteenth and Main Streets, Kansas City, now are completely razed and actual construction work ready to begin. Much of the basement already has been excavated.

Unusually hot weather, which already has established a heat record, is having a telling effect upon Kansas City theatres, although the attendance, as a whole, is better than at this time last year, it is estimated. Virtually all suburban houses now have installed cooling systems of some type, which was not the case last year.

"Marty" Williams, who has the reputation of being the oldest film veteran in the Kansas City territory, now is an exhibitor, having taken charge of the Mirza Theatre at Pittsburg, Kans., a 2,400-seat house which was scheduled to open July 9.

Among the out-of-town exhibitors in the Kansas City market this week were: M. W. Hubble, Hubble Theatre, Trenton, Mo.; Arthur T. Perkins, Schnell Theatre, Harrisonville, Mo.; C. B. Christian, Excelsior Springs, Mo.; J. S. Porter, Electric, Coffey, Mo.; H. Lytle and M. Peters, Neosho Falls, Kans.; A. L. Myers, Auditorium, Slator, Mo.; Walter Wallace, Orpheum, Leavenworth, Kans.; C. L. McVey, Dreamland, Herington, Kans.; C. M. Pattee, Pattee Theatre, Lawrence, Kans.

The Royal Theatre, Frankfort, Kans., is being remodeled by W. H. Hardman, owner, who plans also to install a modern cooling system.

The Majestic Theatre, Washington, Kans., has been reopened by Charles Swiercinsky, after having been closed several months following a fire which did much damage.

The new Royal Theatre, Hoisington, Kans., has been opened by H. Wilkinson, who purchased and dismantled the old Royal from H. Lucy.

L. C. McElroy, veteran Kansas City exhibitor, was hardly able to limp about movie row this week—the result of a collision with a motor car which refused to budge.

Jay Means, vice-president of the M. P. T. O., Kansas-Missouri, and owner of the Oak Park and Murray theatres, Kansas City, returned this week from a vacation trip on the West Coast. He was accompanied by Mrs. Means.

E. S. Lowery, who has been associated with several Kansas City exchanges, has accepted a [illegible] position with the Associated Exhibitors' branch.

Bruce Fowler, manager of the Newman Theatre, left on a two weeks' vacation.

A new theatre is to be opened soon in Neosho Falls, Kans., by Lytle & Peters.

Max Milder and L. L. Reamy, office representative and district representative, respectively, for Fox, were Kansas City visitors.

Miss Ruby Brooks, of the F. B. O. branch, has closed her desk up and departed on her vacation.

Sam Black, in charge of sales at the P. D. C. branch, was back on the job after a week's vacation in St. Louis.

Guy C. Davis, United Artists representative, returned from a successful fishing trip in Arkansas.

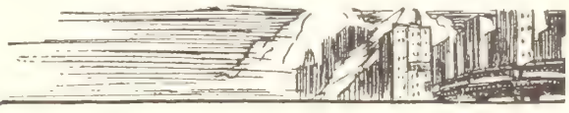
William M. Wood, Fox representative, decided to play the role of a hunter on his vacation.

Vern Gladden, Fox bookkeeper, will follow suit next week.

R. R. Thompson, of Metro-Goldwyn, is the elated not merely "proud" father of an eight-pound baby boy.



# Chicago



MANY motion picture men and their ladies were among the guests of Andrew Karzas on Monday night when Mr. Karzas opened his magnificent Aragon Ball Room at Lawrence Avenue and Winthrop for a preview by his friends. Those who attended the party on Monday night predict that it will prove as popular as the Trianon, which is reported to be a big money maker. The formal opening has been set for the evening of July 15th.

General Sales Manager Anderson, of International News, following a Fourth of July accident in Indianapolis, in which his hand was severely injured, was brought to Chicago and has been confined to his room at the Southmoor Hotel, nursing his wounded hand.

Bill Wendell, of Universal, is now working Chicago suburban territory, having been transferred from the city territory.

Joe Koppel, of the Village Theatre, Wilmette, is having the house redecorated, including the installation of new carpets and draperies, repainting all walls and ceilings and generally freshening up the theatre. New uniforms for the ushers also are being provided.

The appointment of Paul Bush as Chicago manager for Associated Exhibitors brings back to the city one of the veteran and popular film men of this territory. Mr. Bush was manager for Associated at Kansas City for the past nine months previous to accepting his present position. For the present his sales staff includes W. D. Para, Bert Stern and Harry Phillips and it is expected that Manager Bush will add two more men at an early date.

A. Schaak, of Newel, Retchin and Schaak, is the last of the Chicago exhibitors who attended the M. P. T. O. of A. convention in Los Angeles to return to this city, he having remained over in Los Angeles after the convention and enjoyed a five weeks' trip.

Among exhibitors noted on Film Row this week, who have recently been out of town, were Simon Simansky, back from a motor trip to Elkhart Lake, Wisconsin, where he enjoyed a week's vacation; Frank G. Schaefer, who has been making his annual visit to Lake Delevan, and Harry Brunhild, who, accompanied by his brother Leo, motored to Ashland, Wis., stopping at Elkhart Lake en route home.

Louis L. Mayer, of Sierra Pictures, Inc., has been in Chicago for several days in the interest of his company's productions.

Short Subject Manager Fred Quimby, of Fox Film Corporation, was in Chicago last week for a conference with Clyde Eckhardt and other local Fox executives. He will visit other Central West exchanges before returning to his headquarters in New York City.

H. C. Young, manager of National Screen Service at Chicago, is back at his desk after spending ten days in New York City, where he went on a combined business and pleasure trip.

Johnny Mendikow, who recently resigned as manager of Associated Exhibitors' Chicago exchange, is now interested with Henri Ellman in the Capitol Film Exchange and will take an active part in the business of this exchange.

It is reported that F. A. Flader, former general manager in charge of Universal theatres, will arrive in Chicago to become manager of the Randolph Theatre on July 22nd. Al Bachman, who has been connected with the Randolph for the past three years, first as assistant manager and then as manager, is slated to manage a Universal Theatre in another city.

Asher Brothers' operation of the Chateau Theatre came to an end on Sunday night and work is to start immediately on removal of the furniture and fixtures of the house. The house had been under the Asher banner for ten years and was run first as a moving-picture theatre, then a vaudeville and picture house and then as a stock company theatre. It is understood that when the present ten-year lease expired, it was impossible to renew on satisfactory terms and Ashers decided to abandon it.

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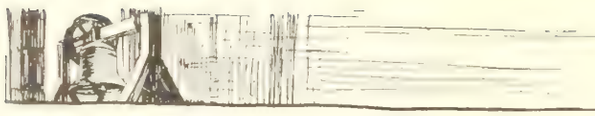
Fights Dempsey for the Title in September!

GENE IS THE STAR OF

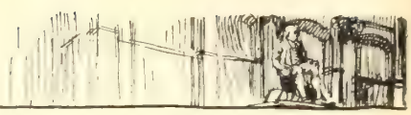
"The Fighting Marine"

A Wonder

Pathéserial



# Philadelphia



THE Liberty Film Exchange, which is operated by Tony Lucchese and Sam Hyman, has been admitted to membership in the Philadelphia Film Board of Trade. This gives the Board a total membership of sixteen exchanges, including practically every independent and national distributing company operating in Philadelphia.

Simon Libros, of the National Poster Exchange, who has been absent from Vine Street for a month recovering from an illness at Watkins Glen, has returned to his duties.

Ike Marcus, owner of the National Theatre, Harrisburg, Pa., recently purchased the Rialto Theatre in the same city and will take possession in June, 1927.

The Memorial Park Theatre, Williamsport, Pa., which is closed during the fall and winter season, has reopened and will continue in operation daily until after Labor Day.

Announcement has been made of the engagement of Miss Ruth Hatzfield, cashier in the Metro-Goldwyn-Mayer Exchange, to Arthur New, the wedding to take place September 22.

Edward Givern, who was for some years connected with Famous Players, and who was recently with the Metro-Goldwyn-Mayer salesforce in this city, has resigned and joined the salesforce of the local office of Warner Brothers.

Charlie Powell, for some years sales manager for Associated Exhibitors, and later with Columbia Pictures, has taken the place in the Metro-Goldwyn-Mayer forces made vacant by the resignation of Edward Givern.

Ben Amsterdam and Louis Korson, who control the Franklin Theatre Company, recently took a fifteen-year lease on the Queen Theatre, Reading, Pa. The lease also provides for an option to buy. Jay Kanter, who has been operating the house for some years, will remain as manager. The house will close down during July for repairs and alterations. Mr. Korson and Mr. Amsterdam have also closed down the Santoy Theatre, which will undergo extensive remodeling during the summer.

A committee consisting of Bill Heenan, of First National; C. M. Goodman, of Educational, and Ben Amsterdam, of Masterpiece, was elected to draw up a slate of officers for the Film Board of Trade to be elected at the August meeting. The officers will be seated in September.

The Roseland Theatre, West Grove, Pa., was recently acquired by C. W. Woodworth, who also operates the Globe Theatre at Oxford. Miss Ida Fisher, who formerly operated a theatre in Germantown, has been in control of the Roseland.

The Idle Hour Theatre, Mifflin, Pa., which, together with the Newport Theatre, Newport, Pa., has been operated by Miss Sarah McBride, has been taken over by Carl Heck, who will take possession August 1.

The Lloyd Theatre, Chester, Pa., has been taken over by the Chester Amusement Company, of which M. Margoline is the manager. The Chester Company also operates the Strand. Mrs. Wm. Nees has been operating the theatre since the death of her husband.

John M. Kennedy, prominent Philadelphia real estate man and financier, intends to build a 1,000-seat theatre at 3812 Locust Street, to cost $150,000. When completed, it will be taken over by A. Stiefel & Sons.

Contracts have been let for the erection of a 1,200-seat house at Fifty-fourth and Chester Avenue, to be built by Babis & Bender Construction Co. The cost of the house will be in the neighborhood of $200,000.

Roger Mahan, who was formerly connected with P. D. C. and F. B. O. salesforces in Philadelphia, and later went to New Haven as branch manager for Pathe, was a recent visitor in the city with his bride while on a honeymoon trip to Atlantic City.

The trip of the Philadelphia delegation to Los Angeles had a tragic sequence in the reath recently in Los Angeles of Mrs. Bessie Gerson, wife of Morris Gerson, of the Columbia and Overbrook Theatres in West Philadelphia. Mrs. Gerson received injuries in an automobile accident just outside of Los Angeles which resulted in her death there a few days later. Mr. Gerson did not attend the convention, but rushed to the Coast immediately upon receipt of the news and arrived there a short time prior to his wife's death. The body was brought to Philadelphia for burial.

William Devonshire, who has been connected with the Universal salesforce, has resigned and will cover the Wilkes-Barre section for another national distributing company.

William G. Smith, for many years connected with a State Rights Exchange in Philadelphia, has been added to the salesforce of the local office of Associated Exhibitors and will cover the upstate territory.

Frank W. Buhler, managing director of the Stanley Company of America, accompanied by Mrs. Buhler, left recently to attend the Elks Convention in Chicago. Mr. Buhler will make a survey of Balaban and Katz houses while in that city and will also go to Marysville, Mo., to visit his mother.

The Bridesburg Theatre, 2747 Bridge Street, Philadelphia, which has been operated for several years by John Bagley, under a lease from Joseph Zions, has been sold to Max Klein for a price said to be $40,000. Mr. Bagley's lease still has some time to run, but may be terminated by a cash payment. It is understood that Mr. Klein will take over the operation of the house himself.

Mike Lessy, owner of the Diamond Theatre, Germantown Avenue, Philadelphia, and the Collingswood Theatre, Collingswood, N.J., has just completed extensive alterations on both houses costing approximately $10,000. New draperies and interior decorations have been added to both houses, making them practically the foremost theatres in their respective communities. Mr. Lessy has closed his Aurora Theatre for the summer.

The Washington Palace, Twenty-fourth and Brown Streets, Philadelphia, which has been operated for some years by Mr. and Mrs. Wm. F. Dunn, has been taken over by A. Stiefel & Son on a twenty-year lease with an option to buy.

Ethel and Helen McGuirk, daughters of J. J. McGuirk, vice-president of the Stanley Company, sailed recently on the steamer *Deutschland* for a two months' tour of the European continent.

George Metzel, who has been operating the William Penn Theatre for Miller Brothers, is now enjoying a several weeks' vacation in England and France. The William Penn was recently taken over by the Stanley Company and will be reopened in September with Mr. Metzel in charge.

Philadelphia motion picture houses did the best Fourth of July business this year in the history of the industry. Frequent and heavy showers interferred with any sort of outdoor recreation so that crowds were literally driven into the motion pictuure theatres, with the result that many of them reported an increase of 500 per cent over any previous Independence Day.

Mel Sokolow, a member of the De Luxe Exchange salesforce, who has been confined to a hospital for several weeks, has so far recovered as to be able to resume his activities in the exchange.



# Baltimore



AN additional story is being added to the building at Wolf and Eager Streets, Baltimore, Md., adjoining the Palace Theatre, the interior of which will measure about 50 by 20 feet, to be arranged as an office for Frank H. Durkee, proprietor of the Palace, Belnord, Forest and new State theatres, the latter being built at Monument and Castle Streets.

The New Theatre, 210 West Lexington Street, operated by the Whitehurst Theatrical Interests, will close Saturday, July 17, and remain dark for two weeks. Alterations will be made during that time and the lobby and interior will be redecorated and repainted.

F. B. O. is being represented in Baltimore now by Jerry Payne.

Sam Eagle, st, second vice-president, and Basil Morgan, secretary of the Operators' Union, Local 181, of Baltimore, Md., attended the convention of the I. A. T. S. E., Cleveland, Ohio. The delegate from Lynchburg, Va., Local 390, was Roosevelt Graham.

L. G. Metzger, office manager of the Washington, D.C., office of Metro-Goldwyn-Mayer, went to Ohio during his vacation to visit relatives.

Miss Carolyn Loeb, of Baltimore, Md., was married to Edgar Jacobs, office manager of the Famous Players-Lasky Corporation, Washington, D.C., at the Southern Hotel, Baltimore, recently. The couple immediately went on their honeymoon trip to the Great Lakes. Upon their return they will reside in Washington, D.C.

A very entertaining evening was enjoyed by members of the Universal Boosters' Club, Washington, D. C., at the Mayflower Hotel, Saturday night, June 26. The affair started off with a banquet at which M. Van Praag was toastmaster. Songs, dances and stories were featured in the entertainment and then there was a general dance at which a waltz and Charleston contest were staged.

The Norva, Wells and Strand theatres, Norfolk, Va., will be renovated and improved during the summer by Wilmer and Vincent. The Strand will practically be rebuilt, the lobby and electrical arrangements of the Wells will be changed, while the upper boxes of the Norva will be taken out, to be replaced by organ chambers.

During the time that the Century Theatre, Baltimore, Md., is closed, from Saturday, July 17, to Labor Day, September 6, E. C. Jeffress, publicity representative at that playhouse for Loew's, Incorporated, will go on tour of several other cities where Loew theatres are located, for that company.

Louis Schlichter, president of the Edmondson Amusement Company, operating the Edmondson and Bridge theatres, Edmondson at Pulaski Street, Baltimore, Md., will go to California to live in the near future. He has bought a home in Arcadia, a suburb of Los Angeles. His wife and son have gone to their new home already and Mr. Schlichter and his daughter will follow in about a month. Mr. Schlichter will enjoy a hard-earned rest for several months before going into any new business venture. The Bridge and Edmondson theatres have been very successful under his management and while he has been in Baltimore he has been a very active member in the Motion Picture Theatre Owners of Maryland.

Fire which occurred in a repair shop at Carlin's Amusement Park, Baltimore, Md., recently, caused damage with an estimated loss of $15,000. There was no insurance upon the property damaged, according to John J. Carlin.



# Albany



CHANGES continue to occur along Film Row and during the past week Sam Burns, manager of the Bond Exchange, resigned to become special representative for F. B. O. in this territory, while Leon Medem resigned as manager of the Chase Exchange, and returned to New York City. No successors have yet been named to either position.

Harry H. Goldstein, of Boston, arrived in town to become manager of Paramount Exchange, succeeding J. MacIntyre. Jack Walsh resigned as booker at the Paramount Exchange to go in a like capacity with Pro-Dis-Co., succeeding E. E. Lowe, who resigned during the week. Murray Ross resigned as salesman at the Paramount Exchange.

Jane Halloran, secretary of the Albany Film Board of Trade, will take her vacation during the month of August, and during her absence her sister, Margaret, will officiate at the headquarters of the Board.

Jack Krause, manager of the Associated Exhibitors Exchange in Albany, was in New York City during the week.

Among exhibitors in town during the week were Julius Byck, of Tannersville; George Markell, of Pittsfield; Frank L. Asher, of Rhinebeck, and Bob Yates, who is handling the Arcade in Lake George this summer.

According to postals reaching here from Tony Veiller, manager of the Mark Strand, spending his vacation in Virginia, the south has plenty of hot weather.

Sam J. Aaron, manager of the Regent Theatre in Albany, is taking a two weeks' vacation, and spending it in Atlantic City, New York and Philadelphia.

According to reports, the Albany Theatre, which is one of the Strand group in Albany, and which has been closed for several weeks, is to reopen this fall. At the time the theatre was closed, it was said that it would probably be remodeled into a store. Herman Vineberg, who handled the house, is now reported to be in Little Falls, as manager of the Schine house there.

Alex Sayles, manager of the Leland in Albany, is to take a month's vacation, which will be spent in Atlantic City and Philadelphia. It will be the first vacation taken by Mr. Sayles since he left the newspaper field, to become manager of a theatre.

The Sans Souci in Watervliet, owned by Maurice Sullivan, is now operating on three days a week. The Grand, in Watervliet, run by Ernest Tetrault, is operating on a like schedule, while John Christy has closed the Strand for a part of the summer.

Morris Silverman, owner of the Pearl and Happy Hour Theatres in Schenectady, is starting his son in the business by making him ticket taker at the Pearl Theatre. The boy plans to go to college, however, but may return to his father after completng a business course.

H. C. Bissell, manager of the Universal Exchange in Albany, was last week elected to a place on the board of directors of the Albany Film Board of Trade, in place of J. H. MacIntyre.

Harry Scott, general sales manager for Pathe; E. O. Brooks, southern division sales manager, and W. A. V. Mack, mid-western division sales manager, spent a portion of the day last week in Albany, while on their way to a northern lake for fishing.

Rhea Carmody of the Pathe Exchange, spent the Fourth at Ausable Chasm, with friends from Scranton.

Clarence MacKain, of New York City, connected with the First National home office, spent a portion of last week in Albany.

Sidney Sampson, of Buffalo, general manager for Bond, was in Albany during a part of the week in connection with the resignation of Sam Burns, as local manager.

L. M. Sanschagrin, of Saranac Lake, came to Albany during the past week.

Albany is to have a new theatre with George Roberts at the head. Mr. Roberts has purchased the old Catholic Union Hall, a short distance from the business center of the city, and will remodel the place to meet the requirements to which it will be put.

Claude Fish of the American in Schenectady, accompanied by Mrs. Fish, returned last week from a six days' trip through the Adirondack mountains.

It is said that there will be a new residential theatre erected in the near future in Schenectady, in a section near Union College, which is now without a theatre.

The Broadway Theatre in Schenectady is to be reopened this fall by Hicks and Brady, connected with the Farash interests, who bought the house several months ago, and then closed it as business fell off during the [illegible]

Nothing has yet been done on the proposed remodeling of the Albany Theatre in Schenectady, and it is said that the theatre may not be opened until after the policy of the new Proctor house has been definitely established. There is some talk that vaudeville may hold forth at the Albany Theatre.

Frank Learnan, manager of the Strand in Schenectady, spent the Fourth in Binghamton.

C. H. Buckley, owner of the Clinton Square and Leland theatres in Albany, ran a close second to the city's entertainment in the way of fireworks on the night of the Fourth.

A nurse at the home of Nate Robbins, near Old Forge, proved a heroine last week, when she swam out into the lake and rescued a mother and small son, whose boat had overturned while they were attempting to change their seats. Mr. Robbins is a well-known theatre owner with houses in Watertown and Utica.



# Southwest



J. L. POOLE, who owns the Wewoka and Olympic theatres at Wewoka, Okla., is remodeling the Wewoka. He has refinished the outside of the theatre, removed the balcony inside and reseated the house. He has also added two new reflector arcs and generators.

G. D. Hughes, exhibitor at Poteau and Heavener, has left with his family for a trip to California.

Bob Hutchinson, manager of the Liberty Theatre at Oklahoma City, is recuperating at a local hospital from a minor operation.

Mrs. C. Hewitt has sold the Liberty Theatre at Crescent to K. H. Blakely. Blakely also has the Liberty Theatre at Cashion.

R. F. Wilbern, who has the Liberty and Palace theatres at Duncan, announced recently that his new theatre for Duncan is nearing completion and will open about August 1.

John Mills, of Hominy, Okla., has purchased the ground and is ready to start construction on a new theatre in Pawhuska, Okla.

E. E. Ryan, who owns the Buffalo Theatre, Pawnee, Okla., recently purchased the Gem Theatre there. This gives Ryan control of the theatres in Pawnee. E. V. Weaver, former owner of the Gem, has bought the Cozy Theatre at Yale, Okla., from Floyd Welker. Welker is retiring from the theatre business.

Fred Jackson, former owner of the Jackson Theatre at Pawhuska, Okla., is now selling film for Universal. Jackson, while an exhibitor, was active in M. P. T. O. work. He takes the place of Jim Amis, who recently left Universal to return to his old exchange, Pathe.

Walter Fickel, former manager of the Chickasha Theatre at Chickasha, is now office manager of Mid-West Exchange.

Three district managers and one sales director were visiting local film exchanges this week. The first three were: Charles Kessnick, visiting the Metro-Goldwyn-Mayer office from Atlanta; H. Rosebaum from Atlanta with Famous Players-Lasky, and Billy Troug from Kansas City, spending a few days with Universal. A. B. Cheatham, sales director for Progress, is still visiting Oklahoma City.

Bill Maloney, well known and liked among film lane residents, left this week-end to join the New York office of Metro-Goldwyn-Mayer. Maloney was office manager of Fox for several years until a recent change in the Metro-Goldwyn Exchange here, when he became salesman.

At a meeting of the directors of the Motion Picture Theatre Owners of Oklahoma in Oklahoma City, Tuesday, July 6th, it was decided to hold a meeting of the theatre owners at the Huckins Hotel at 9 a. m., Tuesday, July 20th.

Business of vital importance will be taken up at this time, the directors said, and they hope that every theatre owner in the state will be present.

Owing to the press of work in the field, W. Z. Spearman, field organizer, has asked for six months' leave of absence from duties on the Arbitration Board. This was granted him by the M. P. T. O. directors, and A. B. Momand of Shawnee was unanimously selected to take his place. Momand served as President of the Theatre Owners' Association last year.

Momand was also placed on the Board of Directors to fill the temporary vacancy of L. W. Brophy, who is now traveling in Europe.

A. J. McAllister, of the Art Lee Corporation of New York (this was formerly the Lee Bradford Corp.) has been visiting along the Row this week.

Ray Rector, of Anadarko, was in town this week making some purchases for his theatre that is being remodelled. Rector is [illegible] ing the floor of the Columbia Theatre, adding new chairs and a [illegible] display.

"Cap'n" Kidd was in town this week on business for the [illegible] Theatre at Blanchard, Okla. Kidd [illegible] the Jewel with them.

Manager Jackson, of the [illegible] Theatre at Tulsa, was busy along film rows this week.

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# Houston

JACK K. ADAMS, president of the Home State Film Company, has been in the city for a short visit. He is lining up his 1926-27 productions.

Tom Fennell, orchestra leader at Saenger's Isis Theatre, has just signed a contract for $3,000 worth of music. Al Lever, manager of the Isis, announced that this new library would cover the needs of the Isis for a long period.

Patrons of the mezzanine floor at the Queen Theatre, who have been accustomed to setting on chairs, will be pleased to learn that regular theatre seats will replace the chairs. This new arrangement will not only add to the comfort of the theatre but will add an additional seventy seats, according to Harry Van Demark, manager of the Queen. The new arrangement will not interfere with the smoking privileges.

Abe Silverberg, of the Crown and Folly theatres, announced that a trailer service would be added to the Crown program at once. Scenes from all future productions at the Crown will be flashed upon the screen prior to their regular screening.

Jeff Barnette, theatre representative for the Houston *Chronicle*, has returned from a fifteen-day vacation spent in the East.

The Capital Theatre orchestra has been completely "worked over" and is presenting an entirely new line-up of music under the direction of Arthur Lange.

Summer has brought a chance in the ventilating systems of several local theatres. Theatre managers are kept busy thinking of ways to keep their patrons cool. The coolest theatre is usually the one that draws the crowds, so new cooling systems and additional fans are being added in most of the motion picture and vaudeville houses.

According to Will Horwitz, the new cooling system being installed at the Iris will be completed by Saturday; at the Rialto six of the newest type fans have been added to the set already at work; the manager of the Folly, A. Silverberg, tells of ten fall fans being installed at the theatre to insure the comfort of the patrons. Recently, an up-to-date cooling plant costing $3,000 was installed at the Royal. It is the usual washed air type of machine.

Sponsored by the Houston Chamber of Commerce views of Houston are being shown at local theatres. The views are contained in the Southern City Series, a series presenting pictorial record of various Southern cities.

The industrial side of the city is emphasized, although views of the municipal golf course, country clubs, parks, beautiful drives, schools and other representative sports find expression.

John J. Fridl, district manager of the Publix Theatres, has returned to his home in Dallas after a short visit in Houston.

Leon Rich, traveling representative for the Saenger Amusement Company, left early last week for his home in New Orleans, after a short inspection trip of the Saenger Theatres in Houston.

Mr. Rich has recently returned from a trip of seven months' duration in South American countries, where he completed a similar inspection tour.

Sam Abrams, manager of the Rialto Theatre, has been called to Dallas on account of the serious illness of his mother.

Frank O. Starzz, publicity director of the Interstate Amusement Company, was in Houston making his weekly tour of the theatres. Mr. Starzz says that no expense is being spared in buying plays to be given at the Interstate Palace Theatre this fall.

Abe Silverberg, manager of the Crown and Folly theatres, left late last week for a vacation in Hot Springs, Ark.

Charles R. Lever, of Boston, Mass., is visiting his son, Al R. Lever, manager of the Isis and Liberty Theatre.

# Salt Lake City

L. J. McGINLEY, manager of the Salt Lake Exchange of the Famous Players-Lasky Corporation, has returned to his desk after a sales trip into Montana and Idaho.

R. E. Brasher, traveling auditor of Famous Players-Lasky, is auditing the local exchange.

Louis Marcus will continue as district manager for Famous Players-Lasky Corporation in the Salt Lake and Denver exchange territories.

Friends of George M. Colloday, who formerly covered this territory as a film salesman, will be glad to know that he is recovering from a recent illness in California.

A. R. T. Young, auditor for Famous Players-Lasky Corporation, known to a number of the film people in this vicinity, was married last week in Seattle, Wash., to Miss Eleanor Towne, of that city.

Famous Players-Lasky Corporation will occupy their quarters in the new film building on July 10.

George L. Cloward and Charles Dillard, former owners of the Forum Theatre at Sugar House, have sold out to Hy Olsen, owner of the Photo Play Theatre of this city. Cloward and Dillard have left for Los Angeles where they expect to remain in the film game.

W. H. Rankin, manager here for Warner Brothers, is making Idaho and Montana. Ed. C. Mix is in the local office from his initial trip into Idaho for Warner Brothers. M. F. Keller is now working Montana, and G. C. Jones is in Southern Utah.

Fred and Carsten Dahnken, owners of the American Theatre here, after spending one week in this city have left for New York City.

Dave Schayer, publicity man for the American Theatre, has gone to Boise, to attend to the seating arrangements for the new house being built there by the F. Dahnken Company.

The Preferred Pictures Exchange, owned by George Mayne, has been moved to 42 East First South.

Louis Strike is booking for his new Venice Theatre at Nephi, Utah, this week.

The Paramount Empress and Victory orchestras leave this week for a week's vacation.

Carl A. Porter, manager of the Victory Theatre, is motoring to Los Angeles with his family, and will be gone until about July 24. Ray Hendry, assistant manager, will take charge of the theatre during his absence.

Ed. Ryan, of the theatre in Brigham City, Utah, paid the Columbia Exchanges a visit this week, as did T. M. Chesler, of the Princess and Gem Theatres of Bingham, Utah.

Dad Rand, operating the Isis Theatre here, and well known along Film Row as Chief Story Teller, is recovering from a recent illness.

The Peery Brothers, of Ogden, owners of the Egyptian Theatre there, are visiting Exchange Row this week.

The Universal personnel spent the Fourth of July at Como Springs, Utah.

# Central Penn

RUSSEL A. BOVIM, managing director of Loew's Regent Theatre, Harrisburg, accompanied by Mrs. Bovim, left on July 3 for a two-weeks vacation trip to Atlantic City. During Mr. Bovim's absence the theatre was under the immediate supervision of Sydney Gates.

Miss Ada Dickinson, who has temporarily relinquished her position as assistant organist of Loew's Regent Theatre, Harrisburg, to go to New York University to complete her musical education, has been succeeded at the Regent by Mrs. Bertha McCurdy, of Harrisburg.

Eddie O'Kelly, manager of the Victoria, one of the leading Wolmer & Vincent movie houses in Harrisburg, went on his annual vacation trip for two weeks, early in July. He was temporarily succeeded by Samuel Keubler.

Alterations are to be made during the summer to John Favini's Theatre in Peckville. Hodgens & Hill are the architects.

C. C. Pippin, who manages the Strand Theatre, York, is taking a vacation trip by motor through New York State and parts of Canada, accompanied by Mrs. Pippin.

W. O. Heckman, manager of the Hippodrome Theatre, York, accompanied by his family, has gone to Ocean City, Md., for his annual vacation. In his absence the Hippodrome is being managed by Ed. R. Moore, manager of the Orpheum and the York Opera House, which are closed for the summer.

The San Toy Theatre, Reading, was reopened on July 4 after having been closed for a week for an overhauling.

The Hippodrome at Williamsport is now being managed by Milton Foreman, for the Williamsport Hippodrome Company, of which he has been made vice-president. He was formerly manager of one of the leading theatres in Trenton, N. J.

Work of constructing a two-story picture theatre in Chambersburg, to have a seating capacity of 1,000, has been begun by the Chambersburg Theatre Company, of which J. Luke Gring is the leading spirit. The site is located on South Main Street. There will be a store on the ground floor and part of the upstairs will be devoted to apartments. It is understood that Mr. Gring, who is associated with the George Bennethum theatrical interests which control a number of picture houses in Central Pennsylvania, will be the active manager of the theatre, which, it is expected, will be opened about January 1.

A mysterious fire on July 7 destroyed the buildings of the Sandy Beach Amusement Park, near Sunbury. The resort was established about five years ago and is owned by Samuel Weiner and Charles E. Swineford, who have been prominent in promoting Sunbury amusement enterprises. The fire caused a loss of $15,000.



# THEATRE MANAGEMENT
## EQUIPMENT CONSTRUCTION OPERATION



# Says Policy, Not Mercury, is Business Barometer

### *Allen Theatre, Cleveland, Open This Summer for First Time; Thriving Under Langan Regime*

THE Allen Theatre in Cleveland this season is remaining open through the summer months for the first time in the history of the house. If the decision to continue operations instead of closing up the Allen for the summer was an experiment on the part of its directors, the enterprise has ceased to be that, for the Allen is "over" as a popular resort for summer entertainment in Cleveland.

It is significant that the Allen's first venture in summertime operations is taking place under a managerial regime which it did not have previous summers. The manager of the Allen now is George A. Langan, who took over the responsibilities of active direction of the house several months ago. Since his occupancy of office the theatre has improved its position steadily and under circumstances which indicate that the policies he instituted there must be considered in accounting for the advance the Allen has made over this period.

With regard to theatre operation in summer, Langan says: "Policy, not mercury, is the business barometer of a theatre."

He has shown bigger attractions and advertised them in a bigger way than the previous managements at the Allen. The policy proved a success in the winter and it was applied when the theatre started its career this summer. "High Class attractions" is the answer to the problem of getting people into the theatre, according to Langan.

As soon as the slump period arrived, Langan started to scale up his shows to a higher pitch. He made the programs "bigger and better" by booking the strongest film attractions available. He has sought and obtained several pre-release showings and advertised them in a manner that gave them fullest significance from every standpoint of entertainment as well as stamping these showings as important events of the cinema theatre.

He also brought into town the best specialty acts within the reach of the Allen. Among these were Sissle and Blake, the Kansas City Night Hawks, Waring's Pennsylvanians, and other "added attractions" for his photoplay offerings.

The aggressive moves made to attract summer business for the Allen included increased advertising space in the newspapers. He kept hammering at the Cleveland public with announcements of the quality of the shows at the Allen Theatre until he succeeded in overcoming the prejudice that made people avoid the picture shows in the summer time.

The advertising campaign soon attained the goal which was its objective namely the promotion of the idea that many people do attend the theatres in summer and that the show is the thing, winter or summer, that offers the most reliable source of entertainment and diversion to a public seeking relaxation.

And once having gotten his folks into the theatre, Langan proceeded to make them comfortable.

He improved the ventilation system of the house by increasing the size of the fans, and forcing through the system a greater current of air.

The lighting combinations were altered so as to get a cool effect. Langan worked along the sage old psychological lines that if it looks cool it feels cool. So he put pale green bulbs in the lobby lighting fixtures. The effect is soothing and refreshing. And then inside the house he arranged the lights scientifically so as to produce the effect of coolness, using mostly shades of blue to get the desired results.

Using this policy every week, Langan appears to have killed and buried the summer movie jinx as far as the Allen is concerned. Under this policy the Allen has played to full houses, not once in a while, but consistently. The theatre, from the start of its first attempt to run through the summer, has done more business than it did normally in the full swing of winter seasons previous to the one just passed. And the books show double the business of former seasons.

## Calla Reports Receipts for Summer Up to Average

Joe Calla, manager of the Strand Theatre, Canton, O., says his business is keeping right up to the average all during the summer. Calla says the reason for this is that he is offering the best picture productions in the market. "If we run a poor show in the winter," Calla said, "we have a poor week. The same holds good in the summer. It's a fallacy to let down on the quality of pictures during the summer on the assumption that business is going to fall off, no matter what you do to hold it. Big pictures draw the same crowds, summer and winter. Poor pictures play to empty benches, summer and winter." And that's Calla's recipe for good business. He has increased his outdoor advertising. But otherwise he has done nothing unusual to get the business.

## Equipment

# Color Light

By P. M. ABBOTT

EVERY time we see the front of some theatre ablaze with lights, combinations of red, orange, amber, yellow, and the like, we become more acutely aware of the discomforts of a hot, muggy evening.

Perhaps theatre managers are not aware of the psychology of colored light, especially as it pertains to suggestions of heat and cold.

Those colors that have red in them are not cooling and refreshing. The usual dips that are used for coloring sign lamps for winter display are generally unsuited for attracting patronage during the summer season.

The lobby should be made to appear as inviting as possible. When a suggestion of coolness is registered with the prospective patron then the lobby is functioning, during the summer season, to best advantage.

Therefore, we advise those exhibitors who are using the same colored lighting display now as they used during the winter to change. Try lamp coloring of blue or blue green and note the suggestive power.

The disadvantage of using these colors is that they are less dominating. This drawback is more than offset though through contrast with surrounding displays using reds and oranges.

When using the blue green light it is well to have a lobby display that stands out strongly under this color, as blue and green light falling on a red display tends to kill the color values.

# "Met" Scores for Crandall Second Runs

## Organists at Other Houses in Chain to Use Breeskin Music

THE music scores arranged by Daniel Breeskin, conductor of the Symphony orchestra at Crandall's Metropolitan Theatre, for the interpretative accompaniment of the pictures shown first in Washington at that house, are to be made available for organists at all of the houses on the Stanley-Crandall circuit in which those pictures are presented.

The officials of the circuit have arranged for the pipe organists presiding at the consoles of the Crandall theatres to receive the Breeskin Synchronizations, modified only as may be necessary to adapt them to pipe organ rendition instead of orchestra.

The plan will insure each Metropolitan first-run picture a fixed musical treatment in all houses offering subsequent runs and afford patrons of the residential houses the benefit of the musicianship of one of the leading exponents of musical expression of the pictured scene.



ATMOSPHERE FOR "THE VOLGA BOATMAN"

**Photo above shows the setting used by Edward L. Hyman, managing director of the Brooklyn Mark Strand, for the presentation of the Heidelberg Male Chorus in conjunction with the showing of "The Volga Boatman" (Producers Distributing Corporation)**

## Paramount Revival Week Is Staged at Majestic

The Majestic Theatre, Hartford, presented another "revival week" as a special attraction last week. This time the event was a "Paramount Revival Week" with four productions offered during the seven days. "For Heaven's Sake" played Sunday and Monday; "The Vanishing American," Tuesday and Wednesday; "The Ten Commandments," Thursday and Friday, with "Irish Luck," playing a one day engagement on Saturday. At the start of the summer season the Majestic offered a revival week with productions of various companies as the attractions.

## Valderrama in Presentation Signed by Hull

Burling Hull has signed Carlos Valderrama, who toured the country with Roxy's Gang, for appearances in a presentation act for picture theatres. Valderrama plays the Indian Inca music, which is interpreted vocally by Noveela Burns, soprano. The act also includes Nailla, premier danseuse of the Manhattan Opera Company, in a series of Inca dances.

## Hartford Strand Offering Double Feature Bills

The Strand Theatre, Hartford, Conn., last week announced a policy, until "further notice" of double features. The program inaugurating the policy, which will be continued throughout the summer period, presented "Outside the Law" and "Seven Days." Programs are changed weekly at the Strand.

### Resume Picture Policy Labor Day

The Albee Theatre, Providence, now presenting stock, announces it will resume its policy of film features and vaudeville, starting Labor Day.

## Patriotic Tableaux Staged at Fox Theatre

A new departure in presentation acts was shown at the Fox Theatre, Philadelphia, last week in a series of five patriotic tableaux commemorating the 150th anniversary of the signing of the Declaration of Independence. It was billed as "The Call to Freedom" and was an elaborate and well-staged production, the musical score being based on Victor Herbert's composition of the same name.

The five tableaux represented "The Spirit of '76," "Betsy Ross and the First Flag," "Washington Crossing the Delaware," "Signing the Declaration of Independence," and "The Call to Freedom."

## Charlotte Ushers Wearing Colorful Uniforms

Harry Lucas, manager of the Charlotte Theatre, Charlotte, N. C., has adopted novel and colorful uniforms for his ushers during the summer months. The ushers at the Charlotte are wearing overalls in red, green, blue, orange and many other colors in combination with white sport shirts and straw hats. The color scheme is changed frequently, as frequently as the programs, as a matter of fact. The Charlotte Theatre has proved to the city of Charlotte that a second run house can be profitable. The patronage which the house attracts daily demonstrates that.

## Ushers' Association Elects New Officers

At a recent meeting of the Ushers' Association of Loew's Regent Theatre, Harrisburg, which employs only students of the Harrisburg Technical High School as ushers, Redfern Redfield was elected president. The association is a self-governing body. Edward Carson was chosen secretary-treasurer and Edwin Stoufer, the assistant manager of the theatre, was named as adviser. The dues were fixed at 25 cents a week.

The idea of the club is to improve the methods of ushering in the theatre, wherever possible. The ushers work out their own plans without any interference from the executive staff. At their meetings they discuss courteous treatment of theatre patrons and first aid in emergencies and they hold fire drills.

## Local Talent in Revue at Poli's Palace

Poli's Palace Theatre at New Haven staged a very successful Maid Revue recently. The revue was open to all New Haven girls who could sing or dance and the attractive costumes provided took away any appearance of an amateur nature. Girls showing exceptional ability were recommended for stage careers to C. B. Maddock, of the Playhouse Theatre, New York.

## Metropolitan, Boston, Now Opening Bills Saturdays

The Metropolitan Theatre, Boston, has moved its opening day ahead one day so that new bills will be presented, starting Saturdays instead of Sundays. The change is made to accommodate the more Western Theatres of Publix. Eastern theatres, by closing on Friday night, allow an extra day for the railroad jump to the Mississippi Valley region.

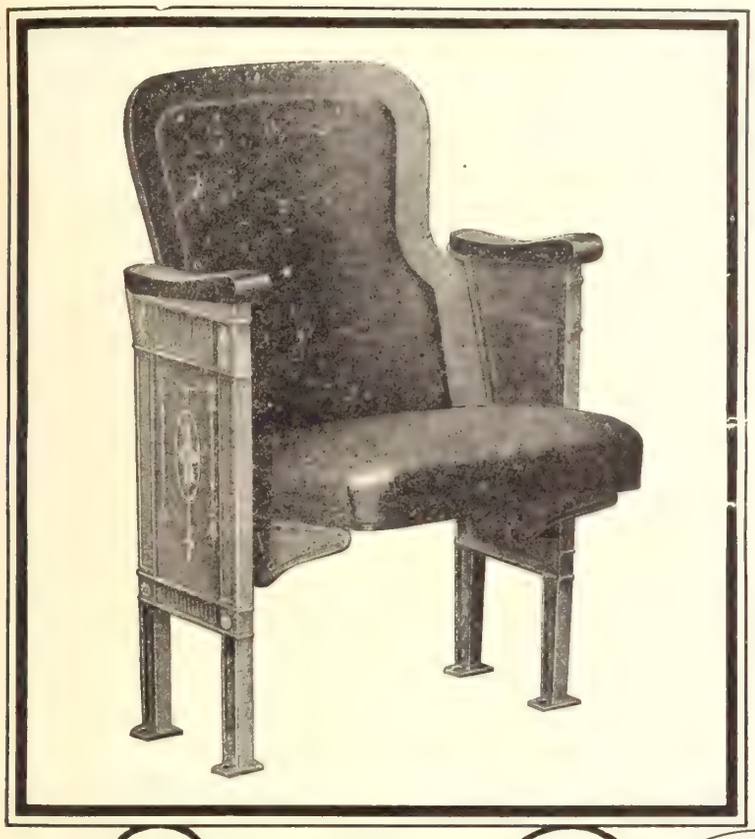
## Bill Hart Makes Personal Appearance in Butte

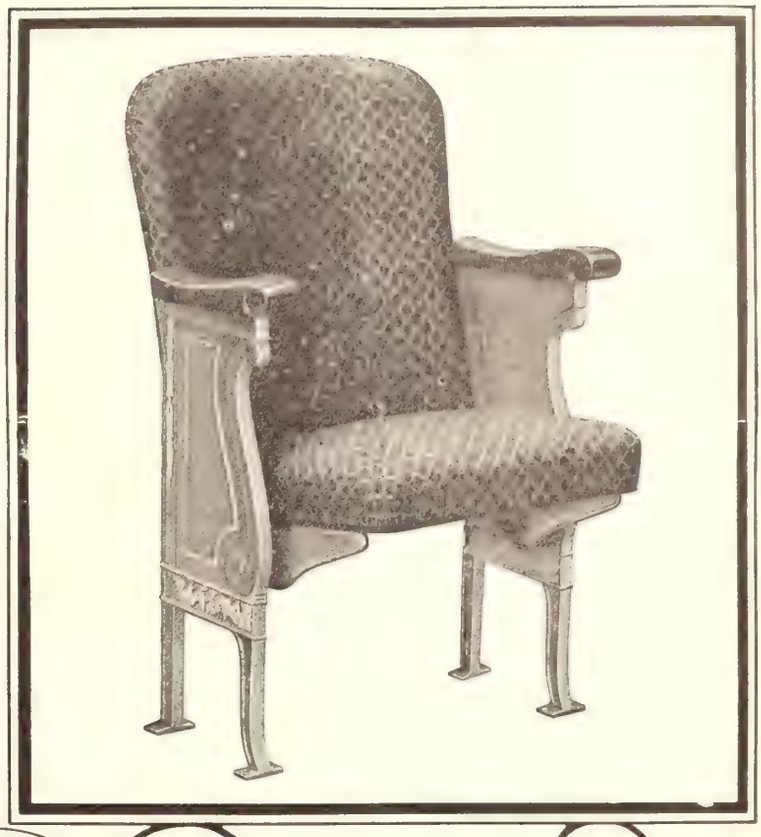
The Rialto Theatre, Butte, June 27th put on a personal appearance of Bill Hart. The theatre was jammed at his appearance as all Butte wanted to glimpse the popular hero of Western film plays.

### Staging Bathing Beauty Contest

Roger Sherman Theatre in New Haven is boosting its summer business by a bathing beauty contest among the girls of New Haven and nearby places.

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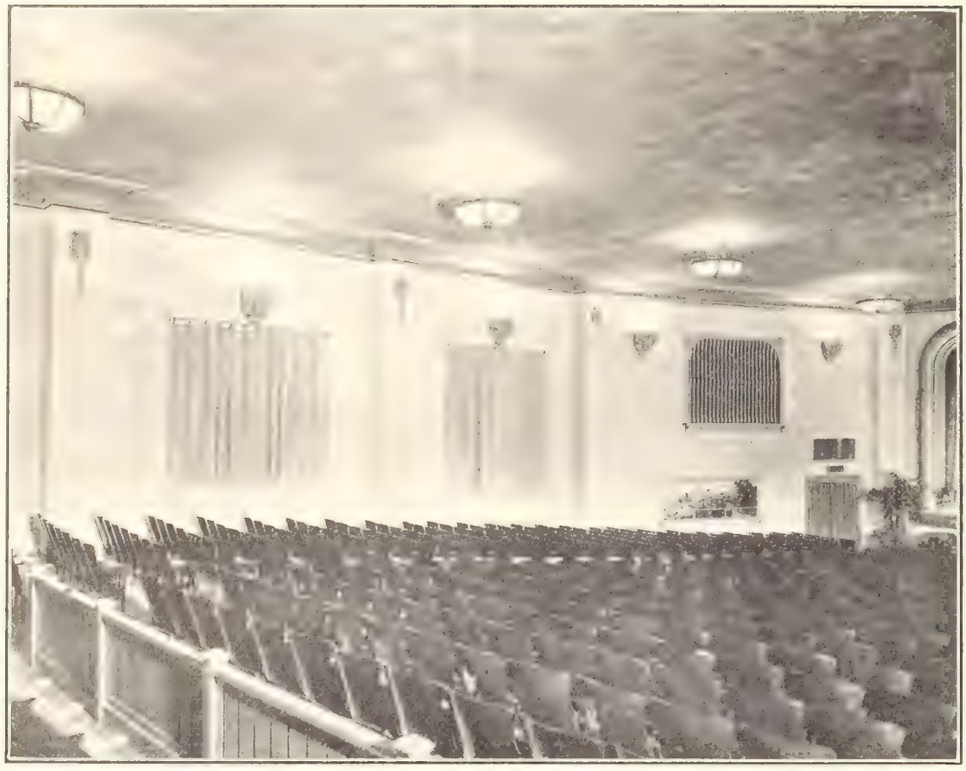
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## GRAND RAPIDS, MICHIGAN



Interior view of John Hamrick's recently opened Uptown Theatre, Seattle, Wash. Spanish style architecture is followed throughout with pleasing effect. B. F. Shearer, well-known on the West Coast, made equipment installations. Heywood-Wakefield supplied the seats

# "We Must Have the Best"

## *Slogan of F. P.-L. Officials Specifies Finest of Material for New Paramount*

IN an office at 485 Fifth Avenue were gathered three architects, two engineers, the president and vice-president of a great construction company, a real estate director for a large corporation and in the chair the vice-president of a great theatre organization. The discussion was centered on glass for office partitions and doors. Not a very important subject from the layman's point of view, but a very important one to the tenants of the office in question. The subject was thoroughly discussed, samples of glass were exhibited and only after the merits of each were carefully studied, a selection was made. The slogan has been "We must have the best," and they are getting the best regardless of cost.

Every problem is ironed out by these men, who represent every interest in the structure, and all questions are settled quietly and with dispatch. The pneumatic tube question, steel partitions, the placing of a cooling tower, the letting of a contract for bronze and the interior decorating of the theatre all came up at one meeting and were given the final okay, but not until each had been thoroughly studied and they were sure that the final decision was the right one.

At Times Square, 1,500 men swarmed over a steel skeleton like so many bees, while on the third floor level a job superintendent and his assistants bent over a set of blue prints, placing an okay here or a (?) there. The question will come up for discussion at the next meeting and the okay or point that have been settled at the last conference. In the meantime the work on the great sky-craper theatre goes on without a hitch. The building is the Paramount Building at Times Square. "The Cross Roads of the World" they call it, and the meeting of executives from four large corporations takes place every Thursday morning at 11:30 in the office of Harold B. Franklin, Vice-President of Publix Theatres. The men seated about the table at which Mr. Franklin presides are Theodore C. Young, Director of Real Estate for the Paramount Broadway Corporation; representatives of C. W. and Geo. L. Rapp, Architects; L. J. Horowitz and L. J. Fischer, President and Vice-President of the Thompson and Starrett Company, as well as several mechanical experts.

### *35-Story Structure*

C. W. and Geo. L. Rapp, primarily theatre architects, have designed some of the most beautiful theatres in the United States, and it is of no mean importance that with the officials of a large motion picture corporation, they have designed this 35-story office structure. With the theatre always in mind, the thought has been carried and reflected throughout the building. The office lighting has been designed to reflect as near as possible like daylight. The decorating of the foyers, the elevator cabs and the offices has been carried out to create the same atmosphere of hushed splendor found in the theatre.

Throughout the theatre and building every effort has been made to keep away from gaudy ginger-bread effects and maintain an artistic setting of good taste. For this reason a famous decorator was called back to New York from California and engaged to execute his individuality in laying out the interior decorations of this great art palace. The seats for the large auditorium have not yet been selected, but sample chairs are being tested and they will be chosen for their comfort, and design and beauty must follow. Space has been no object in the theatre. An auditorium which could have seated six thousand has been sacrificed for four thousand seats in which the patrons may relax and rest in ease.

Over a half million dollars is invested in Italian marble for the Grand Lobby alone. When the marble was selected it was found that Tomkins and Keil were the importers who could best supply the "Breche Centella" desired for contrast with the "Breche Opal," "Levante" and "Black and Gold" trimming. The quarry at Seravezza, near Carrara, was found to be closed. This marble is the most expensive in the world. A large sum of money was forwarded to Rome in order to open these quarries. It took a year to complete the transaction and get the marble into New York. It was worth the effort and expense, as any one will realize when they look upon the magnificence of this lobby.

The outer lobbies are faced with black and gold marble, and in the second of these the large panel of Gold Mosaic, inset with stones from famous buildings in thirty-five countries, appears. This room will be known as the "Hall of Nations."

### *26 Rooms and Promenades*

Proceeding up the Grand Staircase one eventually comes to the top of the great arch forming the ceiling of the Grand Lobby, already nearing completion, and passes on into the wonder theatre which has been created in the clouds, so to speak. For, over the great auditorium are located the beautiful rooms and promenades, one of which passes completely around the dome in the ceiling. Twenty-six rooms, promenades and lobbies are incorporated into this theatre for the comfort of its patrons. Each one a novelty, luxuriously appointed. There are three smoking rooms, one of which is reserved for ladies, the Grand Hall, Main Foyer, Intermediate Lobbies, Elizabethan Room, Marie Antoinette Room, Chinoiserie, the University, Club and Fraternity rooms, in which every Fraternity, Club and University will be represented. Peacock Alley, The Galleries, Music Room and the Main Lounge.

Friends wishing to assemble at the theatre may designate any of the above rooms, where they may meet without confusion. The auditorium is divided into three main sections, the Orchestra, Mezzanine Lodges and Balcony. The building is being equipped with every modern convenience, disappearing orchestra and specially designated automatic stage. The decorative scheme for the interior of the house will be French Renaissance.

The following are a few interesting facts which will give some idea as to the magnitude of the undertaking. Not wishing to emulate the mathematician that places things end to end and tells how far they reach, that part is left to you, if you are feeling in that frame of mind. There will be 7,000,000 bricks used in this building, and as each brick is eight inches long you might figure up and see how far they would take you on the road to Hollywood. There will be 10,950 tons of steel, 200,000 bags of cement and 68,000 cubic feet of limestone and granite, while 400,000 rivets will hold the steel in place.

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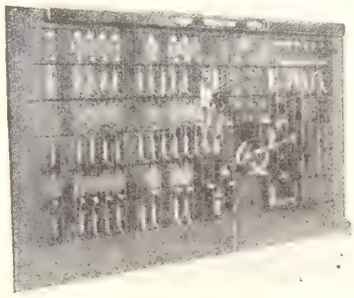


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Proscenium arch of the Orpheum Theatre, Wichita, Kansas, designed by architect John Eberson. The air grille in the sounding board heats and ventilates the auditorium. Note the artistic effect achieved on either side by use of this method.

# Will Complete Universal's Atlanta Theatre During April, 1927

WITH work progressing rapidly on Universal's new Atlanta house, to be known as the Capitol Theatre, announcement is made this week by Dan Michalove, vice-president and general manager of Southeastern Amusements Corporation, the southern subsidiary of Universal Chain Theatrical Enterprises, Inc., in control of the operation of the company's theatres in this territory, that final plans have been approved and that work on the house will be pushed to completion within nine months.

It is possible that the Capitol can open before the end of March, but April 15 has been chosen as the tentative date for this event—approximately the same date set for the opening of the new Davison-Paxon-Stokes Store (affiliated with R. H. Macy Company), which is a part of the giant project.

The theatre itself, which is being built for Asa Candler, Inc., is said to represent an expenditure of $550,000, and the equipment is reported to be $250,000 additional. The house will have a seating capacity of 2,185, with a double balcony, the larger balcony to seat 600, and a smaller balcony designed for colored patrons, and commanding a separate entrance, to seat 400.

The main entrance to the Capitol will be through an arcade from Peachtree St. This arcade will have a width of 25 feet and a depth of 160 feet, with a magnificent marquee over the entrance.

Architects for the Capitol are Starrett & Van Vleck, associate architects are Hentz, Reid and Adler of Atlanta. The general design, both from a standpoint of architecture and decoration, is such as to characterize the Capitol as the intimate type.

Of particular interest is the fact that the theatre is only a part of the huge block that represents the most highly developed property in any southern city. Atlanta real estate men estimate the value at $11,000,000. In addition to the Davison-Paxon-Stokes Store the block boasts the Henry Grady Hotel, the new Keith Theatre, now nearing completion, the old site of the governor's mansion, the Red Rock Building, the Central Congregational Church, and a new garage to be built immediately in the rear of the Capitol and designed for the use of patrons and shoppers.

The building will be entirely fireproof, constructed of red brick and stone with an attractive marquee over the front entrance. Ornamental plaster will form an artistic effect on the walls and around the screen. The bottom and roof will be of concrete.

An organ will be installed and a good grade of music will be offered the patrons with first rate motion pictures.

## Open South Bend Theatre During July

The Linden Theatre, South Bend, Ind., a moving picture house 33 by 111 feet, will be opened to the public during the last week of July, the management has announced. The theatre is the only one on the northwest side of the city and will have a seating capacity of 600, 450 on the main floor and 150 on the balcony. A typhoon system of ventilation will be used with a modern cooling system.

## Award Contract on North Dakota Theatre

The Northwest Theatres Circuit, Inc., (F. & R.), has awarded the general contract for its new $200,000 theatre in Minot, N. D., to a Minot contracting firm. The theatre will be completed about August 15, and will have a seating capacity of 1,200. It will be the Northwest Theatres Circuit's first house in Minot and the most Western house of the entire circuit.

## Miller Plans Another at Woodstock, Ill.

John G. Miller, owner of the Princess Theatre, Woodstock, Ill., has recently purchased additional property in Woodstock where he plans to erect a 1,000-seat motion picture theatre which will be ready for occupancy about September 1.

## Kentucky House Installs Arctic Nu-Air

The Strand Amusement Company of Owensboro, Ky., owner of the Empress Theatre in that city, has recently announced the installation of a new Arctic Nu-Air cooling system.

## Pirtle Opens New House at McLeansboro, Ill.

The opening of the new Capitol Theatre, McLeansboro, Ill., on Monday night, June 14, marked the beginning of a new era for the theatre patrons of that city. Every available seat and all standing room was occupied during the premiere; a testimonial of the pride in which McLeansboro citizens hold their new playhouse.

Following the presentation of the pictures, the owner, S. E. Pirtle, of Jerseyville, Ill., responded to an appreciation address made by Mrs. Clara Blades of McLeansboro's Woman's Club. Mr. Pirtle outlined the policy which would be followed by the Capitol.

No expense has been spared by the management in making the Capitol one of the higher class of small theatres. The front of the house is faced with white and green enamel brick in the Marquaise style of architecture.

The interior, seating 450 people, is artistically designed from the Renaissance period, with gold the predominating color. Four hanging lamps of prism glass effectively add to the lighting scheme.

The stage, an attractive feature of the theatre, is set in an artistic manner; the main curtain being of old rose velour, with silk fringe and the other in accordance with the general color scheme of the house.

Projection equipment includes two Simplex projectors and a spot with color wheel. Other features of the Capitol are the ventilation system—one of the most modern—and a ladies' rest room, equipped with all the latest conveniences.

James L. Morlan, who, for a number of years, has successfully managed the old Elite Theatre for Mr. Pirtle, will have charge of the new Capitol. Straight picture policy will be followed for the present.

## Plan Three New England M. P. Theatres

Simon Rudnick is the owner of the theatre which will be erected at Warren and Waverly Streets, Roxbury district of Boston, from plans by Architects Blackhall, Clapp & Whittemore, of Boston. Construction will commence as soon as contracts are let.

Plans are completed for a new theatre for D. P. Shea at Turners Falls, Mass. Mr. Shea operates the Opera House there. James H. McNaughton drew plans which are being figured on by contractors. The structure will cost $65,000.

The Maine Theatre Corporation is having plans prepared for a new theatre at Augusta, Me. Bunker & Savage, of Augusta, are the architects and it is planned to have the playhouse ready for use by mid-winter.

## Sidney Nutt May Build at Hot Springs, Ark.

Sidney N. Nutt of the New Central Theatre, Hot Springs, Ark., contemplates erecting a modern motion picture theatre on Prospect Avenue at Exchange Street. He is sending a man to Europe and New York to get new ideas for the theatre and is holding his final plans in abeyance until this emissary returns, some time in September. The house will rank with the finest in the South according to tentative plans.

## W. James Announces Three Columbus Projects

William M. James, president of the James Amusement Enterprises, Columbus, Ohio, recently made the announcement that his company will spend approximately $1,000,000 on three new neighborhood motion picture theatres for Columbus, and that all three will be ready for business by Thanksgiving Day, 1926. Each house will accommodate 1,500.

## M. Ames Secures Location at Jefferson, O.

M. E. Ames of the Pastime Theatre, Jefferson, O., has secured a location on the east side of North Chestnut Street, on which he expects to build a modern motion picture theatre. The theatre will have a small stage suitable for vaudeville and local theatricals. The proposed plans show a modern building, with ample seating capacity.

## Raze Nashville Property for Theatre Site

The Crescent Amusement Company of Nashville, Tenn., have started work on the razing of a piece of property at Harriman, Tenn., where a 1,000-seat theatre will be erected at a reported cost of $30,000. The new house will be known as the Gay and pictures and vaudeville are contemplated for its program.

### Improve Two Chicago Theatres

During the summer Louis Laemmle is planning extensive improvements and redecorations for his Casino and Twentieth Century Theatres, Chicago, Ill. The improvements at the latter will include a large Kilgen Organ.

### R. I. Community House Assured

William C. Dart, president of "The Players," at Providence, R. I., has named a board of directors which will erect a community theatre in Providence and select a site. It is generally believed it will be located near Infantry Hall.





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## Inquiries and Comments

### *Some Story*

IN conversation with a West Coast projectionist the other day, the talk drifted around to magnetic arcs, i e., the control of the arc flame by bringing it under the effect of a powerful magnetic field, and our friend made the following, rather foolish, statement:

He claimed to have accidentally discovered this phenomenon for himself by carelessly coiling up some excess lengths of lamp leads and placing the coils to one side of the lamp house floor in order to get the surplus wire out of the way.

Having forgotten about the matter, he later struck the arc and was considerably annoyed to find that the crater persisted in burning up one side of the positive despite everything he could do to prevent it. After spending considerable time in tinkering with the arc he opened the lamp house door while the arc was burning and was dumbfounded to learn that as soon as the coils of lead wires were removed, everything was "hunky dory," so to speak, and the hitherto perverse arc pursued a natural course in quite a docile manner.

### *The Magnetic Arc*

After listening to such a remarkable story, we felt called upon to challenge our West Coast friend to corroborate his claims and in proof thereof he cited Porter's old magnetic arc, which, for reasons of its own, fizzled and died a natural death.

We agreed that it was possible to control the flame of the arc stream by placing it in a *strong* magnetic field, but also claimed that not in a thousand years could a coil of lamp lead placed on the floor of the lamp house exert any influence on the arc flame to the extent of causing it to give even one very feeble little flicker. That was preposterous.

But it all goes to show to what extent certain projectionists will go in an effort to boost their own self importance in the eyes of others, for it is quite certain that this particular projectionist thought that he could lend credulity to such a story by claiming that he had actually performed the test. Ergo, it must be so and should be accepted as fact.

### *How It Works*

This is far from being the case, however, since if our friend had stopped to ponder the matter for any length of time, and if he were also acquainted with the operation of electric motors, he would have arrived at a true explanation of the magnetic arc control and would have refrained from telling such a fantastic story of the lamp lead wire.

It has been known for a long time that a hot stream of gas carrying an electric current can be deflected by a magnetic field of suitable strength and this knowledge was early used to construct blowout coils and to snuff out the arc caused by opening electrical contactors, such as circuit breakers, through which high currents were flowing.

The principle underlying this electrical action is identical with that responsible for the electric motor, wherein a wire carrying current is placed in a magnetic field whereupon the wire is caused to move either up or down, depending upon the direction of the current through the wire, and the direction of the magnetic field.

As an example, suppose we have a magnetic field in which the lines of force are traveling from left to right (north pole to south pole) and in this field we place a wire carrying current in such a way that the wire lies at right angles to the direction of the magnetic field.

In other words, since the north pole is on our left and the south pole on our right, the wire would point directly at us and we would see only its end.

Now, if current is passed into the wire at its *near* end so that it travels *away* from us, the wire will be forced *downward* and if the current is reversed so that it comes *toward* us, the wire will be forced *upward*.

### *Holds True for Arc*

If the wire is now replaced by an arc stream carrying current, the same thing will take place and the arc stream will be deflected *up* or *down* depending upon which way the current flows and upon the direction of the magnetic field.

Now, when our Friend from the West Coast asserted that a coil lying on the bottom of the lamp house and carrying the arc current deflected the arc, he neglected to take into consideration the fact that the magnetic field of coil was traveling in a circle about the coil, leaving one end of the coil and circling back through the other end. Furthermore, the strength of this field was decreasing as the *square of the distance* and that a separation of but a few inches was enough to so weaken it that it could not possibly have exerted any influence on the arc.

We do not know just how many turns of wire were in the coil he claims to have made, but there certainly could not have been more than ten or so, and with an arc current of, say, 70 amperes, he would only have had about 700 ampere-turns in the magnet so created. Now 700 or even 1,000 ampere-turns will not give any magnetic pull to speak of and taken in conjunction with an operating distance of even six or seven inches, the strength of the magnetic field would, by that time, have been undetectable except by means of a compass or some other sensitive device.

Certainly it could not have made its influence felt on the arc. To cap the climax, our friend then suggested taking an electromagnet with an iron core and placing it just below the arc with the idea of yanking the arc down into place by sheer force.

After that "suggestion," we gave up the ghost, carefully folded our tent and noiselessly departed, leaving him to ponder over his "suggestion" by himself.

And, lest you draw incorrect inferences concerning the capabilities of this projectionist, we would like to inform you that he holds quite a responsible position with a chain of theatres.

## Remodel Universal House at Kearney, Neb.

The Empress Theatre, Universal's first-run house in Kearney, Neb., is to be completely remodelled and renovated this summer, it was announced early this week at the Universal home office. More than 30,000 will be spent to make the theatre up-to-date in every particular.

The work will include complete reseating, complete redecorating, remodelling of the front, new drapes, carpets and screen, the installation of an Arctic Nu-Air system, new Simplex booth equipment, and a new $15,000 organ.

The theatre will close the latter part of July and remain closed for several weeks, while the organ installation, the reseating and other improvements not possible at other times are being made. The house will be opened in time to participate in the Greater Movie Season.

## Saland and Aeromat Form Laboratory Combine

A RECENT laboratory consolidation has been effected between the National Aeromat Company, 861 Seward Street, Hollywood, Los Angeles and the Nathan Saland Film Laboratories of New York City.

All product shot in the West will be handled by the Hollywood company while the Eastern company will take care of all business in their section. In other words, they will be respective agents of each other.

The deal, which, it is said, involves over a million in footage, was closed by Ralph M. Like, president of the Aeromat Co. and Nathan Saland, of Saland Laboratories, on the former's recent Eastern visit.

The plants of the two concerns are said to have capacity for turning out two and one-half million feet per week.

# CLASSIFIED AD SECTION

RATES: 10 cents a word for each insertion, in advance except Employment Wanted, on which rate is 5 cents

## Wanted

WANTED: Theatre in college or industrial town, three to eight thousand population. Details, Box 820, Motion Picture News, New York City.

WANTED: We pay biggest prices for used moving picture machines, opera chairs, portable projectors, etc. What have you for sale? Movie Supply Company, 844 S. Wabash Avenue, Chicago.

MANAGER now at liberty. Six years' experience with a Broadway picture house. Excellent references. Box 730, Motion Picture News, New York City.

WANTED—Used posters, photos, slides, banners and accessories of all kinds. Must be in good condition. Will allow liberal credit. Theatre Poster Supply Company and Sign Exchange, 327 E. Sixth Street, Cincinnati, Ohio.

ORGANIST desires position in theatre; 8 years' experience in cuing pictures; good instrument essential; A. F. of M.; give duties and salary; references furnished. Address Organist, E. 3007 Broad Ave., Spokane, Wash.

ORGANIST would consider change of city in Fall. Concert and picture experience. Choicest references. Address Box 810, Motion Picture News, New York City.

OPERATOR and electrician with ten years' experience wants steady job. Married. Operator, Box 282, Mason City, Iowa.

WANTED—Position as assistant camera man. Graduate of New York Institute of Photography. Address Box 315, Motion Picture News, New York City.

WANTED—a quality product to sell to theatres by a well financed small sales organization. Prepared to advertise and sell aggressively. Centrally located office New York City. Box 800, Motion Picture News, New York City.

PIANIST desires engagement to play alone in picture theatre within commuting distance from New York City. Box 680, Motion Picture News, New York City.

ORGANIST, fourteen years' experience, splendid education and library, married, reliable. Organist, 810 E. Huron St., Ann Arbor, Mich.

WANTED — Position by manager who is also poster artist, lobby man and exploitation expert. Capable of handling first class house where results are required. Can furnish best of references. Will go anywhere. Address Manager, Motion Picture News, New York

EXCEPTIONAL OPENING for Engineer familiar with Theatre Lighting. Must be capable of laying out Control for modern lighting effects. Both Engineering and Sales activities are involved. Position to be filled immediately. Give age, training, experience and salary expected. Address Box 760, Motion Picture News, New York City.

## For Sale

FOR SALE: Complete theatre equipment must be sold at once. 300 opera chairs, two Powers machines, aluminum screen, wall fans, ticket machine, ticket chopper and other items. Will sell cheap. Address Box 830, Motion Picture News, New York City.

VERY CHEAP: 2 Simplexes; 36 inch exhaust fan, AC; Cooper-Hewitt lights; indirect light fixtures. Box 82, Canton, Ohio.

SPLENDID OPPORTUNITY for Builder-Exhibitor in city of Glen Cove, Long Island. No first-class house within 15 miles. Drawing capacity over 30,000. Ideal location on main street available. Address M. Steisel, 17 Glen Street, Glen Cove, L. I.

THEATRE LEASE for sale in Ohio; very cheap. 600 seats. Small down payment. Box 750, Motion Picture News, New York City.




*Extensive newspaper campaigns featured the showmanship which came to the support of "Tramp, Tramp, Tramp," Harry Langdon's first feature comedy for First National, at theatres of various types throughout the country. The layout above shows a representative group of the displays from Rialto, Omaha; Mary Anderson, Louisville; Trianon, Birmingham: Coral Gables Theatre, Miami; Grand, Pittsburgh; Pantheon, Toledo, and Rivoli, Baltimore.*

# FEATURE RELEASE CHART

*Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy release, as well as information on pictures that are coming, will be found on succeeding pages. (S. R. indicates State Right release.)*

**Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to March**

## MARCH

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Arizona Streak, The | Tom Tyler | F. B. O. | 4640 feet | April 3 |
| Bar C Mystery, The | Phillips-MacDonald | Pathe | 5 reels | |
| Barrier, The | L. Barrymore-Day | M-G-M | 6480 feet | April 3 |
| Bat, The | Special Cast | United Artists | 8219 feet | Mar. 27 |
| Beverly of Graustark | Marion Davies | M-G-M | 6977 feet | May 8 |
| Beyond All Odds | Eileen Sedgwick | Chesterfield (S. R.) | 5 reels | |
| Blue Blazes | Pete Morrison | Universal | 4659 feet | Jan. 23 |
| Broadway Billy | Billy Sullivan | Rayart (S. R.) | 5000 feet | |
| Chip of the Flying U | Hoot Gibson | Universal | 6596 feet | Mar. 6 |
| Combat | House Peters | Universal | 6714 feet | Feb. 20 |
| Coming and Going | Buffalo Bill, jr | Artclass (S.R.) | 5000 feet | |
| Dancing Mothers | Special Cast | Paramount | 7169 feet | Feb. 27 |
| Dangerous Virtue | Jane Novak | Lee-Bradford (S.R.) | 6000 feet | |
| Danger Quest, The | Reed Howes | Rayart (S. R.) | 5000 feet | May 8 |
| Forbidden Waters | Priscilla Dean | Prod. Dist. Corp | 5335 feet | April 17 |
| Gilded Highway, The | Devore-Harron | Warner Bros. | 6927 feet | April 17 |
| Hearts and Spangles | Wanda Hawley | Lumas Film | 5980 feet | May 8 |
| Hell's Four Hundred | Margaret Livingston | Fox | 5582 feet | |
| Her Second Chance | Nilsson-Gordon | First National | 6420 feet | May 8 |
| Highbinders, The | Tilden-Daw | Assoc. Exhib | 5486 feet | May 1 |
| High Steppers | Hughes-Astor | First National | 6136 feet | |
| Let's Get Married | Richard Dix | Paramount | 6800 feet | Mar. 13 |
| Little Irish Girl, The | Dolores Costello | Warner Bros | 6667 feet | April 10 |
| Midnight Thieves | H. Rawlinson | A. G. Steen | 5 reels | |
| Miss Brewster's Millions | Bebe Daniels | Paramount | 6457 feet | Mar. 20 |
| Monte Carlo | Special Cast | M-G-M | 6512 feet | April 10 |
| New Klondike, The | Thomas Meighan | Paramount | 7445 feet | Mar. 27 |
| Night Patrol, The | Richard Talmadge | F. B. O. | 5085 feet | Mar. 20 |
| Non-Stop Flight, The | Special Cast | F. B. O. | 5650 feet | April 17 |
| Nutcracker, The | E. K. Horton | Assoc. Exhib. | 5786 feet | April 17 |
| Oh! What a Nurse | Syd Chaplin | Warner Bros | 6957 feet | Mar. 6 |
| Other Women's Husbands | Blue-Prevost | Warner Bros | 6721 feet | April 3 |
| Out of the Storm | Logan-Burns | Tiffany (S.R) | 7000 feet | May 1 |
| Red Dice | Rod La Rocque | Prod. Dist. Corp | 6 reels | April 3 |
| Roaring Forties, The | Special Cast | Jans (S.R.) | | |
| Sap, The | Kenneth Harlan | Warner Bros | 5519 feet | |
| Sea Horses | Special Cast | Paramount | 6671 feet | Feb. 27 |
| Secret Orders | Evelyn Brent | F. B. O. | 5486 feet | Mar. 27 |
| Siberia | Special Cast | Fox | 6950 feet | April 24 |
| Six Shooting Romance | Jack Hoxie | Universal | 4869 feet | Jan. 30 |
| Social Celebrity, A | Adolphe Menjou | Paramount | 6025 feet | May 8 |
| Taxi Mystery, The | Roberts-Agnew | Sterling Pict. (S. R.) | 5052 feet | |
| Test of Donald Norton | George Walsh | Chadwick | | |
| Three Weeks in Paris | Moore-Devore | Warner Bros | 6050 feet | May 8 |
| Unknown Dangers | Frank Merrill | Hercules (S.R.) | 4700 feet | |
| Untamed Lady, The | Gloria Swanson | Paramount | 6132 feet | Mar. 27 |
| Vanishing Hoofs | Wally Wales | Artclass Pictures | 5000 feet | |
| Whispering Smith | H.B.Warner-L.Rich | Prod. Dist. Corp | 6155 feet | April 10 |
| Yellow Fingers | Olive Borden | Fox | 5594 feet | April 10 |

## APRIL

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Big Show, The | Lowell-Russell | Assoc. Exhib | 5385 feet | May 15 |
| Blind Goddess, The | Special Cast | Paramount | 7249 feet | April 3 |
| Border Sheriff, The | Jack Hoxie | Universal | 4440 feet | Mar. 13 |
| Broadway Gallant The | Richard Talmadge | F. B. O. | 5510 feet | June 5 |
| Brown of Harvard | Pickford-Brian-Haines | M-G-M | 7941 feet | May 8 |
| Crown of Lies, The | Pola Negri | Paramount | 5020 feet | Mar. 27 |
| Desert Gold | Special Cast | Paramount | 6900 feet | Mar. 20 |
| Dance High | Buffalo Bill, Jr | Artclass (S.R.) | 5 reels | |
| Early to Wed | M. Moore-K. Perry | Fox | 5912 feet | May 15 |
| Earth Woman, The | Alden-Bonner | Assoc. Exhib | | |
| Exquisite Sinner, The | Nagel-Adoree | M-G-M | 5844 feet | May 1 |
| Fighting Boob, The | Bob Custer | F. B. O. | 4496 feet | May 1 |
| Fighting Buckaroo, The | Buck Jones | Fox | 5096 feet | May 15 |
| Fighting Shadows | Leo Maloney | Clarion Photoplays | 4900 feet | |
| Fighting Thorobreds | Billy Sullivan | Rayart (S.R.) | 5000 feet | |
| For Heaven's Sake | Harold Lloyd | Paramount | 5356 feet | April 24 |
| Hidden Way, The | Mary Carr | Assoc. Exhib | 5919 feet | |
| Impostor, The | Evelyn Brent | F. B. O. | 5457 feet | May 15 |
| Isle of Retribution, The | Lilian Rich | F. B. O. | 6388 feet | May 22 |
| Kiki | Norma Talmadge | First National | 8299 feet | April 17 |
| Lucky Lady, The | Special Cast | Paramount | 5942 feet | |
| Mike | Sally O'Neill | M-G-M | 6755 feet | Jan. 23 |
| Mlle. Modiste | Corrine Griffith | First National | 6230 feet | May 15 |
| Money Talks | Windsor-Moore | M-G-M | 5139 feet | May 22 |
| Old Loves and New | L. Stone-B. Bedford | First National | 7423 feet | April 24 |
| Only Way, The | Special Cast | United Artists | 6850 feet | May 1 |
| Paris At Midnight | Special Cast | Prod. Dist. Corp | 6995 feet | May 8 |
| Runaway, The | Special Cast | Paramount | 6271 feet | May 8 |
| Rustlers Ranch | Art Acord | Universal | 5230 feet | April 24 |
| Rustling for Cupid | George O'Brien | Fox | 4835 feet | |
| Sandy | Madge Bellamy | Fox | 7850 feet | April 24 |
| Seventh Bandit, The | Harry Carey | Pathe | 6 reels | Mar. 27 |
| Silence | Warner-Reynolds | Prod. Dist. Corp | 7518 feet | June 12 |
| Silken Shackles | Irene Rich | Warner Bros | 6061 feet | May 8 |
| Silver Fingers | George Larkin | Elvin Film | 5000 feet | May 1 |
| Sir Lumberjack | Lefty Flynn | F. B. O. | 5129 feet | April 10 |
| Somebody's Mother | Mary Carr | Rayart (S.R.) | 6000 feet | |
| Starlight's Revenge | Jack Perrin | Rayart (S.R.) | 5000 feet | |
| That's My Baby | Douglas MacLean | Paramount | 6805 feet | April 24 |
| Thy Name Is Wife | Tom Mix | Fox | 54 feet | |
| Tramp, Tramp, Tramp | Harry Langdon | First National | 5831 feet | April 10 |
| Twin Triggers | Buddy Roosevelt | Artclass (S.R.) | 4800 feet | |
| Volga Boatman, The | Special Cast | Prod. Dist. Corp | 10050 feet | May 1 |
| Watch Your Wife | Virginia Valli | Universal | 6980 feet | Feb. 27 |
| Western Trails | Bill Patton | Chesterfield (S.R.) | 5 reels | |
| Why Girls Go Back Home | Miller-Brook | Warner Bros. | 5262 feet | May 1 |
| Wild To Go | Tom Tyler | F. B. O. | 4570 feet | May 8 |

## MAY

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Black Paradise | M. Bellamy-E. Lowe | Fox | 4962 feet | June 12 |
| Boob, The | George K. Arthur | M-G-M | 5020 feet | |
| Carnival Girl, The | Mack-Forrest | Assoc. Exhib. | 5025 feet | |
| Chasing Trouble | Pete Morrison | Universal | 4585 feet | |
| Ella Cinders | Colleen Moore | First National | 6 reels | June 19 |
| Galloping Cowboy, The | Bill Cody, Jr | Assoc. Exhib | 5000 feet | May 29 |
| Glennister of the Mounted | Lefty Flynn | F. B. O. | 5480 feet | June 19 |
| Hands Across the Border | Fred Thompson | F. B. O. | 5367 feet | June 5 |
| Hell Bent fer Heaven | Miller-Harron | Warner Bros | 6578 feet | May 15 |
| It's the Old Army Game | W. C. Fields | Paramount | | |
| Jade Cup, The | Evelyn Brent | F. B. O. | 4656 feet | |
| Looking for Trouble | Jack Hoxie | Universal | 4362 feet | |
| Man Four Square, A | Buck Jones | Fox | 4744 feet | May 22 |
| Man From Oklahoma | Jack Perrin | Rayart (S.R.) | 5000 feet | |
| Masquerade Bandit, The | Tom Tyler | F. B. O. | 4919 feet | July 10 |
| Morganson's Finish | Special Cast | Tiffany (S.R.) | 7500 feet | |
| My Old Dutch | O'Malley-MacAvoy | Universal | 7750 feet | May 8 |
| Paris | C. Ray-J. Crawford | M-G-M | 6 reels | June 12 |
| Perils of the Coast Guard | Special Cast | Rayart (S.R.) | | |
| Phantom Bullet, The | Hoot Gibson | Universal | 6148 feet | |
| Poor Girl's Romance | Short-Hale | F. B. O. | | |
| Prince of Pilsen, The | Special Cast | Prod. Dist. Corp | 6600 feet | April 24 |
| Racing Romance | Reed Howes | Rayart (S.R.) | 5000 feet | |
| Rawhide | Buffalo Bill, Jr. | Assoc. Exhib. | 4460 feet | May 29 |
| Secret Spring, The | Special Cast | Paramount | 5710 feet | |
| Set Up, The | Art Acord | Universal | 4600 feet | Mar. 27 |
| Shadows of Chinatown | Kenneth MacDonald | Bud Barsky (S.R.) | 5000 feet | |
| Shamrock Handicap, The | Special Cast | Fox | 5866 feet | |
| Shipwrecked | S.Owen-J.Schildkraut | Prod. Dist. Corp | 5865 feet | June 12 |
| Sign of the Claw | Peter the Great (dog) | Lumas Film | 5925 feet | |
| Skinner's Dress Suit | Denny-La Plante | Universal | 6887 feet | Dec. 26, '25 |
| Social Highwayman, The | Harron-Miller | Warner Bros | 6107 feet | May 29 |
| Still Alarm, The | Special Cast | Universal | 7406 feet | Jan. 16 |
| Unfair Sex, The | Hope Hampton | Assoc. Exhib | 5016 feet | |
| Valley of Bravery, The | Bob Custer | F. B. O. | 5021 feet | June 19 |
| Wet Paint | Raymond Griffith | Paramount | 5109 feet | May 29 |
| Whispering Canyon | J. Novak-R. Ellis | Sterling Pict. (S. R.) | 5652 feet | |
| Wilderness Woman, The | Pringle-Sherman-Conklin | First National | 7533 feet | May 22 |
| Windjammer, The | Billy Sullivan | Rayart (S.R.) | 5000 feet | |
| Winning the Futurity | Landis-C. Horton | Chadwick | 5400 feet | |
| Wise Guy, The | James Kirkwood | First National | 7775 feet | June 5 |

## JUNE

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Better Man, The | Richard Talmadge | F. B. O. | 4703 feet | |
| Born to the West | J. Holt-M. Morris | Paramount | 6 reels | July 17 |
| Call of the Klondike, The | Special Cast | Rayart (S.R.) | | |
| Certain Young Man, A | Ramon Novarro | M-G-M | | |
| Dangerous Dub, The | Buddy Roosevelt | Assoc. Exhib. | 5000 feet | |
| Dead Line, The | Bob Custer | F. B. O. | 5000 feet | July 10 |
| Dice Woman, The | Priscilla Dean | Prod. Dist. Corp | 5614 feet | June 12 |
| Escape, The | Pete Morrison | Universal | 4500 feet | April 3 |
| Eve's Leaves | Leatrice Joy | Prod. Dist Corp | 6750 feet | May 15 |
| Flashing Heels | Bill Cody | Assoc. Exhib | | |
| Footloose Widows | Special Cast | Warner Bros | 6 reels | July 10 |
| Frontier Trail, The | Harry Carey | Pathe | 6 reels | |
| Gentle Cyclone, The | Buck Jones | Fox | 4825 feet | June 26 |
| Good and Naughty | Pola Negri | Paramount | 6 reels | June 26 |
| Grass | | Paramount | | Mar. 7,'25 |
| Hard Boiled | Tom Mix | Fox | | |
| Lew Tyler's Wives | Frank Mayo | Famous Attractions | | |
| Lodge in the Wilderness | A. Stewart-E. Breese | Tiffany (S.R.) | 7000 feet | |
| Love Thief, The | Norman Kerry | Universal | 6822 feet | June 19 |
| Lovey Mary | B. Love-W. Haines | M-G-M | 6 reels | July 10 |
| Millionaire Policeman, The | Herbert Rawlinson | Gingsberg-Kann | | |
| Miss Nobody | Anna Q. Nilsson | First National | 6859 feet | June 19 |
| More Pay-Less Work | Mary Brian | Fox | | |
| One Punch O'Day | Billy Sullivan | Rayart (S.R.) | 5000 feet | |
| Palm Beach Girl, The | Bebe Daniels | Paramount | 6918 feet | July 3 |
| Rainmaker, The | Collier-Hale | Paramount | 6055 feet | May 29 |
| Ranson's Folly | Richard Barthelmess | First National | 7322 feet | May 29 |
| Rolling Home | Reginald Denny | Universal | 6993 feet | May 29 |
| Say It Again | Richard Dix | Paramount | 6 reels | June 19 |
| Scrappin' Kid, The | Art Acord | Universal | 4664 feet | Dec. 5, '25 |
| Self Starter, The | Reed Howes | Rayart (S.R.) | 5000 feet | |
| Silver Treasure, The | Special Cast | Fox | | |
| Sporting Lover, The | Conway Tearle | First National | | |
| Sweet Daddies | Special Cast | First National | 6562 feet | |
| Trip to Chinatown, A | Special Cast | Fox | 5594 feet | June 19 |
| Twisted Triggers | Wally Wales | Assoc. Exhib | 5000 feet | |
| Two-Gun Man, The | Fred Thomson | F. B. O. | | |
| Unknown Soldier, The | Mack-De La Motte | Prod. Dist. Corp | 7979 feet | June 12 |
| Up In Mabel's Room | M. Prevost-H. Ford | Prod.Dist. Corp | 6 reels | June 12 |
| Volcano | Bebe Daniels | Paramount | 5467 feet | June 12 |
| Yellow Contraband | Leo Maloney | Clarion Photoplays | 4900 feet | |

## JULY

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Bachelor Brides | Rod La Roque | Prod. Dist. Corp | | |
| Brown Derby, The | Johnny Hines | First National | 7 reels | June 5 |
| Bucking the Truth | Pete Morrison | Universal | 4305 feet | June 26 |
| Cowboy Cop, The | Tom Tyler | F. B. O. | 4385 feet | |
| Dangerous Dude, The | Reed Howes | Rayart (S.R.) | 5000 feet | |
| Doubling With Danger | Richard Talmadge | F. B. O. | | |
| Fighting Peacemaker, The | Jack Hoxie | Universal | 4292 feet | April 10 |
| Flame of the Argentine | Evelyn Brent | F. B. O. | | |

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Hero of the Big Snows, A | "Rin-Tin-Tin" | Warner | | |
| Lawless Valley | Bill Cody | Assoc. Exhib | 5000 feet | |
| Manhood | Special Cast | Fox | | |
| Man in the Saddle, The | Hoot Gibson | Universal | | |
| Mulhall's Great Catch | Lefty Flynn | F. B. O | 5430 feet | |
| Passionate Quest, The | M. MacAvoy-W. Louis | Warner Bros. | | |
| Puppets | Milton Sills | First National | 7 reels | July 10 |
| Road to Mandalay, The | Lon Chaney | M-G-M | 7 reels | July 10 |
| Romance of a Million Dollars | Hunter-Mills | Famous Attractions | | |
| Savage, The | Lyon-McAvoy | First National | | |
| Sea Wolf, The | Ralph Ince | Prod. Dist. Corp | 7500 feet | Dec. 19 |
| Senor Daredevil | Ken Maynard | First National | 6402 feet | July 17 |
| Sinister Detail, The | KennethMacDonald | Bud Barsky (S.R.) | 5000 feet | |
| Sunny Side Up | Vera Reynolds | P. D. C | 7 reels | July 17 |
| Terror, The | Art Acord | Universal | 4862 feet | July 10 |

## AUGUST

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Aloma of the South Seas | Gilda Gray | Paramount | 7 reels | May 29 |
| Bigger Than Barnum's | G. O'Hara-V. Dana | F. B. O. | | |
| Collegiate | Alberta Vaughn | F. B. O. | | |
| Delicatessen | Colleen Moore | First National | | |
| Devil's Gulch, The | Bob Custer | F. B. O. | | |
| Fascinating Youth | Junior Stars | Paramount | | |
| Fig Leaves | G. O'Brien-O. Borden | Fox | | |
| Fine Manners | Gloria Swanson | Paramount | | |
| Flame of the Yukon, The | S. Owen-A. Gray | Prod. Dist. Corp | 5800 feet | July 3 |
| Golden Web, The | H. Gordon-L. Rich | Lumas (S.R.) | | |
| Honeymoon Express, The | W. Louis-I. Rich | Warner Bros. | | |
| Into Her Kingdom | Corrine Griffith | First National | | |
| It Must Behave | Colleen Moore | First National | | |
| Last Frontier. The | Boyd-De La Motte | Prod. Dist. Corp | | |
| Lone Hand Saunders | Fred Thompson | F. B. O | | |
| Mantrap | Bow - Marmont | Paramount | | |
| Marriage License | Alma Rubens | Fox | | |
| Meet the Prince | Jos. Schildkraut | Prod. Dist. Corp | 5929 feet | July 10 |
| Men of Steel | Milton Sills | First National | | |
| Mile a Minute Man | Wm. Fairbanks | Lumas (S. R.) | | |
| No Man's Gold | Tom Mix | Fox | | |
| Padlocked | Special Cast | Paramount | | |
| Pals First | Hughes-Del Rio | First National | | |
| Show Off, The | Ford Sterling | Paramount | | |
| So This Is Paris | Blue-Miller | Warner Bros | | |
| That Model From Paris | | Tiffany (S.R.) | | |
| Womanpower | K. Perry-R. Graves | Fox | | |

## SEPTEMBER

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Arizona Wildcat, The | Tom Mix | Fox | | |
| Bells, The | L. Barrymore | Chadwick | 7000 feet | |
| Black Pirate, The | Douglas Fairbanks | United Artists | 8200 feet | Mar. 20 |
| Diplomacy | Sweet-Hamilton-O. Moore | Paramount | | |
| Dutchess of Buffalo, The | Constance Talmadge | First National | | |
| Family Upstairs, The | Virginia Valli | Fox | | |
| Fools of Fashion | | Tiffany (S. R.) | | |
| Forlorn River | Jack Holt | Paramount | | |
| Going the Limit | | F. B. O | | |
| Kosher Kitty Kelly | Viola Dana | F. B. O | | |
| Ladies First | Douglas MacLean | Paramount | | |
| Lost at Sea | | Tiffany (S. R.) | | |
| Marriage Clause, The | Billie Dove | Universal | 8 reels | July 3 |
| Midnight Kiss, The | J. Gaynor-R. Walling | Fox | | |
| Nell Gwyn | Dorothy Gish | Paramount | 9 reels | Feb. 6 |
| Return of Peter Grimm | Alec B. Francis | Fox | | |
| Silent Power, The | Ralph Lewis | Lumas (S.R.) | | |
| Son of the Sheik, The | Rudolph Valentino | United Artists | | |
| Sparrows | Mary Pickford | United Artists | | |
| Thirty Below Zero | Buck Jones | Fox | | |
| Three Bad Men | Special Cast | Fox | | |
| Through Thick and Thin | Wm. Fairbanks | Lumas (S.R.) | | |
| Tin Gods | Thomas Meighan | Paramount | | |
| Variety | Jannings-de Putti | Paramount | 8 reels | July 3 |
| Winning of Barbara Worth | Colman-Banky | United Artists | | |
| You Never Know Women | Florence Vidor | Paramount | | |

## OCTOBER

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Campus Flirt, The | Bebe Daniels | Paramount | | |
| College Days | | Tiffany (S.R.) | | |
| Country Beyond, The | Olive Borden | Fox | | |
| Eagle of the Sea, The | Cortez-Vidor | Paramount | | |
| Final Extra, The | | Lumas (S.R.) | | |
| First Night, The | | Tiffany (S.R.) | | |
| Great Gatsby, The | Baxter-Wilson | Paramount | | |
| Kid Boots | Eddie Cantor | Paramount | | |
| Married Alive | Livingston-M.Moore | Fox | | |
| Monkey Talks, The | Bellamy-Lowe-J. Trevor | Fox | | |
| Quarterback, The | Richard Dix | Paramount | | |
| Risky Business | Vera Reynolds | P. D. C | | |
| So's Your Old Man | W. C. Fields | Paramount | | |
| You'd Be Surprised | Raymond Griffith | Paramount | | |

## NOVEMBER

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Ace of Cads | Menjou-Joyce | Paramount | | |
| Cat's Pajamas, The | Bronson-Cortez | Paramount | | |
| Lady of the Harem, The | Special Cast | Paramount | | |
| Lightning | | Tiffany (S. R.) | 6500 feet | |
| Redheads Preferred | | Tiffany (S. R.) | | |
| Rough Riders, The | Frank Hopper | Paramount | | |
| Wearing of the Green, The | Betty Bronson | | | |
| We're in the Navy Now | W. Berry-Hatton | Paramount | | |
| Winning Wallop, The | Wm. Fairbanks | Lumas (S.R.) | | |

## DECEMBER

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Canadian, The | Thomas Meighan | Paramount | | |
| Flying High | Wm. Fairbanks | Lumas (S. R.) | | |
| Gallant Lady, The | Florence Vidor | Paramount | | |
| Glorifying the American Girl | Esther Ralston | Paramount | | |
| Let It Rain | Douglas MacLean | Paramount | | |
| Love 'Em and Leave 'Em | Esther Ralston | Paramount | | |
| Money to Burn | | Lumas (S.R.) | | |
| One Hour of Love | | Tiffany (S. R.) | | |
| Sin Cargo | | Tiffany (S. R.) | | |
| Stranded in Paris | Bebe Daniels | Paramount | | |

# Comedy Releases

| Title | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| A-1 Society | Luddy-Harris | Fox | 2 reels | July 10 |
| Adorable Dora | Hank Mann | F. B. O | | |
| Alpine Flapper, The | "Aesop Fables" | Pathe | 1 reel | June 5 |
| All For a Nurse | Sid Smith | Sava Films | 2 reels | |
| All's Swell That Ends Swell | A. Vaughn-L. Kent | F. B. O | 2 reels | |
| Al's Troubles | Al Alt | Universal | 2 reels | Mar. 13 |
| Among Those Present | Harold Lloyd(Reissue) | Assoc. Exhib. | 2877 feet | |
| And George Did | | Universal | | |
| Are Crooks Dishonest? (Reissue) | Harold Lloyd | Pathe | 1 reel | July 17 |
| Are Golfers Cuckoo? | Fatty Layman | Sava Films | 2 reels | |
| Babes in the Jungle | "O. Henry" | Fox | 2 reels | |
| Baby Clothes | "Our Gang" | Pathe | 2 reels | April 24 |
| Back Fire | | F. B. O | | |
| Back to Mother | "Helen and Warren" | Fox | 2 reels | |
| Ball and Chain | Arthur Lake | Universal | | |
| Banana King, The | Sid Smith | Sava Films | 2 reels | |
| Bear Cats | "Big Boy" | Educational | 2 reels | June 12 |
| Beauty Parlor, A | "Fat Men" | F. B. O | 2 reels | |
| Bedtime Story, A | Arthur Lake | Universal | 1 reel | |
| Big Business | | Fox | | |
| Big Charade, The | A. Vaughn-L. Kent | F. B. O | 2 reels | June 5 |
| Big-Hearted Fish, A | Aesop Fables | Pathe | 1 reel | April 10 |
| Big Idea, The | Snub Pollard | Pathe (Reissue) | 1 reel | |
| Big Retreat, The | "Aesop Fables" | Pathe | 1 reel | June 5 |
| Bill Grim's Progress(Series) | M. Morris-J. Luden | F. B. O | | |
| Black and Blue Eyes | Alice Ardell | F. B. O | 2 reels | June 19 |
| Broken China | Bobby Vernon | Educational | 2 reels | May 8 |
| Bumper Crop, The | "Aesop Fables" | Pathe | 1 reel | May 29 |
| Buster Be Good | Trimble-Turner | Universal | 2 reels | |
| Buster Don't Forget | Trimble and Dog | Universal | 2 reels | |
| Buster's Dark Mystery | Trimble and Dog | Universal | 2 reels | |
| Buster's Girl Friend | Trimble and Dog | Universal | 2 reels | |
| Buster's Heart Beat | Trimble and Dog | Universal | 2 reels | |
| Buster Helps Dad | Trimble and Dog | Universal | 2 reels | |
| Buster's Hunting Party | Trimble and Dog | Universal | 2 reels | |
| Buster's Mix-Up | Trimble-Turner | Universal | 2 reels | April 24 |
| Buster's Narrow Escape | Trimble and Dog | Universal | 2 reels | |
| Buster's Orphan Party | Trimble and Day | Universal | 2 reels | |
| Buster's Picnic | Trimble and Dog | Universal | 2 reels | |
| Buster's Prize Winner | Trimble and Dog | Universal | 2 reels | |
| Buster's Sleigh Ride | Trimble and Dog | Universal | 2 reels | |
| Buster's Sky Rocket | Trimble and Dog | Universal | 2 reels | April 24 |
| Buster's Watch Tige | Trimble and Dog | Universal | 2 reels | |
| By George | | Universal | | |
| Caliph, Cupid and the Clock | "O. Henry" | Fox | 2 reels | |
| Camel's Hump | | F. B. O | 1 reel | |
| Carrie of the Chorus (Series) | Tarbell-Finch | Red Seal | 2 reels | |
| Cat's Whiskers, The | "Cartoon" | F. B. O | 1 reel | June 26 |
| Caught in the Act | Laymon-Dorety | Tennek Film | 2 reels | |
| Chase Yourself | Jimmie Adams | Educational | 2 reels | |
| Chop Suey and Noodles | "Aesop Fables" | Pathe | 1 reel | |
| Circus Today | Billy Bevan | Pathe | 2 reels | Mar. 13 |
| Clown, The | "Van Bibbers" | Fox | 2 reels | |
| College Yell, The | Neely Edwards | Universal | 1 reel | April 17 |
| Collegians, The (Series) | Gulliver-Lewis | Universal | 2 reels | |
| Complete Life, The | "O. Henry" | Fox | 2 reels | |
| Comrades-in-Work | Mabel Normand | Pathe | 2 reels | |
| Count Your Change (Reissue) | Harold Lloyd | Pathe | 1 reel | |
| Couple of Skates, A | Neely Edwards | Universal | 1 reel | April 17 |
| Cow's Kimono, The | Glenn Tryon | Pathe | 2 reels | June 26 |
| Creeps | Archer-Dunham | Educational | 2 reels | June 19 |
| Crowned Prince, The | Neely Edwards | Universal | 1 reel | May 22 |
| Dancing Daddy | Jack Duffy | Educational | 2 reels | April 10 |
| Dare Devil Daisy | Edna Marian | Universal | 2 reels | |
| Diamond of Kali | "O. Henry" | Fox | 2 reels | |
| Dinky Doodle and the Little Orphan | "Cartoon" | F. B. O | 1 reel | June 19 |
| Dinky Doodle's Bedtime Stories | "Cartoon" | F. B. O | 1 reel | June 5 |
| Dinky Doodle in Egypt | "Cartoon" | F. B. O | 1 reel | May 22 |
| Dinky Doodle in the Arctic | "Cartoon" | F. B. O | 1 reel | |
| Dinky Doodle in the Wild West—"Cartoon" | | F. B. O | 1 reel | |
| Dinner Jest, The | | Pathe | | |
| Dizzy Daddies | Jimmie Finlayson | Pathe | 2 reels | Mar. 20 |
| Dizzy Dancers | | Fox | | |
| Don Key-Son of a Burro | Holmes-Davidson | Pathe | 2 reels | May 29 |
| Do Your Duty | Snub Pollard | Pathe | 1 reel | |
| Dog Shy | Charles Chase | Pathe | 2 reels | April 17 |
| Do or Bust | Neely Edwards | Universal | 1 reel | |
| Dumb Friend, A | Arthur Lake | Universal | 1 reel | Feb. 13 |
| Dumb Luck | "The Gumps" | Universal | 2 reels | |
| Easy Payments | "Helen and Warren" | Fox | 2 reels | |
| Egged On | Charles Bowers | F. B. O | 2 reels | |
| Eight Cylinder Bull | Austin-Sipperly | Fox | 2 reels | June 12 |
| Excess Baggage | "Big Boy" | Educational | 2 reels | |
| Excuse Maker, The (Series) | | Universal | | |
| Family Picnic, The | "Helen and Warren" | Fox | 2 reels | June 26 |
| Farm Hands | "Aesop Fables" | Pathe | 1 reel | May 22 |
| Felix the Cat Braves the Briny | "Cartoon" | Educational | 1 reel | June 5 |
| Felix the Cat in a Tale of Two Kitties | "Cartoon" | Educational | 1 reel | June 26 |
| Felix the Cat in School Daze | "Cartoon" | Educational | 1 reel | May 27 |
| Felix the Cat Laughs It Off | "Cartoon" | Educational | 1 reel | Mar. 27 |
| Felix the Cat Misses His Cue | "Cartoon" | Educational | 1 reel | May 15 |
| Felix the Cat Misses His Swiss | "Cartoon" | Educational | 1 reel | |
| Felix the Cat Rings the Ringer | "Cartoon" | Educational | 1 reel | |
| Felix the Cat Scoots Thru Scotland | "Cartoon" | Educational | 1 reel | June 26 |
| Felix the Cat Seeks Solitude | "Cartoon" | Educational | 1 reel | |
| Felix the Cat Uses His Head | "Cartoon" | Educational | 1 reel | May 8 |
| Felix the Cat Weathers the Weather | "Cartoon" | Educational | 1 reel | April 17 |
| Fighting Fools | Wise-McKay | Artclass | 2 reels | |
| Fight Night | Billy Bevan | Pathe | 2 reels | May 15 |
| Fire Fighter, The | "Aesop Fables" | Pathe | 1 reel | |
| Football Comedy Series | Lee Sterrett | F. B. O | 1 reel | |
| Flivver Vacation, A | Eddie Gordon | Universal | 2 reels | April 3 |
| Flying Wheels | Wanda Wiley | Universal | 2 reels | Mar. 6 |
| Fly Time | "Aesop Fables" | Pathe | 1 reel | |
| Fool's Luck | Lupino Lane | Educational | 2 reels | April 3 |
| Fraternity Mixup, A | Alice Ardell | F. B. O | 2 reels | |
| Fresh Faces | Walter Hiers | Educational | 2 reels | July 3 |
| From the Cabby's Seat | "O. Henry" | Fox | 2 reels | |

| Title | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| George Runs Wild | | Universal | | |
| George in Love | | Universal | | |
| George the Winner | | Universal | | |
| Ghost of Folly | Alice Day | Pathe | 2 reels | May 15 |
| Gimme Strength | Jimmie Adams | Educational | 2 reels | |
| Girl | "O. Henry" | Fox | 2 reels | |
| Going Crazy | Lige Conley | Educational | 2 reels | May 29 |
| Gold Brush, The | Hank Mann | Sava Films | 2 reels | |
| Golf Bug, The | Paul Parrott | Pathe (Reissue) | 1 reel | |
| Gypping the Gyps | Eddie Gordon | Sava Films | 2 reels | |
| Hanging Fire | Cliff Bowes | Educational | 1 reel | |
| Hard to Hold | Laymon-Dorety | Tennek Film | 2 reels | |
| Haunted Heiress, A | Edna Marian | Universal | 2 reels | May 22 |
| Hayfoot, Strawfoot | Bevan-Clyde | Pathe | 2 reels | April 24 |
| Hearts for Rent | Arthur Lake | Universal | 1 reel | |
| Heavy Parade, The | "Fat Men" | F. B. O. | 2 reels | |
| He Forgot to Remember | Clyde Cook | Pathe | 2 reels | June 12 |
| Help Wanted | Charles Puffy | Universal | 1 reel | May 1 |
| Hearts and Showers | "Aesop Fables" | Pathe | 1 reel | April 17 |
| Here Comes Charlie | Lloyd Hamilton | | | |
| Hiram's Trip to the Exposition | Ralph Maglin | Vinci Pictures | | |
| Hiram's Trip Up the Hudson | Ralph Maglin | Vinci Pictures | | |
| Hired and Fired | Paul Parrott | Pathe | 1 reel | |
| His Girl Friend | Mack-Marion | Universal | 2 reels | |
| His Private Life | Lupino Lane | Educational | 2 reels | June 12 |
| His Taking Ways | Al St. John | Bischoff (S.R.) | 2 reels | |
| Hitchin' Up | Walter Hiers | Educational | 2 reels | July 3 |
| Hold 'er Sheriff | Cliff Bowes | Educational | 1 reel | July 3 |
| Home Cured | Johnny Arthur | Educational | 2 reels | Mar. 27 |
| Honest Injun | Johnny Arthur | Educational | 2 reels | |
| Honeymoon Feet | "Fat Men" | F. B. O. | 2 reels | |
| Honeymooning With Ma | Charles King | Universal | 2 reels | June 5 |
| Hooked at the Altar | Ralph Graves | Pathe | 2 reels | April 17 |
| Hubby's Quiet Little Game | | Pathe | | |
| Hug Bug, The | Glenn Tryon | Pathe | 2 reels | Mar. 13 |
| Hur Ben | Hank Mann | Sava Films | 2 reels | |
| Hurricane, The | Alice Ardell | F. B. O. | 2 reels | |
| Ice Cold Cocos | Billy Bevan | Pathe | 2 reels | |
| Inventors, The | Fatty Layman | Sava Films | 2 reels | |
| It's a Buoy | Alberta Vaughn | F. B. O. | 2 reels | |
| It's a Gift (Re-issue) | Snub Pollard | Pathe | 1 reel | July 17 |
| It's a Pipe | Barbara Luddy | Fox | 2 reels | July 3 |
| It's the Gate | "Cartoon" | Red Seal | 1 reel | May 1 |
| Jane's Engagement Party | | Universal | | |
| Jane's Flirtation | | Universal | | |
| Jane's Honeymoon | | Universal | | |
| Jane's Inheritance | | Universal | | |
| Jane's Predicament | | Universal | | |
| Jane's Troubles | | Universal | | |
| Jerry the Giant | "Animal" | Fox | 2 reels | July 10 |
| Jungle Sports | "Aesop Fables" | Pathe | 1 reel | |
| Keeping His Word | Charles King | Universal | 2 reels | |
| Kicked Out (Re-issue) | Harold Lloyd | Pathe | 1 reel | |
| Killed by Kindness | | Fox | | |
| King of the Kitchen | Lige Conley | Fox | | |
| Ko-Ko at the Circus | "Cartoon" | Red Seal | 1 reel | Mar. 27 |
| Lafayette Where Are We? | Shields-Arthur | Fox | 2 reels | |
| Land Boom, The | "Aesop Fables" | Pathe | 1 reel | June 26 |
| Last Word, The | "Helen and Warren" | Fox | 2 reels | |
| Let George Do It (Series) | | Universal | | |
| Lickpenny Lover, A | "O. Henry" | Fox | 2 reels | July 17 |
| Light Housekeeping | Lige Conley | Educational | 2 reels | Mar. 20 |
| Lightning Slider, The | A. Vaughn-L. Kent | F. B. O. | 2 reels | May 22 |
| Little Parade, The | "Aesop Fables" | Pathe | 1 reel | June 12 |
| Liquid Dynamite | "Aesop Fables" | Pathe | 1 reel | May 22 |
| Lookout Buster! | Trimble and Dog | Universal | 2 reels | |
| Love's Hurdle | Charles King | Universal | 2 reels | May 15 |
| Love Sundae, A | Alice Day | Pathe | 2 reels | |
| Long Fliv the King | Charles Chase | Pathe | 2 reels | June 12 |
| Love's Labor Lost | Neely Edwards | Universal | 1 reel | |
| Lying Tamer, The | Barbara Luddy | Fox | | |
| Madame Mystery | Bara-Finlayson | Pathe | 2 reels | April 17 |
| Mad Racer, The | "Van Bibber" | Fox | 2 reels | May 8 |
| Man About Town, A | Stan Laurel | Pathe | 1 reel | July 10 |
| Married Widow, The | Eddie Gordon | Sava Films | 2 reels | |
| Marry Month of May | "O. Henry" | Fox | 2 reels | |
| Masters of Arts | "O. Henry" | Fox | 2 reels | |
| Matrimony Blues | Lige Conley | Fox | 2 reels | |
| McDougal Alley (Series) | | F. B. O. | 2 reels | |
| Meet My Dog | Bowes-Vance | Educational | 1 reel | July 10 |
| Meet My Girl | Ralph Graves | Pathe | 2 reels | Mar. 13 |
| Merry Blacksmith, The | "Aesop Fables" | Pathe | 1 reel | April 17 |
| Merry Kiddo, The | Alberta Vaughn | F. B. O. | 2 reels | |
| Mighty Like a Moose | Charlie Chase | Pathe | 2 reels | July 17 |
| Min's Away | "The Gumps" | Universal | 2 reels | |
| Mixed Brides | Wanda Wiley | Universal | 2 reels | |
| Mixed Doubles | Charles Puffy | Universal | 1 reel | |
| Money Screams | | Fox | | |
| Monkey Business | "Our Gang" | Pathe | 2 reels | Mar. 27 |
| Mortgaged Again | Arthur Lake | Universal | 1 reel | |
| Mother-in-Law | "Helen and Warren" | Fox | 2 reels | |
| Motor Trouble | Charles King | Universal | 2 reels | |
| Move Along | Lloyd Hamilton | Educational | 2 reels | |
| Movie Madness | Edna Marian | Universal | 2 reels | June 5 |
| Movie Struck | Dorie Eaton | Cranfield & Clarke | | |
| Moving Day | "Helen and Warren" | Fox | 2 reels | Mar. 6 |
| Mr. Cinderella | Johnny Arthur | Educational | 2 reels | May 29 |
| Mr. Wife | Neal Burns | Educational | 2 reels | |
| Mum's the Word | Charles Chase | Pathe | 2 reels | May 15 |
| Muscle Bound Music | Kingston-Bevan | Pathe | 2 reels | June 5 |
| Never Too Old | Claude Gillingwater | Pathe | 2 reels | June 26 |
| Newlyweds and Their Baby, The Series | | Universal | 2 reels | |
| Newlyweds in Quarantine, The | | Universal | 2 reels | June 19 |
| Newlywed's Neighbors | | Universal | 2 reels | |
| Nobody's Business | Lloyd Hamilton | Educational | 2 reels | April 24 |
| North of 6⅔ | Sid Smith | Sava Films | 2 reels | |
| Nothing Matters | Lloyd Hamilton | Educational | 2 reels | July 10 |
| Not to Be Trusted | "Helen and Warren" | Fox | 2 reels | |
| Oh! Winnie Behave | Ethlyn Gibson | Artclass | 2 reels | |
| Old War Horse, The | Snub Pollard | Pathe (Re-issue) | 1 reel | April 10 |
| On Thin Ice | "Mutt & Jeff" | Short Film Syn. | 1 reel | Mar. 6 |
| Opry House Tonight | Arthur Lake | Universal | 1 reel | |
| Optimist, The | Charles Puffy | Universal | 1 reel | May 22 |
| Ostrich Plumes, The | "Cartoon" | F. B. O. | 1 reel | May 22 |
| Over There | Al Joy | | 2 reels | |
| Painless Pain | Wanda Wiley | Universal | 2 reels | May 8 |
| Papa's Mama | Arthur Lake | Universal | 1 reel | |
| Papa's Pest | Burns-Steadman | Educational | 2 reels | June 12 |
| Pawnshop Politics | Luddy-Harris | Fox | 2 reels | |
| Pelican's Bill | "Cartoon" | F. B. O. | 1 reel | June 5 |
| Phoney Express, The | Charles Puffy | Universal | 1 reel | Mar. 13 |
| Pirates Bold | "Aesop Fables" | Pathe | 1 reel | |
| Plane Jane | Vaughn-Kent | F. B. O. | 2 reels | |
| Playing the Swell | Wanda Wiley | Universal | 2 reels | May 22 |
| Please Excuse Me | Charles King | Universal | 2 reels | |
| Plumber's Life, The | "Aesop Fables" | Pathe | 1 reel | |
| Polar Baron, The | Gladys McConnell | Fox | 2 reels | May 1 |
| Prodigal Bridegroom, The | | Pathe | | |
| Psyche and the Pskyscraper | "O. Henry" | Fox | 2 reels | |
| Puppy Lovetime | Alice Day | Pathe | 2 reels | June 5 |
| Quick Service | Cliff Bowes | Educational | 1 reel | Mar. 20 |
| Radio Mad | Lymon-Dorety | Tennek Film | 2 reels | |
| Raggedy Rose | Mabel Normand | Pathe | 2 reels | |
| Rah, Rah, Heidelberg | "Van Bibber" | Fox | 2 reels | June 19 |
| Rain and Shines | Al St. John | Bischoff | 2 reels | |
| Raisin' Cain | "Big Boy" | Educational | 2 reels | April 17 |
| Read 'Em and Leap | Alberta Vaughn | F. B. O. | 2 reels | |
| Reporter, The | "Van Bibbers" | Fox | 2 reels | |
| Ring Up the Curtain (Re-issue) | Harold Lloyd | Pathe | 1 reel | |
| Rough and Ready Romeo | "Aesop Fables" | Pathe | 1 reel | May 1 |
| Sawdust Baby | Earl McCarthy | Artclass | 2 reels | |
| Say It With Babies | Glenn Tryon | Pathe | 2 reels | May 29 |
| Say It With Love | Edna Marian | Universal | 2 reels | April 17 |
| Scared Stiff | Holmes-Cook | Pathe | 2 reels | May 1 |
| Scratching Through | Cliff Bowes | Educational | 1 reel | April 24 |
| Sea Dog's Tale, A | Billy Bevan | Pathe | 2 reels | July 17 |
| Second Hand Excuse, A | Charles King | Universal | 2 reels | |
| Separated Sweethearts | Arthur Lake | Universal | 1 reel | May 15 |
| She Beast, The | Sid Smith | Sava Films | 2 reels | |
| She's A Prince | Alice Ardell | F. B. O. | 2 reels | |
| She's My Cousin | Charles King | Universal | 2 reels | May 15 |
| Shootin' Fool, The | "Aesop Fables" | Pathe | 1 reel | May 15 |
| Shore Shy | Dooley-Joyce | Educational | 2 reels | |
| Should Husbands Marry? | | Pathe | | |
| Skating Instructors | "Mutt and Jeff" | Short Film Syn. | 1 reel | |
| Sky Bound | Al St. John | Educational | 2 reels | April 17 |
| Smouldering Tires | A. Vaughn-L. Kent | F. B. O. | 2 reels | May 15 |
| Snookum's Buggy Ride | "Newlyweds" | Universal | 2 reels | June 19 |
| Snookum's Outing | "Newlyweds" | Universal | 2 reels | |
| Snookum's Playmate | "Newlyweds" | Universal | 2 reels | |
| Snookum's Tooth | "Newlyweds" | Universal | 2 reels | June 26 |
| Social Triangle, A | "O. Henry" | Fox | 2 reels | May 22 |
| Sock Me To Sleep | A. Vaughn-L. Kent | F. B. O. | 2 reels | |
| Somebody's Wrong | Bowes-Newman | Educational | 1 reel | |
| Some More Excuses | Charles King | Universal | 2 reels | |
| So This Is Paris | Neely Edwards | Universal | 1 reel | April 17 |
| Spanish Love | "Aesop Fables" | Pathe | 1 reel | Mar. 13 |
| Spanking Breezes | Alice Day | Pathe | 2 reels | Mar. 20 |
| Squirrel Food | Cliff Bowes | Educational | 1 reel | |
| Stage Shy | Hank Mann | Sava Films | 2 reels | |
| Step Lively (Re-issue) | Harold Lloyd | Pathe | 1 reel | June 26 |
| Stork Brought It, The | "Cartoon" | F. B. O. | 1 reel | |
| Swat the Crook (Re-issue) | Harold Lloyd | Pathe | 1 reel | June 19 |
| Swell Affair, A | Arthur Lake | Universal | 1 reel | April 17 |
| Swimming Instructor, The | "Van Bibber" | Fox | 2 reels | July 3 |
| Take the Air | Paul Parrott | Pathe (Reissue) | 1 reel | |
| Taking the Heir | Charles Puffy | Universal | 1 reel | April 3 |
| Thanks for the Boat Ride | | Universal | | |
| That's My Baby | Charles Puffy | Universal | | |
| There She Goes | Wanda Wiley | Universal | 2 reels | July 3 |
| Thirteenth Man, The | Charles Puffy | Universal | 1 reel | |
| Three of a Kind | "Fat Men" | F. B. O. | 2 reels | |
| Thrilling Romance, A | Wanda Wiley | Universal | 2 reels | |
| Thundering Fleas | "Our Gang" | Pathe | 2 reels | July 10 |
| Till We Eat Again | Bobby Vernon | Educational | 2 reels | |
| Tin Ghost, The | Lige Conley | Educational | 2 reels | May 8 |
| Tonight's the Night | Bowes-Bradley | Educational | 1 reel | May 1 |
| Too Many Babies | Darling-King | Universal | 2 reels | May 8 |
| Too Many Relations | "Helen and Warren" | Fox | 2 reels | May 15 |
| Tow Service | "The Gumps" | Universal | 2 reels | |
| Tune Up | Charles Puffy | Universal | 1 reel | Mar 6 |
| Twelve Smiles Out | | F. B. O. | | |
| Twin Sisters | Wanda Wiley | Universal | 2 reels | |
| Two Lips in Holland | | Fox | 2 reels | April 17 |
| Ukelele Sheiks | Glenn Tryon | Pathe | 2 reels | April 10 |
| Uncle Tom's Uncle | "Our Gang" | Pathe | 2 reels | May 29 |
| Uncovered Wagon, The | "Aesop Fables" | Pathe | 1 reel | May 15 |
| Up and Wooing | A. Vaughn-L. Kent | F. B. O. | 2 reels | |
| Up in the Air | "Aesop Fables" | Pathe | 1 reel | |
| Vamping Babies | Alice Ardell | F. B. O. | 2 reels | |
| Village Cut Up, The | Arthur Lake | Universal | 1 reel | |
| Vulgar Boatman, The | Hank Mann | Sava Films | 2 reels | |
| Wait A Bit | Earl Mack | Universal | 2 reels | |
| Wanderers of the Wetland | Hank Mann | Sava Films | 2 reels | |
| Wandering Willies | Billy Bevan | Pathe | 2 reels | April 3 |
| Wedding Daze | | F. B. O. | | |
| Westerner, The | Reata Hoyt | Fox | | |
| What A Life | Frank Davis | Educational | 1 reel | June 26 |
| What Happened to Jane (Series) | | Universal | | |
| What'll You Have? | Charles King | Universal | 2 reels | May 22 |
| What! No Spinach? | | F. B. O. | | |
| What's Your Hurry? | Charles King | Universal | 2 reels | |
| When Hell Froze Over | "Mutt and Jeff" | Short Film Syn. | 1 reel | Feb. 20 |
| When Sally's Irish Rose | | F. B. O. | | |
| Where's My Baby? | Neely Edwards | Universal | 1 reel | May 1 |
| Which is Which? | Charles King | Universal | 2 reels | |
| Whiskering Chorus | A. Vaughn-L. Kent | F. B. O. | 2 reels | |
| Whoa Emma | Jimmie Adams | Educational | 2 reels | April 3 |
| Who Hit Me? | Al St. John | Educational | 2 reels | |
| Who's Boss? | Davis-Bowes | Educational | 1 reel | June 5 |
| Who's My Wife? | Lige Conley | Educational | 2 reels | July 17 |
| Who's Next? | Neely Edwards | Universal | 1 reel | |
| Why George? | | Universal | | |
| Wife Tamers | Cook-L. Barrymore | Pathe | 2 reels | April 3 |
| Wireless Lizzie | Walter Hiers | Educational | 2 reels | Mar. 13 |
| Wisecrackers (Series) | Short-Withers | F. B. O. | | |
| Wise Quacker, The | Eddie Gordon | Tennek Film | 2 reels | |
| Wise Or Otherwise | Charles Puffy | Universal | 1 reel | June 5 |
| Yankee Doodle Duke, A | Ralph Graves | Pathe | 2 reels | |
| Yearning for Love | Wanda Wiley | Universal | 2 reels | April 3 |

## Short Subjects

| Title | Distributed by | Length | Reviewed |
|---|---|---|---|
| Alexander's Ragtime Band | Artclass | | |
| American Today (Variety) | Fox | 1 reel | |
| Animated Hair Cartoons (Series) | Red Seal | 1 reel | |
| Angelus, The | Cranfield & Clarke | 2 reels | April 24 |
| Aphrodite (Novelty) | Service Film | 1 reel | |
| Around the World in Ten Minutes (Variety) | Fox | 1 reel | |

| Title | Distributed by | Length | Reviewed |
|---|---|---|---|
| At the Water Hole | Cranfield & Clarke | 1 reel | |
| Austrian Alps (Variety) | Fox | 1 reel | |
| Bar-C Mystery (Serial) | Pathe | 10 episodes | |
| Beasts of the Veldt | Chesterfield | 2 reels | |
| Beautiful Britain | Cranfield & Clarke | 1 reel | |
| Bed Time Stories | Sierra Pictures | 2 reels | |
| Beechnuts | Cranfield & Clarke | 2 reels | |
| Belgium Today (Variety) | Fox | 1 reel | June 12 |
| Bits of Jap Life | Cranfield & Clarke | 1 reel | |
| Blue Boy, The | Educational | | |
| Broadway of Jungle Land | Cranfield & Clarke | 1 reel | |
| Burkhardt's Plastic Films, No. 1 | Tiffany | 2 reels | April 3 |
| Burkhardt's Plastic Films, No. 2 | Tiffany | 2 reels | May 15 |
| Canary Islands (Variety) | Fox | 1 reel | May 15 |
| Casey of the Coast Guard (Serial) | Pathe | 10 episodes | Feb. 20 |
| Charleston Films | Cranfield & Clarke | 4 half reels | May 1 |
| Chips of the Old Block (Hodge Podge) | Educational | 1 reel | |
| Colorado (Variety) | Fox | 1 reel | |
| Coming Back (Mustang) | Universal | 2 reels | |
| Congress of Celebrities (Hodge Podge) | Educational | 1 reel | May 1 |
| Curiosities—The Movie Side Show (Series) | Educational | | |
| Dancing Around the World (Variety) | Fox | 1 reel | July 17 |
| Day Dreams | Cranfield & Clarke | 2 reels | |
| Death Ray, The (Novelty) | Cranfield & Clarke | 1 reel | |
| Desperate Dan (Mustang) | Universal | 2 reels | May 1 |
| Dixie Doodle (Sportlight) | Pathe | 1 reel | Mar. 27 |
| Doctor, The (Famous Paintings) | Cranfield & Clarke | 2 reels | May 8 |
| Dolly Gray (Song Car-Tune) | Red Seal | 1 reel | |
| Don't Shoot (Mustang)—Jack Mower | Universal | 2 reels | |
| Down to Damascus (Variety) | Fox | 1 reel | July 10 |
| Drops From Heaven (Variety) | Fox | 1 reel | |
| Egypt | F. B. O. | | |
| Emergency Man, The—Edmund Cobb | Universal | 1 reel | |
| Every Picture Tells a Story | Cranfield & Clarke | 1 reel | |
| Fade Away Foster (Mustang) | Universal | 2 reels | May 1 |
| Family Album, The (Sketch Book) | Pathe | 1 reel | |
| Fighting Marine, The (Serial) | Pathe | | |
| Fighting With Buffalo Bill (Serial) | Universal | | |
| Film Facts (Series) | Red Seal | 1 reel | |
| Fire Barrier (Mustang) | Universal | 2 reels | |
| Flashes of the Past | Pathe | 2 reels | |
| Four Square Steve (Mustang) | Universal | 2 reels | June 5 |
| Frame Up, The (Mustang) | Universal | 2 reels | May 22 |
| From A to Z Thru Filmdom (Hodge Podge) | Educational | 1 reel | June 12 |
| Fugitive Futerise (Novelty) | Cranfield & Clarke | 1 reel | |
| Gems of the Screen (Series) | Red Seal | 1 reel | |
| Giggles (Novelty Series) | Tennek Film | 1 reel | |
| Glory or Dollars (Sportlight) | Pathe | 1 reel | June 26 |
| God's Country | Cranfield & Clarke | 2 reels | |
| Great Lakes, The (Variety) | Fox | 1 reel | |
| Green Archer, The (Serial) | Pathe | 10 episodes | |
| Grinning Fists (Mustang) | Universal | 2 reels | |
| Gunless Bad Man, The (Mustang) | Universal | 2 reels | |
| Happy Hunting Grounds (Sportlight) | Pathe | 1 reel | April 10 |
| Has Anybody Here Seen Kelly | Red Seal | 1 reel | Mar. 6 |
| Heavens Above (Novelty) | Service Film | 1 reel | |
| Her First Night in a Beauty Parlor | Arthur J. Lamb | 2 reels | |
| Hero Land (Color Novelty) | Service Film | 1 reel | |
| Heroes of the Sea | Cranfield & Clarke | 1 reel | |
| His Pal—Fearless (Dog) | Chesterfield | 2 reels | |
| Homeless Husbands' Land (Novelty) | Short Film | 1 reel | |
| Honeymoon Cruises | Tennek Film | 1 reel | |
| Ice Cold Cocos | Pathe | 2 reels | |
| If a Picture Tells a Story | Cranfield & Clarke | 1 reel | |
| India Tea | Pathe | 1 reel | May 22 |
| Inland Voyage, An (Variety) | Fox | 1 reel | |
| In Sunny Spain (Variety) | Fox | 1 reel | July 10 |
| Inside Dope, The (Sportlight) | Pathe | 1 reel | May 1 |
| International Detective Stories | Tennek Film | 2 reels | |
| Keeping 'Em Guessing (Series) | Red Seal | 1 reel | |
| Keeping in Trim (Sportlight) | Pathe | 1 reel | |
| King of the Beasts (Cartoon) | F. B. O. | 1 reel | |
| Ko Ko Song Car-Tunes (Series) | Red Seal | 1 reel | |
| Jack's of One Trade (Sportlight) | Pathe | 1 reel | June 26 |
| Jungle Heroine, A | Chesterfield | 2 reels | |
| Jungle Tragedy, A | Chesterfield | 2 reels | |
| Land of Rivers (Scenic) | Service Film | 1 reel | |
| Last Man, The | Chesterfield | 2 reels | |
| Leaps and Bounds (Sportlight) | Pathe | 1 reel | Mar. 13 |
| Lest We Forget | Educational | 1 reel | May 1 |
| Let Loose (Mustang) | Universal | 2 reels | |
| Let's Go Fishing | Cranfield & Clarke | 1 reel | |
| Let's Paint | Cranfield & Clarke | 1 reel | |
| Lightnin' Flashes (Drama) | Sava Films | 2 reels | |
| Lightnin' Strikes (Drama) | Sava Films | 2 reels | |
| Lightnin' Wins (Drama) | Sava Films | 2 reels | |
| Lightning Hutch (Serial) | Arrow Film | | |
| Light on Lookout Mountain, The | Cranfield & Clarke | 2 reels | |
| Lion Charge, The | Cranfield & Clarke | 1 reel | May 22 |
| Lion's Mate, The | Chesterfield | 2 reels | |
| Little Warrior, The (Mustang) | Universal | 2 reels | |
| Lizzie's Last Lap (Novelty) | Cranfield & Clarke | 1 reel | |
| Love Deputy, The (Mustang) | Universal | 2 reels | |
| Love Fighter—Fearless (Dog) | Chesterfield | 2 reels | |
| Lumber Jacks, The (Variety) | Fox | 1 reel | |
| Marvels of Motion (Series) | Red Seal | 1 reel | |
| Menace of the Alps, The | Universal | 1 reel | Mar. 27 |
| Mother O'Mine | Cranfield & Clarke | 1 reel | |
| Mother, The (Famous Paintings) | Cranfield & Clarke | 2 reels | May 22 |
| Mountain Molly O (Mustang) | Universal | 2 reels | April 17 |
| Mountain of the Law, The (Variety) | Fox | 1 reel | June 19 |
| Movie Struck | Cranfield & Clarke | 2 reels | |
| My Old Kentucky Home (Song Car-tune) | Red Seal | 1 reel | April 10 |
| Neptune's Domain (Hodge Podge) | Educational | 1 reel | June 5 |
| Nervous Moments (Sportlight) | Pathe | 1 reel | May 1 |
| Off Shore Trails (Variety) | Fox | 1 reel | |
| Old Black Joe (Song Car-Tune) | Red Seal | 1 reel | July 10 |
| One Wild Time (Mustang) | Universal | 2 reels | Mar. 27 |
| Outlaw Love (Mustang) | Universal | 2 reels | |
| Out of the Inkwell (Series) | Red Seal | 1 reel | |
| Pathe Review, No. 17 | Pathe | 1 reel | May 1 |
| Pathe Review, No. 18 | Pathe | 1 reel | May 1 |
| Pathe Review, No. 19 | Pathe | 1 reel | May 15 |
| Pathe Review, No. 20 | Pathe | 1 reel | May 22 |
| Pathe Review, No. 21 | Pathe | 1 reel | May 22 |
| Pathe Review, No. 22 | Pathe | 1 reel | May 29 |
| Pathe Review, No. 23 | Pathe | 1 reel | June 5 |
| Pathe Review, No. 24 | Pathe | 1 reel | June 26 |
| Pathe Review, No. 25 | Pathe | 1 reel | June 26 |
| Pathe Review, No. 26 | Pathe | 1 reel | |
| Pathe Review, No. 27 | Pathe | 1 reel | July 3 |
| Pathe Review, No. 28 | Pathe | 1 reel | |
| Pathe Review, No. 29 | Pathe | 1 reel | July 17 |
| Peeking at the Planets (Hodge Podge) | Educational | 1 reel | July 17 |
| Pep of the Lazy J. (Mustang) | Universal | 2 reels | |
| Planting Season, The (Sportlight) | Pathe | 1 reel | June 5 |
| Poland—A Nation Reborn (Variety) | Fox | 1 reel | June 26 |
| Popular Song Parodies (Series) | Artclass | | |
| Putting on Dog (Variety) | Fox | 1 reel | |
| Quick on the Draw (Mustang) | Universal | 2 reels | April 17 |
| Radio Detective, The (Serial) | Universal | 10 episodes | April 17 |
| Rare Bits 'A Curosity | Educational | | |
| Reelviews (Series) | Red Seal | 1 reel | |
| Rescue, The (Mustang) | Universal | 2 reels | |
| Rhinoceros Hunt, The | Cranfield & Clarke | 1 reel | |
| Riches of the Earth (Variety) | Fox | 1 reel | |
| Ridin' For Love (Mustang) | Universal | 2 reels | |
| Revolutions per Minute (Sportlight) | Pathe | 1 reel | June 5 |
| Rushing Waters | Cranfield & Clarke | | |
| Rustler's Secret, The (Mustang) | Universal | 2 reels | |
| Scotty of the Scouts (Serial) | Rayart (S. R.) | | |
| Screen Snapshots (Series) | Columbia | 1 reel | |
| Screen Snapshots, No. 13 | Columbia | 1 reel | June 26 |
| Screen Snapshots, No. 14 | Columbia | 1 reel | July |
| Searchlight (Series) | Red Seal | 1 reel | |
| Shadowland | Cranfield & Clarke | | |
| Sin | Cranfield & Clarke | 2 reels | |
| Sketch Book | Pathe | | |
| Sky Skidder, The (Serial) | Bischoff | 10 episodes | |
| Snowed In (Serial) | Pathe | 10 episodes | June 26 |
| Songs of Central Europe (Melody Series) | Pathe | 1 reel | |
| Songs of England (Melody Series) | Pathe | 1 reel | Feb 6 |
| Songs of Scotland (Melody Series) | Pathe | 1 reel | Feb. 6 |
| Songs of Spain (Melody Series) | Pathe | 1 reel | June 26 |
| Songs of the Northern States | Pathe | 1 reel | |
| Songs of Yesterday | Cranfield & Clarke | 1 reel | |
| Soul of the Cypress | Red Seal | 1 reel | Feb 27 |
| Spanish Holiday (Variety) | Fox | 1 reel | |
| Sportsman's Dream | Cranfield & Clarke | | |
| String of Diamonds—Fearless (Dog) | Chesterfield | 2 reels | |
| Strings of Steel (Serial) | Universal | 10 episodes | |
| St. Pauls | Cranfield & Clarke | 1 reel | |
| Sweden Today (Variety) | Fox | 1 reel | May 15 |
| Tin Bronc, The (Mustang) | Universal | 2 reels | June 5 |
| Trapped (Mustang) | Universal | 2 reels | |
| Trails of the Gods | Cranfield & Clarke | 1 reel | |
| Trail of the North Wind | Cranfield & Clarke | 2 reels | |
| Tramp, Tramp the Boys Are Marching | Red Seal | 1 reel | May 1 |
| Travels in Toyland (Variety) | Fox | 1 reel | |
| Tulip Land | Cranfield & Clarke | 1 reel | |
| Under Desert Skies (Mustang) | Universal | 2 reels | |
| Valiant Skipper, The | Cranfield & Clarke | 2 reels | |
| Vanishing Millions (Serial) | Sierra Pictures | 15 episodes | |
| Vision, The | Educational | 2 reels | May 22 |
| When East Meets West (Mustang) | Universal | 2 reels | |
| Whirlwinds (Series) | F. B. O. | | |
| Wild America (Variety) | Fox | 1 reel | May 22 |
| Wire Tigers, The | Chesterfield | 2 reels | |
| Where the Silver River Gleams | Cranfield & Clarke | 1 reel | |
| White Waters | Cranfield & Clarke | 2 reels | |
| Winking Idol, The (Serial) | Universal | 10 episodes | Mar. 20 |
| Wise Guys Prefer Brunettes—Helene Chadwick | Pathe | 2 reels | |
| Wolf, The Fearless (Dog) | Chesterfield | 2 reels | |
| Wolf's Brush | Cranfield & Clarke | 2 reels | |
| Wonder Book Series | Short Film | 1 reel | |
| Wonderful Water | Service Film Corp. | 1 reel | May 1 |
| Wooden Shoes | Cranfield & Clarke | 1 reel | Dec. 12 |

# Coming Attractions

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Accused | Special Cast | Inde. Film | 5000 feet | Jan. 16 |
| Ace High | Hoot Gibson | Universal | | |
| Across the Pacific | Monte Blue | Warner Bros | | |
| Advice to the Lovelorn | | Universal | | |
| Against the Wall | Wally Wales | Assoc. Exhib | | |
| Almost a Lady | Marie Prevost | Prod. Dist. Corp. | | |
| Altars of Desire | M. Murray-C.Tearle | M-G-M | | |
| Amateur Gentleman, The | Dick Barthelmess | First National | | |
| An American Tragedy | | Paramount | | |
| Annie Laurie | Lillian Gish | M-G-M | | |
| April Fool | Alexander Carr | Chadwick | | |
| Aristocrat, The | | Famous Attractions | | |
| Arizona Nights | Fred Thomson | F. B. O | | |
| Arizona Whirlwind, The | Bill Cody | Assoc. Exhib | | |
| Ashes | C. Griffith-T. Moore | First National | | |
| Atlantis | | First National | | |
| Atta Boy | Monty Banks | Pathe | 6 reels | |
| Auctioneer, The | George Sidney | Fox | | |
| Avenger, The | Bob Custer | F. B. O | | |
| Back Slapper, The | John Gilbert | M-G-M | | |
| Bad Habits | Special Cast | Astor Dist. (S.R.) | | |
| Bandit Buster, The | Wally Wales | Assoc. Exhib | | |
| Bandits of the Air | Al Wilson | Assoc. Exhib | | |
| Bardelys the Magnificent | John Gilbert | M-G-M | | |
| Bargain Bride, The | Mary Philbin | Universal | | |
| Barriers of Fire | Monte Blue | Warner Bros | | |
| Battling Butler | Buster Keaton | M-G-M | | |
| Beau Geste | Special Cast | Paramount | | |
| Beauty | Special Cast | M-G-M | | |
| Beauty and the Beast | Coleman-Banky | United Artists | | |
| Bed and Board | Doris Kenyon | First National | | |
| Behind the Lines | Sandow (Dog) | Assoc. Exhib | | |
| Behind the Screen | Special Cast | M-G-M | | |
| Belle of Broadway, The | | Columbia Pictures | | |
| Beloved Enemy, The | Boyd-Goudal | Prod. Dist. Corp | | |
| Beloved Fraud, The | | American Cinema | | |
| Ben Burbridge's African Gorilla Hunt | | | 8 reels | June 26 |
| Ben Hur | Special Cast | M-G-M | 12000 feet | Jan. 16 |
| Better 'Ole, The | Syd Chaplin | Warner Bros | | |
| Better Way, The | | Columbia Pictures | | |
| Beware of Widows | Laura La Plante | Universal | | |
| Beyond the Trail | Bill Patton | Chesterfield-(S.R.) | 5 reels | |
| Be Yourself | Raymond Griffith | Paramount | | |
| Bigger They Are, The | George O'Hara | F. B. O. | | |
| Big Gun, The | George Lewis | Universal | | |
| Big Night, The | Laura La Plante | Universal | | |
| Big Parade, The | John Gilbert | M-G-M | 12550 feet | Nov. 28 |
| Bill of Sale, The | | Arthur J. Lamb | | |
| Birds of Prey | | Columbia Pictures | | |
| Bitter Apples | Monte Blue | Warner Bros. | | |
| Black Diamond Express, The | Monte Blue | Warner Bros | | |

| Title | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Black Ivory | | Warner Bros | | |
| Black Tears | | Gorman Pictures | | |
| Blarney | R. Adoree-R. Graves | M-G-M | | |
| Blazing Courage | Buffalo Bill, Jr | Assoc. Exhib | | |
| Block Signal, The | | Lumas (S.R.) | | |
| Blonde Saint, The | Kenyon-Stone | First National | | |
| Bonanza Buckaroo, The | Buffalo Bill, Jr | Assoc. Exhib | | |
| Border Thunderbolt, The | Bill Cody | Assoc. Exhib | | |
| Born to Battle | Tom Tyler | F. B. O | 5100 feet | Feb. 13 |
| Boy Friend, The | J. Harron-M. Day | M-G-M | | |
| Branded | Bob Custer | F. B. O. | | |
| Breed of the Sea | | F. B. O | | |
| Brides Will Be Brides | | Universal | | |
| Broadway Drifter, A | | Gorman Pictures | | |
| Broken Hearts | M. Schwartz-L. Lee | Jaffe Art Film (S.R.) | 7500 feet | Mar. 20 |
| Broken Hearts of Hollywood | Special Cast | Warner Bros | | |
| Broncho Twister, The | Buck Jones | Fox | | |
| Brute, The | Monte Blue | Warner Bros. | | |
| Buckaroo Kid, The | Hoot Gibson | Universal | | |
| Bull Dog Luck | Wally Wales | Assoc. Exhib | | |
| Burning Bridges | Harry Carey | Pathe | | |
| Butter and Egg Man, The | | First National | | |
| Butterflies in the Rain | Laura La Plante | Universal | | |
| Callahans and the Murphys, The | | M-G-M | | |
| Call in the Night, A | | Truart (S.R.) | 5000 feet | |
| Call of the Wilderness | Sandow (Dog) | Assoc. Exhib | | |
| Cancelled Debt, The | Special Cast | Sterling Pict. (S. R.) | | |
| Captain Sazarac | Ricardo Cortez | Paramount | | |
| Captain Salvation | | M-G-M | | |
| Captain's Courage, A | R. Holt-D. Dwan | Rayart | | |
| Cat and the Canary, The | | Universal | | |
| Catch As Catch Can | Wm. Fairbanks | Lumas (S.R.) | | |
| Charity Ball, The | | M-G-M | | |
| Charleston Kid, The | Mackaill-Mulhall | First National | | |
| Cheating Danger | Dick Talmadge | Universal | | |
| Cheerful Fraud, The | Reginald Denny | Universal | | |
| Cheyenne Days | Hoot Gibson | Universal | | |
| Chic Chick, The | Alberta Vaughan | F. B. O. | | |
| Christine of the Bip Tops | Garon-Landis | Sterling Pict. (S. R.) | | |
| Cigarette Maker's Romance, The | Special Cast | M-G-M | | |
| Circus, The | Charles Chaplin | United Artists | | |
| City, The | Lowe-Livingston | Fox | | |
| City of Shadows, The | | F. B. O | | |
| Cleaner Flame, The | Louise Carter | Arrow | | |
| Climbers, The | Irene Rich | Warner Bros. | | |
| Clinging Vine, The | Leatrice Joy | P. D. C | | |
| Closed Gates | Special Cast | Sterling Pict. (S. R.) | | |
| Clown, The | | Columbia Pictures | | |
| Code of the Northwest | Sandow (dog) | Assoc. Exhib | | |
| College Days | | Tiffany (S. R.) | | |
| College Widows | Dolores Costello | Warner Bros | | |
| Come On Charley | Devore-Horton | Assoc. Exhib | | |
| Coney Island | Special Cast | M-G-M | | |
| Confession | Pola Negri | Paramount | | |
| Corporal Kate | Vera Reynolds | Prod. Dist. Corp | | |
| Cossacks The | John Gilbert | M-G-M | | |
| Country Doctor, The | Faye-R- Schildkraut | Prod. Dist. Corp | | |
| Cowboy Grit | Buffalo Bill, Jr | Assoc. Exhib | | |
| Cow Punching for Cupid | Tom Tyler | F. B. O | | |
| Cradle Snatchers | | Fox | | |
| Crashing Hoofs | Bob Custer | F. B. O. | | |
| Crashing Timbers | Harlan-Dana | Universal | | |
| Crazy Fool, The | | M-G-M | | |
| Crooks Tours | George O'Hara | F. B. O | | |
| Cruise of Jasper B, The | Rod La Roque | Prod. Dist. Corp | | |
| Cruel Truth, The | | Sterling Pict. (S. R.) | | |
| Crystal Cup, The | Dorothy Mackaill | First National | | |
| Cyclone of the Range | Tom Tyler | F. B. O | | |
| Cyclone Sam | Buffalo Bill, Jr | Assoc. Exhib | | |
| Cyrano de Bergerac | Special Cast | Atlas Dist. (S.R.) | 9500 feet, Jl. 18, '25 | |
| Dame Chance | Special Cast | American Cinema | | |
| Dancing Days | | Famous Attractions | | |
| Danger Line, The | Special Cast | Astor Dist. (S.R.) | | |
| Dangerous Friends | Special Cast | Sterling Pict. (S. R.) | | |
| Dangerous Virtue | Jane Novak | Lee-Bradford (S.R.) | | |
| Daring Venus, The | | First National | | |
| Dark Horse, The | Harry Carey | Prod. Dist. Corp | | |
| Dark Rosaleen | Buck Jones | Fox | | |
| Darling of the Gods, The | | United Artists | | |
| Dead Command, The | Special Cast | M-G-M | | |
| Dearie | L. Fazenda-W. Louis | Warner Bros. | | |
| Defend Yourself | Dorothy Drew | Dependable Films | 5000 feet | Jan. 9 |
| Desert Legion, The | Fred Thomson | F. B. O | | |
| Desert Valley | Buck Jones | Fox | | |
| Desert Whirlwind, The | Bob Custer | F. B. O | | |
| Desperate Woman, The | Doris Kenyon | First National | | |
| Detour | | Prod. Dist. Corp | | |
| Devil Horse, The | Rex (Horse) | Pathe | 6 reels | April 24 |
| Devil's Dice | Special Cast | Sterling Pict. (S. R.) | | |
| Devil's Master, The | G.O'Brien-J. Gaynor | Fox | | |
| Devil Partner, The | | Truart (S.R.) | 5000 feet | |
| Dixie | | Universal | | |
| Dixie Flyer, The | Landis-E. Novak | Rayart | | |
| Do Clothes Make the Woman? | Mrs. Valentino | F. B. O | | |
| Don Juan | John Barrymore | Warner Bros | | |
| Don't Lie to Your Wife | Haver-McDonald | Arrow | | |
| Don Juan's Three Nights | Stone-Mason | First National | | |
| Don't Tell the Wife | Irene Rich | Warner Bros. | | |
| Door Mat, The | | Warner Bros | | |
| Double Daring | Wally Wales | Artclass (S.R.) | 5 reels | |
| Double Handed Bandit, The | Bob Custer | F. B. O | | |
| Down Grade, The | Wm. Fairbanks | Lumas (S.R.) | | |
| Down the Stretch | Pat O'Malley | Universal | | |
| Drivin' Mad | | American Cinema | | |
| Duke of Black Butte, The | Fred Humes | Universal | | |
| Duke of Ladies, The | Special Cast | First National | | |
| Easy Going | Buddy Roosevelt | Artclass (S.R.) | 5 reels | |
| Eden's Fruit | | Famous Attractions | | |
| Enchanted Island | | Tiffany | | |
| Eyes of the Totem | Special Cast | Assoc. Exhib | | |
| Exclusive Rights | | Famous Attractions | | |
| False Alarm, The | Special Cast | Columbia | | |
| False Hopes | | Gorman Pictures | | |
| Fangs of Alaska, The | Sandow (Dog) | Assoc. Exhib | | |
| Fast and Furious | Reginald Denny | Universal | | |
| Fast Life in New York | Special Cast | M-G-M | | |
| Faust | Emil Jannings | M-G-M | | |
| Fifth Horseman, The | | Lee-Bradford (S.R.) | | |
| Fighting Cub, The | | Truart (S. R.) | 5800 feet | |
| Fighting Fate | Billy Sullivan | Rayart (S.R.) | 4991 feet | Feb. 6 |
| Fighting Foundling, The | Jack Hoxie | Universal | | |
| Fighting Love | Jetta Goudal | Prod. Dist. Corp | | |

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Fighting Ranger, The | Bob Custer | F. B. O | | |
| Finnegan's Ball | | Assoc. Exhib | | |
| Fire Brigade, The | M. MacAvoy-C. Ray | M-G-M | | |
| Flame of the Border, The | | First National | | |
| Flames | E. O'Brien-V. Valli | Assoc. Exhib | | |
| Flaming Forest, The | Renee Adoree | M-G-M | | |
| Flaming Frontier, The | Special Cast | Universal | 8829 feet | April 17 |
| Flaming Fury | Buddy Roosevelt | Assoc. Exhib | | |
| Flaming Timber | | Tiffany | | |
| Flash in the Night, A | | American Cinema | | |
| Flash Kid, The | Dick Talmadge | Universal | | |
| Flesh and the Devil, The | J. Gilbert-G. Garbo | M-G-M | | |
| Flying Fool, The | Al Wilson | Assoc. Exhib | | |
| Flying Mail, The | Al Wilson | Asso. Exhib | | |
| Follow the Signs | | Universal | | |
| For Alimony Only | Leatrice Joy | Prod. Dist. Corp | | |
| Forbidden Trails | Bill Cody | Assoc. Exhib | | |
| Forest of Destiny, The | | Gotham Prod. (S. R.) | | |
| Forever After | M. Astor-L. Hughes | First National | | |
| For Ladies Only | | Columbia Pictures | | |
| For Wives Only | Marie Prevost | Prod. Dist. Corp | | |
| Four Feathers | Richard Barthelmess | First National | | |
| Four Flusher, The | Reginald Denny | Universal | | |
| Four Stragglers, The | Special Cast | M-G-M | | |
| Fourth Commandment, The | Belle Bennett | Universal | | |
| Free Souls | Norma Shearer | M-G-M | | |
| French Dressing | A. Pringle-B. Lyon | First National | | |
| Friends | Special Cast | Vitagraph | | |
| Frisco Sal | Special Cast | M-G-M | | |
| Frozen Justice | | Fox | | |
| Funny Face | Alberta Vaughn | F. B. O | | |
| Gambling Chaplain, The | Special Cast | M-G-M | | |
| Galloping Thunder | Tom Tyler | F. B. O | | |
| Garden of Allah, The | N. Talmadge-R. Colman | United Artists | | |
| Garden of Eden, The | Special Cast | M-G-M | | |
| Gay Deceiver, The | Special Cast | M-G-M | | |
| Gay Old Bird, The | Fazenda-Louis | Warner Bros | | |
| General, The | Buster Keaton | United Artists | | |
| George Washington Cohen | George Jessel | | | |
| Get Off the Earth | Raymond Griffith | Paramount | | |
| Get Set—Go | George O'Hara | F. B. O | | |
| Getting Gertie's Garter | Marie Prevost | Prod. Dist. Corp. | | |
| Gigolo | Rod La Rocque | Prod. Dist. Corp. | | |
| Girl in the Rain, The | David Butler | Carlome Pict. (S.R.) | | |
| Girl Who Dared, The | Evelyn Brent | F. B. O | | |
| Girl Who Smiles, The | | Columbia Pictures | | |
| Glorious Gamble, The | Evelyn Brent | F. B. O | | |
| God's Great Wilderness | | American Cinema | | |
| Going Crooked | Special Cast | Fox | | |
| Going! Going! Gone! | George O'Hara | F. B. O | | |
| Gold | C. Geraghty | | | |
| Goose Man, The | Special Cast | M-G-M | | |
| Grand Army Man, The | | Fox | | |
| Grandma's Boy (Re-issue) | Harold Lloyd | Assoc. Exhib | | |
| Great Deception, The | Lyon-Pringle | First National | | |
| Great K. & A. Robbery The | Tom Mix | Fox | | |
| Greater Glory, The | Special Cast | First National | | Apr. 17 |
| Greatest Show on Earth | Wallace Berry | Paramount | | |
| Grey Hat, The | Cody-Crawford | M-G-M | | |
| Gulliver's Travels | | Universal | | |
| Gun Gospel | Ken Maynard | First National | | |
| Hairpin Duchess, The | Special Cast | M-G-M | | |
| Hair-Trigger Barton | Bob Custer | F. B. O | | |
| Harem Girl, The | Special Cast | Astor Dist. (S. R.) | | |
| Harp In Hock, A | Schildkraut-Coghlan | Prod. Dist. Corp | | |
| Hat of Destiny, The | | First National | | |
| Haunted Lady, The | | Assoc. Exhib | | |
| Haven, The | Special Cast | M-G-M | | |
| Head Waiter, The | Adolphe Menjou | Paramount | | |
| Heart Collector, The | Alberta Vaughn | F. B. O. | | |
| Heart of a Coward, The | Billy Sullivan | Rayart | | |
| Heart of a Cowboy, The | Bob Custer | F. B. O | | |
| Heart of Maryland, The | Dolores Costello | Warner Bros | | |
| Heart Thief, The | Jos. Schildkraut | Prod. Dist. Corp | | |
| Heaven on Earth | C. Nagel-R. Adoree | M-G-M | | |
| Held By the Law | Special Cast | Universal | | |
| Hello Bill | | F. B. O | | |
| Hell's Kitchen | | First National | | |
| Her Big Night | Laura La Plante | Universal | | |
| Here Y'are, Brother | | First National | | |
| Here He Comes | Earle Douglas | Sierra Pictures | 5000 feet | |
| Her Teacher Said No | Gertrude Short | F. B. O | | |
| Her Honor, The Governor | Pauline Frederick | F. B. O | | |
| Her Man o'War | Jetta Goudal | Prod. Dist. Corp | | |
| Heroes of the Night | | Lumas (S.R.) | | |
| Hero on Horseback, A | Hoot Gibson | Universal | | |
| Hidden Loot | Jack Hoxie | Universal | 4375 feet | Oct. 31 |
| High Hand, The | Leo Maloney | Universal | | |
| High Society | Tom Mix | Fox | | |
| High Stakes | Evelyn Brent | F. B. O | | |
| Hills of Kentucky | Rin-Tin-Tin | Warner Bros. | | |
| His Dog | Rod La Rocque | Prod. Dist. Corp. | | |
| His Honor's Wife | | Fox | | |
| His New York Wife | | Famous Attractions | | |
| His Woman | Special Cast | Whitman Bennett | 7 reels | |
| Holy Terror, A | | Fox | | |
| Home, Sweet Home | Special Cast | Gorman Pictures | | |
| Horses and Women | | Famous Attractions | | |
| Hounds of Spring | | First National | | |
| Human Mill, The | Blanche Sweet | M-G-M | | |
| Human Nature | | Gorman Pictures | | |
| Hurricane, The | Special Cast | Truart (S.R.) | | |
| Hurry Up Man, The | Dick Talmadge | Universal | | |
| Husband Hunters | | Tiffany (S.R.) | | |
| I Can Do It | Special Cast | M-G-M | | |
| Ice Flood, The | O. Harlan-V. Dana | Universal | | |
| I'll Tell the World | Olmstead-Arthur | M-G-M | | |
| Impostor, The | Evelyn Brent | F. B. O | | |
| In His Arms | Special Cast | M-G-M | | |
| In the First Degree | | Sterling Pict. (S. R.) | | |
| Irish Eyes | George O'Hara | F. B. O | | |
| Irish Hearts | Dolores Costello | Warner Bros. | | |
| Isle of Forbidden Kisses, The | Jack Trevor | Universal | | |
| Is Zat So? | Special Cast | Fox | | |
| It Could Have Happened | Colleen Moore | First National | | |
| Jack O' Hearts | Landis-G. Hullette | American Cinema | | |
| Jail Birds, Inc. | | First National | | |
| Jason | Special Cast | M-G-M | | |
| Jazz Singer, The | George Jessel | Warner Bros | | |
| Jerry Settles Down | Tom Tyler | F. B. O | | |
| Jewels of Desire | Priscilla Dean | Prod. Dist. Corp | | |
| Jim The Conqueror | W. Boyd-E. Fair | Prod. Dist. Corp | | |
| Johnny Get Your Hair Cut | Jackie Coogan | M-G-M | | |
| Johnny Newcomer | Harry Langdon | First National | | |
| Justice of the Far North | | Columbia | 5500 feet | |

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Keep Going | Earl Douglas | Sierra Pictures | | |
| Kick-Off, The | George Walsh | Excellent Pictures | | |
| Kidnapped in New York | | American Cinema | | |
| King of Kings, The | | Prod. Dist. Corp | | |
| King of the Air | Al Wilson | Assoc. Exhib | | |
| King of the Pack | | Lumas (S.R.) | | |
| Knickerbocker Kid, The | Johnny Hines | First National | | |
| La Boheme | Gish-Gilbert | M-G-M | 8781 feet | Mar. 13 |
| Ladies Must Love | Rod La Rocque | Prod. Dist. Corp. | | |
| Laddie | J. Bowers-B. Flowers | F. B. O. | | |
| Lady Be Good | | First National | | |
| Lady of Leisure | Special Cast | M-G-M | | |
| Lady With the Lamp, The | | Florence Nightingale Prod | | |
| Larceny, Ltd | Evelyn Brent | F. B. O | | |
| Last Alarm, The | Wanda Hawley | Rayart | | |
| Last Chance, The | Bill Patton | Chesterfield (S.R.) | | |
| Laurels | Mae Murray | M-G-M | | |
| Lea Lyon | | Universal | | |
| Les Miserables | | Universal | | |
| Let's Go | Fred Humes | Universal | | |
| Life of a Woman | | Tiffany (S.R.) | 6500 feet | |
| Lightning Chaser, The | George O'Hara | F. B. O. | | |
| Lightnin' Lariat | Tom Tyler | F. B. O. | | |
| Lighting Express, The | | Columbia Pictures | | |
| Lily, The | Belle Bennett | Fox | | |
| Limehouse Lou | Evelyn Brent | F. B. O. | | |
| Little Adventuress, The | Vera Reynolds | Prod. Dist. Corp | | |
| Little Journey, The | Special Cast | M-G-M | | |
| Little Firebrand, The | Edith Thornton | Arrow Pictures | 5007 feet | Dec. 12 |
| London | Dorothy Gish | Paramount | | |
| Lone Wolf Returns, The | B. Lytell-B. Dane | Columbia | | |
| Look Who's Here | Dick Talmadge | Universal | | |
| Lord Hokum | E. E. Horton | Assoc. Exhib. | | |
| Lost House, The | | Columbia Pictures | | |
| Love Me and the World Is Mine | Philbin-Kerry | Universal | | |
| Love Thrill, The | Special Cast | Universal | | |
| Love's Blindness | Starke-Moreno | M-G-M | | |
| Loyalties | Special Cast | Fox | | |
| Lunatic at Large, The | Leon Errol | First National | | |
| Lure of the West | Eileen Sedgwick | Chesterfield (S. R.) | | |
| Lure of the Yukon, The | | Assoc. Exhib | | |
| Lying Truth, The | Milton Sills | First National | | |
| Madame Pompadour | Dorothy Gish | British National Pictures, Inc. | | |
| Mad Girl of Moscow, The | Evelyn Brent | F. B. O. | | |
| Magic Garden, The | | F. B. O. | | |
| Magician, The | A. Terry-P. Wegener | M-G-M | | |
| Man and the Woman | Special Cast | M-G-M | | |
| Man Bait | Marie Prevost | Prod. Dist. Corp | | |
| Man in the Shadow, The | Special Cast | American Cinema | | |
| Man of Quality, A | George Walsh | Excellent Pictures | | |
| Man of the Forest | | Paramount | | |
| Manon Lescaut | John Barrymore | Warner Bros | | |
| Man With a Thousand Faces | Special Cast | M-G-M | | |
| Mare Nostrum | Special Cast | M-G-Ingram | 11000 feet | Feb. 27 |
| Mary of Vassar | Marion Davies | M-G-M | | |
| Masked Woman, The | Anna Q. Nilsson | First National | | |
| Masquerade Bandit, The | Tom Tyler | F. B. O. | | |
| Matinee Ladies | Special Cast | Warner Bros | | |
| Memories | Ramon Novarro | M-G-M | | |
| Men of the Dawn | Milton Sills | First National | | |
| Men of the Night | Rawlinson-Hughes-Hawley | Sterling Pict. (S. R.) | | |
| Message to Garcia, A | Special Cast | M-G-M | | |
| Michael Strogoff | Ivan Mosjoukine | Universal | | |
| Midnight Lovers | Nilsson-Stone | First National | | |
| Midnight Sun, The | Special Cast | Universal | 10 reels | May 15 |
| Mike Donovan of Ireland | | First National | | |
| Millionaires | L. Fazenda-W. Louis | Warner Bros. | | |
| Million Bid, A | Dolores Costello | Warner Bros | | |
| Million Dollar Doll | | Assoc. Exhib | | |
| Mismates | Kenyon-Baxter | First National | | |
| Miss 318 | Special Cast | M-G-M | | |
| Morals of Today | | Gorman Pictures | | |
| Moran of the Mounted | Reed Howes | Rayart | | |
| Morganson's Finish | Special Cast | Tiffany (S. R.) | 6500 feet | |
| Mother | | F. B. O. | | |
| Mount Eagle, The | Nita Naldi | Lee-Bradford (S.R.) | | |
| Mountains of Manhattan | | Lumas (S.R.) | | |
| Music Master, The | | Fox | | |
| My Official Wife | I. Rich-Tearle | Warner Bros | | |
| Mysterious Island | Special Cast | M-G-M | | |
| Mysterious Rider, The | | Paramount | | |
| Mystery Club, The | Special Cast | Universal | | |
| Mystery Lady, The | Special Cast | M-G-M | | |
| My Wife's Friend | | First National | | |
| Naughty But Nice | Colleen Moore | First National | | |
| Naughty Marietta | Marion Davies | M-G-M | | |
| Nervous Wreck, The | Special Cast | Prod. Dist. Corp. | | |
| New York | | Paramount | | |
| Next Generation, The | Special Cast | M-G-M | | |
| Next Year's Model | Alberta Vaughn | F. B. O | | |
| Night Bride, The | Marie Prevost | Prod. Dist. Corp. | | |
| Night Siren, The | Evelyn Brent | F. B. O | | |
| Night Watch, The | Special Cast | Truart (S.R.) | 5000 feet | |
| Noah's Ark | | Warner Bros. | | |
| Nobody's Widow | Leatrice Joy | Prod. Dist. Corp. | | |
| No Control | P. Haver-H. Ford | Prod. Dist. Corp. | | |
| Nocturne | Special Cast | M-G-M | | |
| North of Nome | Special Cast | Arrow | 5491 feet | |
| No Speed Limit | Al Wilson | Assoc. Exhib | | |
| Obey the Law | | Columbia Pictures | | |
| Oh! What a Night | | Sterling Pict. (S. R.) | | |
| Old Heidelberg | Ramon Novarro | M-G-M | | |
| Old Ironsides | Special Cast | Paramount | | |
| Old Soak, The | Jean Hersholt | Universal | | |
| One Chance in a Million | Wm. Fairbanks | Lumas (S.R.) | | |
| One Hour of Love | Jacqueline Logan | Tiffany (S. R.) | | |
| One Increasing Purpose | Lowe-Rubens | Fox | | |
| Open Book | Special Cast | M-G-M | | |
| Ordeal, The | Lon Chaney | M-G-M | | |
| Ou, La! La! | Alberta Vaughn | F. B. O | | |
| Outlaw Broncho, The | Buddy Roosevelt | Assoc. Exhib. | | |
| Out of the Ruins | | First National | | |
| Out of the West | Tom Tyler | F. B. O. | | |
| Pals In Paradise | Special Cast | Prod. Dist. Corp. | | |
| Paradise | M. Sills-B. Bronson | First National | | |
| Paradise for Two | Richard Dix | Paramount | | |
| Pass in Paradise | | Prod. Dist. Corp | | |
| Paying the Price | | Columbia Pictures | | |
| Peacocks of Paris | B. Lyon-D. Mackaill | First National | | |
| Perch of the Devil | P. O'Malley-M. Busch | Universal | | |
| Personality | Gloria Swanson | United Artists | | |
| Phantom Flyer, The | Al Wilson | Assoc. Exhib. | | |
| Phantom Ranger, The | Bill Cody | Assoc. Exhib. | | |
| Pleasure Before Business | | Columbia Pictures | | |
| Pleasure Garden, The | V. Valli-C. Geraghty | Lee-Bradford (S.R.) | | |
| Pleasure Highway | Evelyn Brent | F. B. O | | |
| Plumes | Special Cast | M-G-M | | |
| Poker Faces | E. Horton-L. La Plante | Universal | | |
| Polly of the Circus | Norma Shearer | M-G-M | | |
| Polly Preferred | Marion Davies | M-G-M | | |
| Polly With a Past | Norma Shearer | M-G-M | | |
| Poor Fish, The | | Sterling Pict. (S. R.) | | |
| Poor Girls | | Columbia Pictures | | |
| Power of the Weak, The | | Assoc. Exhib | | |
| Prairie King, The | Hoot Gibson | Universal | | |
| Price of Honor, The | | Columbia Pictures | | |
| Princess Pro Tem | Evelyn Brent | F. B. O | | |
| Prisoners | | First National | | |
| Prisoners of the Storm | House Peters | Universal | | |
| Private Izzy Murphy | George Jessel | Warner Bros | | |
| Prowlers of the Night | Fred Humes | Universal | | |
| Puppets | Mae Murray | M-G-M | | |
| Purple and Fine Linen | L. Stone-A. Nilsson | First National | | |
| Quality Street | | M-G -M | | |
| Quarantined Rivals | | Lumas (S.R.) | | |
| Racing Blood | R.Agnew-A.Cornwall | Lumas Film | | |
| Raging Seas | | Tiffany | | |
| Rambling Galoot, The | Buddy Roosevelt | Assoc. Exhib | | |
| Rat, The | M. Marsh-I Novello | Lee-Bradford (S.R.) | | |
| Raw Country, The | Bowers-Cornwall | Assoc. Exhib | | |
| Red Hot Hoofs | Tom Tyler | F. B. O. | | |
| Red Mill, The | Marion Davies | M-G-M | | |
| Red Signals | | Sterling Pict. (S. R.) | | |
| Rejuvenation of Aunt Mary, The | Special Cast | Prod. Dist. Corp | | |
| Remember | Special Cast | Columbia Pictures | | |
| Return of a Soldier | Special Cast | M-G-M | | |
| Riddle Ranch, The | Buddy Roosevelt | Assoc. Exhib | | |
| Ride 'Em Rough | Buffalo Bill, Jr. | Assoc. Exhib | | |
| Riders of the Wind | | First National | | |
| Riding Honor | Art Accord | Universal | | |
| Riding Rivals | Walley Wales | Artclass (S.R.) | 5 reels | |
| Ridin' 'Em Ragged | Tom Tyler | F. B. O | | |
| Ridin' Like Fury | Hoot Gibson | Universal | | |
| Rip Roaring Rider, The | Buddy Roosevelt | Assoc. Exhib | | |
| Rise and Fall of Jesse James | | J. S. Woody | | |
| Roaring Bill Atwood | Dick Patton | Rayart | | |
| Roaring Crowd, The | | F. B. O | | |
| Rogue's Riches | Special Cast | Astor Dist. (S. R.) | | |
| Romance | Ramon Novarro | M-G-M | | |
| Romance a la Carte | Richard Dix | Paramount | | |
| Romantic Age, The | | Columbia Pictures | | |
| Ropin' Venus, The | Josie Sedgwick | Universal | | |
| Rose of the Bowery | | American Cinema | | |
| Rose of the Tenements | | F. B. O | | |
| Rubber Tires | | Prod. Dist. Corp. | | |
| Runaway Express, The | Special Cast | Universal | | |
| Rust | Special Cast | M-G-M | | |
| Sailor Made Man, A (Reissue) | Harold Lloyd | Assoc. Exhib | | |
| Satan Town | Harry Carey | Pathe | | |
| Savage in Silks, A | Laura La Plante | Universal | | |
| Scarlet Letter, The | Lillian Gish | M-G-M | | |
| See If I Care | Alberta Vaughn | F. B. O | | |
| Self Defense | Aileen Percy | Arrow Film Corp | | |
| Separate Rooms | Special Cast | Fox | | |
| September Love | | First National | | |
| Seventh Heaven | Special Cast | Fox | | |
| Seward's Folly | Special Cast | M-G-M | | |
| Shadow Lane | | M-G-M | | |
| Shadow of the Mosque | Stewart Rome | Usa | 5750 feet | Dec. 26 |
| Shameful Behaviour | | Famous Attractions | | |
| Sheik of Hollywood, The | Ben Lyon | First National | | |
| Shenandoah | | Famous Attractions | | |
| Sheriff's Girl, The | Ben Wilson | Rayart | | |
| She's My Baby | | Ginsberg-Kann | | |
| Shock Absorber, The | | First National | | |
| Shopworn | | Famous Attraction | | |
| Show Business | Mae Murray | M-G-M | | |
| Show World, The | B. Dove-F. Bushman | Universal | | |
| Sidewalks of New York, The | | Columbia Pictures | | |
| Silent Avenger, The | | Lumas (S.R.) | | |
| Silent Panther, The | Francis McDonald | M-G-M | | |
| Silent Rider, The | Hoot Gibson | Universal | | |
| Silk | Goudal-Schildkraut | Prod. Dist. Corp | | |
| Silken Lady, The | Hulette-Hamilton | Arrow | | |
| Silk Hat Cowboy, The | Tom Mix | Fox | | |
| Silky Anne | Constance Talmadge | First National | | |
| Silver Lanterns | Special Cast | Arrow | | |
| Sinews of Steel | | Lumas (S.R.) | | |
| Sinners of Paradise | | First National | | |
| Sky High | Al Wilson | Assoc. Exhib | | |
| Sky Peril, The | Al Wilson | Assoc. Exhib | | |
| Sky's the Limit, The | Richard Talmadge | Universal | | |
| Smith of Cornell | George Walsh | Chadwick | | |
| Snowbound | | Tiffany | | |
| Song of Steel | | Tiffany | | |
| Sorrows of Satan | Adolphe Menjou | Paramount | | |
| Spangles | P. O'Malley-M. Nixon | Universal | | |
| Span of Life The | Lon Chaney | M-G-M | | |
| Speed Boy, The | Dick Talmadge | Universal | | |
| Speeding Venus, The | Priscilla Dean | P. D. C | | |
| Speedy Eddy | Devore-Horton | Assoc. Exhib | | |
| Speedy Spurs | Buffalo Bill, Jr. | Artclass (S.R.) | 5 reels | |
| Splitting the Breeze | Tom Tyler | F. B. O | | |
| Sport of Kings, The | | First National | | |
| Squared Ring, The | | Tiffany (S.R.) | | |
| Squads Right | | Tiffany | | |
| Steeplechase, The | | Tiffany | | |
| Stolen Pleasures | | Columbia Pictures | | |
| Story of Mother Machree | | Fox | | |
| Strong Man, The | Harry Langdon | First National | | |
| Stronger Than Steel | | American Cinema | | |
| Strange Bedfellows | | M-G-M | | |
| Studies in Wives | | Famous Attractions | | |
| Subway Sadie | Mackaill-Mulhall | First National | | |
| Such a Little Pip | Alberta Vaughn | F. B. O | | |
| Summer Bachelors | Marie Bellamy | Fox | | |
| Sun of Montmartre, The | Norma Talmadge | First National | | |
| Sweet Rosie O'Grady | Special Cast | Columbia | | |
| Take It From Me | Reginald Denny | Universal | | |
| Tale of a Vanishing People | | Tiffany (S. R.) | 6500 feet | |
| Tangled Herds | Buddy Roosevelt | Artclass (S.R.) | 5 reels | |
| Tardy Tolliver | Hale-King | Assoc. Exhib | | |
| Tarzan and the Golden Lion | | F. B. O | | |
| Tavern Knight, The | John Barrymore | Warner Bros | | |
| Taxi, Taxi | Special Cast | Universal | | |
| Tell It to the Marines | Chaney-Haines | M-G-M | | |
| Tempest, The | | Tiffany | | |
| Temptress, The | Garbo-Moreno | M-G-M | | |

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Texas Streak, The | Hoot Gibson | Universal | | |
| That Old Gang of Mine | Maclyn Arbuckle | Dependable Films | 4900 feet | Jan. 9 |
| Their Second Honeymoon | Special Cast | M-G-M | | |
| Then Came the Woman | Frank Mayo | American Cinema | 6805 feet | July 17 |
| There You Are | Nagel-Roberts | M-G-M | | |
| Third Degree, The | Patsy Ruth Miller | Warner Bros | | |
| Three Twins, The | | M-G-M | | |
| Three Wax Men, The | Emil Jannings | E. M. Fadman, Inc. | | |
| Thrill Chaser, The | Alberta Vaughn | F. B. O. | | |
| Thumbs Down | Special Cast | Sterling Pict. (S. R.) | | |
| Thundering Speed | Eileen Sedgwick | Chesterfield | 5 reels | |
| Tiger, The | | Tiffany | | |
| Tin Hats | Windsor-Nagle-Roach | M-G-M | | |
| Toilers of the Sea | Special Cast | M-G-M | | |
| Tongues of Scandal | | Sterling Pict. (S. R.) | | |
| Tongo | Special Cast | M-G-M | | |
| Too Many Women | Norman Kerry | Universal | | |
| Top of the World, The | | Tiffany | | |
| Tornado Jones | Wally Wales | Assoc. Exhib. | | |
| Tornado Terry | George O'Hara | F. B. O. | | |
| Tracked by the Police | Rin-Tin-Tin | Warner Bros. | | |
| Trailing Shadows | Edmond Lowe | Fox Film | | |
| Trail of '98 | K. Dane-P. Starke | M-G-M | | |
| Trapped | Elinor Fair | Sierra Pictures | 5000 feet | |
| Trip to Tilsit, A | G. O'Brien-Livingston | Fox | | |
| Truthful Sex, The | | Columbia Pictures | | |
| Turkish Delight | | Prod. Dist. Corp. | | |
| Twelve Miles Out | John Gilbert | M-G-M | | |
| Twinkletoes | Colleen Moore | First National | | |
| Two-Gun McCoy | Bob Custer | F. B. O. | | |
| Two-Gun Terror, The | Buddy Roosevelt | Assoc. Exhib. | | |
| Uncle Tom's Cabin | Special Cast | Universal | | |
| Understanding Heart, The | | M-G-M | | |
| Unknown Cavalier, The | Ken Maynard | First National | | |
| Unknown Treasures | Agnew-Hulette | Sterling Pict. (S. R.) | | |
| Up and at 'Em | Dick Talmadge | Universal | | |
| Upstage | Norma Shearer | M-G-M | | |
| Upstream | Dolores Del Rio | Fox | | |
| Vagabond Lover, The | John Barrymore | United Artists | | |
| Vagabond Prince, The | Colman-Banky | United Artists | | |
| Vanishing Breed, The | Sandow (Dog) | Assoc. Exhib. | | |
| Vanity | Leatrice Joy | Prod. Dist. Corp | | |
| Vengeance of Durand, The | Irene Rich | Warner Bros. | | |
| Virgin Flame, The | | M-G-M | | |
| Voice of His Mate, The | Sandow (Dog) | Assoc. Exhib. | | |
| Walloping Wildcat, The | Wally Wales | Assoc. Exhib. | | |
| Waltz Dream, The | Special Cast | M-G-M | | |
| Wandering Girls | | Columbia Pictures | | |
| Waning Sex, The | Norma Shearer | M-G-M | | |
| Wanted—A Coward | Special Cast | Sterling Pict. (S. R.) | | |
| War of the Worlds | | Paramount | | |
| Way of an Eagle, The | Special Cast | M-G-M | | |
| Way Things Happen | Madge Bellamy | Fox | | |
| Wedding March, The | von Stroheim | Paramount | | |
| Wedlock | Lowe-Perry-Livingston | Fox | | |
| West of Broadway | Priscilla Dean | Prod. Dist. Corp. | | |
| West of Rainbow's End | Jack Perrin | Rayart | | |
| What Every Girl Should Know | Patsy Ruth Miller | Warner Bros. | | |
| What Happened to Father | Sydney-Gordon | Warner Bros | | |
| What Price Glory? | Special Cast | Fox | | |
| What Will People Say? | | M-G-M | | |
| Wheel of Life, The | Florence Vidor | Paramount | | |
| When Danger Calls | Wm. Fairbanks | Lumas (S.R.) | | |
| When the Wife's Away | | Columbia Pictures | | |
| When We Were Twenty-One | Special Cast | M-G-M | | |
| While London Sleeps | Rin-Tin-Tin | Warner Bros. | | |
| Whispering Wires | Special Cast | Fox | | |
| White Chief, The | Monte Blue | Warner Bros. | | |
| White Eagle, The | Buck Jones | Fox | | |
| White Flannels | Special Cast | Warner Bros. | | |
| White Gold | Jetta Goudal | Prod. Dist. Corp | | |
| White Heat | Special Cast | M-G-M | | |
| Whole Town's Talking, The | Ed. Horton | Universal | | |
| Whose Baby | Alberta Vaughn | F. B. O. | | |
| Wife, The | Special Cast | M-G-M | | |
| Wildcat Kid, The | Buffalo Bill, Jr. | Assoc. Exhib. | | |
| Wild Geese | | Tiffany (S. R.) | | |
| Wild Man of Borneo, The | W. E. Fields | Paramount | | |
| Wings | C. Bow-C. Farrell | Paramount | 12 reels | |
| Winner, The | Charles Ray | Chadwick (S. R.) | | |
| Without Orders | | Artclass (S.R.) | 5 reels | |
| Wives at Auction | Special Cast | Astor Dist. (S. R.) | | |
| Wolf Hunters, The | Special Cast | Rayart | | |
| Wolves of the Air | | Ginsberg-Kann | | |
| Woman's Heart, A | E. Bennett-Whitman-Earle | Ginsberg Kann | | |
| Woman Who Did Not Care | | Gotham (S. R.) | | |
| Women and Wives | | M-G-M | | |
| Women Love Diamonds | | M-G-M | | |
| World's Illusion, The | | M-G-M | | |
| Worst Woman, The | | Famous Attractions | | |
| Wreck, The | | Columbia Pictures | | |
| Wyoming Whiz, The | Tom Tyler | F. B. O. | | |
| Wrong Mr. Wright, The | Special Cast | Universal | | |
| Yankee Clipper, The | W. Boyd-E. Fair | Prod. Dist. Corp | | |
| Yellow Back, The | Fred Humes | Universal | | |
| Yoke, The | Special Cast | Warner Brothers | | |
| Young April | Special Cast | Prod. Dist. Corp | | |
| Your Brother and Mine | | American Cinema | | |
| You Too | Special Cast | M-G-M | | |

# Newspaper Opinions on New Pictures

### "Les Miserables" — Universal, Poli's, Washington, D.C.

WASHINGTON *Herald:* "It is really a remarkable production, one that is certain to create a sensation when it is released for public showings."

Washington *Post:* "In 'Les Miserables,' when it is released to the public, American theatre-goers will have the opportunity to see one of the finest films of all time; no matter where made. It is a great picture, proved by the fact that an audience sat spell-bound for three and a half solid hours while its story was unfolded."

### "Les Miserables" — Universal, Forrest, Philadelphia

PHILADELPHIA *Record:* "This picture, made in France and completely a product of French craftsmanship in the motion picture art, easily assumed its place among the foremost motion pictures ever made. While an American film of the same rank would be constructed with conspicuous speed and concentration, this excels in the meticulous perfection of detail, in remarkably faithful characterization not only by the principals but also in the work of the least important player in the cast."

Philadelphia *Evening Bulletin:* "The highest praise that can be offered Gabriel Gabrio, who plays Jean Valjean, is that for three and a half hours the packed house watched him with a breathless, [illegible] interest. He was master of mood with the power of transferring his emotions to the audience by the slightest gesture of change of expression. The Herculean physical strength, the dominant will and the unspeakable determination of purpose in good and in evil, became actualities and one felt that at last he had seen Jean Valjean in the life. On the dramatic side, the new film stands unexcelled for its humanness, dramatic intensity and fidelity to the characters as Hugo drew them."

Philadelphia *Public Ledger:* "The most notable contribution of France to the gallery of outstanding motion pictures. It proved to be one of the most faithful and the most sincere of all the many attempts to transfer the so-called 'classic' of literature to the screen. Gabrio is admirable."

### "Paris at Midnight"—Producers Distributing Corporation, Arcadia, Philadelphia

*Bulletin:* "A melodramatic thriller with the love element paramount. Several scenes are almost spectacular in their splendor, including the students' ball in the Latin Quarter of Paris."

*Public Ledger:* "'Paris at Midnight' is delightfully realistic in atmosphere, setting and characterization."

*Record:* "It would be foolish to call any motion picture perfect, but after seeing 'Paris at Midnight,' the feature film at the Arcadia this week, it is hard to point out any detail that lacks perfection. For those who crave excitement there is plenty."

### "The Road to Mandalay"—Metro-Goldwyn-Mayer, Capitol, New York City

*Telegraph:* "Lon Chaney is unmistakable. Never has this man's art of characterization been brought more directly to the screen. Never has he had a better opportunity to display his unique personality. Never has Chaney run the gamut of human emotion with a more powerful value of the dramatic, with the ever changing visualization of the good and bad surging to the surface and driving before it a smile of tenderness with a wave of angry resentment of an uncontrollable passion. As in 'The Unholy Three' the story, first of all, meets all expectations. 'The Road to Mandalay' is a Metro-Goldwyn-Mayer picture, and M-G-M has been fortunate in securing stories that have been particularly well suited to this star. An admirable cast supports Chaney. The story has its high spots many times during the film, and the admirable direction by Tod Browning should make it one of the most pleasing releases on M-G-M schedule. After this characterization by Chaney, his next vehicle, 'Tell it to the Marines,' will be greatly anticipated."

*World:* "Drama, lusty and primitive, swept into the Capitol with 'The Road to Mandalay,' a picture several long rungs above the usual tubercular program feature. Browning slathers on emotions. He has excitement, he has suspense, he builds to beauty. Through the murk and fog of the camera shadows, drama lives."

*Evening World:* "A successful combination of director and star. The atmospheric backgrounds are works of art, and the dramatic value of the production ranks high. The support given Chaney by Lois Moran, Henry B. Walthall and Owen Moore is excellent. It is excellently produced and will please many patrons."

*Sun:* "Lon Chaney in a new photoplay is an event. Chaney does remarkable acting."

*American:* "The facial magician, Chaney, has lost none of his old skill. As is their custom, Lon Chaney and Tod Browning have done well by this picture. Lois Moran is charming."

*Herald-Tribune:* "'The Road to Mandalay' is fascinating. You're almost sure to enjoy the picture."

### "The Vision"—Educational, Capitol, Cincinnati, Ohio

"As pretty a piece of screen work as you'll care to see is visible at the Capitol. None of the big features has attained the effects seen in 'The Vision.' This little picture shows the result of exhaustive research. Here you have hue in moderation and you see figures outlined distinctly. Maxfield Parrish himself might be pleased with this coloring. Such movie experts as I. Libson, Jim Shevlin, Frank Chandler, C. O. Sherrill and William A. Clark, all of these environs, hope deep within their hearts that we some day shall have appropriate colors in our films. The soft, blending colors lend this picture distinction. We have had color films before, but they were bizarre, garish creatures that dazzled the eye with their brilliant clashes. And they were disagreeable in the way they hung a misty halo around each figure. 'The Vision' chemistry does away with this metallic brightness and it eliminates also the fringe around the figures. Its colors are soothing in their softness and satisfactory in their clarity. How this is brought about is naturally something complicated."

BLANCHARD PRESS, INC., N.Y.

## *For Greater Movie Season*

For that matter, for every season, insist on pictures that are printed on Eastman Positive Film—the film that carries the quality of the negative through to the screen.

It takes but a moment to check up—look in the film margin for the black-lettered identification, "Eastman" and "Kodak".

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.



*These big ones have booked it!*

——PUBLIX St. Francis Theatre at San Francisco
——KEITH'S Palace Theatre at Cleveland
——B. S. MOSS' Colony Theatre Broadway, New York
——POLI'S Capitol Theatre at Hartford, Conn
——STANLEY CIRCUIT'S Stanton at Philadelphia

**An Edward Sedgwick Masterpiece**
*with an all-star cast*

**A UNIVERSAL SUPER SPECIAL**

*Carl Laemmle Presents*

# The FLAMING FRONTIER

July 31, 1926

# Motion Picture News

Reg. U. S. Patent Office




Said M-G-M to G-M-S:
"You're there old kid, and that's no guess"
"You've got it over all of them"
Said G-M-S to M-G-M.

**GREATER MOVIE SEASON PLUS METRO-GOLDWYN-MAYER MEANS MONEY IN THE BANK!**

Entered as second-class matter April 22, 1921, at the Post Office at Los Angeles, Cal., under act of March 3, 1879.
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PRICE, 20 CENTS

Los Angeles — New York — Chicago




Foreign Distribution RICHMOUNT PICTURES, Inc.

# A BOX-OFFICE CHECK-UP of 1926-7 by S. R. KENT

**PARAMOUNT** delivers today 14 OF THE 75 PICTURES COMPOSING THIS COMPANY'S 15TH BIRTHDAY GROUP for 1926-7.

Several of these pictures have already been tested at the box office. Here are the facts and figures:

## "ALOMA OF THE SOUTH SEAS"

A proven sensational success that grossed $170,000 in a six weeks' run at the Rialto, New York, an 1800 seat house. It stars **Gilda Gray** with Percy Marmont, Warner Baxter, William Powell, Harry Morey, Julanne Johnston and a big supporting cast. Maurice Tourneur produced it from the famous stage play. "Aloma" proves again that Gilda Gray is the finest drawing card picture houses can have.

## "VARIETY"—

Starting a long run at the Rialto, New York, this amazing picture got $35,000 the first sweltering week. The second week was bigger yet! The third sustains the same fast pace. New York critics have boldly proclaimed "Variety" the greatest picture ever made and the performances of Emil Jannings and Lya de Putti as the limit in perfection.

## "PADLOCKED"

They forgot the heat in Atlanta when "Padlocked" jammed the Howard Theatre at its preview recently. Have your exchange screen this big box office "natural" for you. We paid a record price for this **Rex Beach**-Cosmopolitan Magazine story and, judging from the picture, it is a bargain. **Allan Dwan** made it with Lois Moran, Louise Dresser, Noah Beery, Helen Jerome Eddy and Douglas Fairbanks, Jr.

over

Paramount Pictures

# A BOX OFFICE CHECK-UP

**"NELL GWYN"** The triumphant surprise of the new season. Broke the record at the new Oriental Theatre, Chicago, with $58,000 in one week, aided by enthusiastic reviews. **Dorothy Gish** and the pulling power of this special are a revelation.

**"FINE MANNERS"** We say it because we have seen the picture and know—THE BEST GLORIA SWANSON RELEASE SINCE "MANHANDLED" because it has gowns, comedy, pathos, down-to-earth human drama and the most exciting Swanson love scenes since "Male and Female." Eugene O'Brien is the leading man.

**"TIN GODS"** **Tom Meighan** found the story he has been looking for since The "Miracle Man." He went after a big success in the picture, under **Allan Dwan's** direction, with his whole heart and soul. The all-star supporting cast—Renee Adoree, Aileen Pringle, William Powell and the rest—were equally enthusiastic. We have seen the picture. Meighan has climbed to greater heights than even he himself realizes!

**"DIPLOMACY"** **Marshall Neilan** hits the bulls-eye with a terrific wallop in his first Paramount release. It is exactly the right box office combination of love, mystery and red-meat melodrama. The cast of Blanche Sweet, Neil Hamilton, Matt Moore, Arthur Edmund Carewe, Earle Williams and Arlette Marchal offer you a gold mine of picture names to sell.

**"YOU NEVER KNOW WOMEN"** No better box office vehicle could possibly have been selected to launch **Florence Vidor** into stardom than this powerful drama of stage life. Here is a picture that, frankly, surpasses our highest expectations. It has much of the dramatic sweep and novelty that makes "Variety" such a sensational success. Lowell Sherman and Clive Brook are featured in this William Wellman production.

**"MANTRAP"** Now, just when newspapers and public all over the country are discussing **Sinclair Lewis'** latest novel and the book's selling by the hundreds of thousands—the picture comes to you on the screen! And what a picture! $12,000 THE FIRST TWO DAYS AT THE RIVOLI, NEW YORK! And the best reviews of the summer. They raved about **Clara Bow** and hailed her as wonderful star material. Ernest Torrence and Percy Marmont got a hand too. And Victor Fleming for producing a smashing, different entertainment.

**Paramount**

# BY S.R.KENT {CONTINUED}

**"THE SHOW OFF"** They called this the greatest of all American comedies when it ran nearly two years on the New York stage. The screen version, now completed at our Long Island Studio, confirms this rating—and then some! Ford Sterling as "the kid from West Philly" is a riot. Lois Wilson, Louise Brooks, Gregory Kelly—all are immense. **Malcolm St. Clair** proves again why he is rated among the five leading directors.

# SPEAKING OF ROAD SHOWS

Paramount proudly announces that these history-making productions are practically finished and set for Broadway $2 SHOWINGS BEFORE OCTOBER 1:

**"OLD IRONSIDES"** **James Cruze's** mighty drama is the talk of the entire motion picture world. Never has a picture sailed to its premiere on such a terrific tide of advance publicity and applause. We have seen it in almost its entirety. It is absolutely "in" at this minute as the biggest road show attraction of all times. **Laurence Stallings,** author of "The Big Parade" and "What Price Glory?" wrote the story. The enormous cast features Wallace Beery, Esther Ralston, George Bancroft, Charles Farrell, many thousands of others and several hundreds of war vessels.

**"BEAU GESTE"** We have seen this thrilling adventure romance in uncut and unedited form. Even in that state, it is a box office giant that will make men cheer, women throb and weep and kids go wild with excitement. This is the supreme adventure picture of the decade. Produced on "Covered Wagon" scale throughout! **Herbert Brenon's** smashing production features **Ronald Colman,** Alice Joyce, Neil Hamilton, Noah Beery, Mary Brian, William Powell, Norman Trevor, Ralph Forbes and Victor McLaglan.

**"SORROWS OF SATAN"** As we write, **D. W. Griffith** is putting the final spectacular touches on this, his greatest audience picture. We looked at ten uncut reels. **THEY ARE TREMENDOUS** and they are box office to the last flicker. Menjou is a revelation as the dress-suited Satan of 1927. De Putti is the Cleopatra of the ages. Ricardo Cortez and Carol Dempster are superb. No wonder over a million readers have bought this story in the thirty years of its existence! It is a wonderful drama that appeals to the hearts of everybody.

# A BOX-OFFICE CHECK-UP BY S.R. KENT

Read over again this honest report on Paramount's new season product finished and ready for showing. Check the box office values.

**Remember** — the first 10 of these hits are RELEASED BEFORE OCTOBER 1, 1926; the 3 road shows will be in legitimate houses on Broadway at $2 top before October 1, developing for your theatres—

**Remember** — these attractions will be followed by such sure-fire successes as HAROLD LLOYD, VON STROHEIM'S "THE WEDDING MARCH," "THE ROUGH RIDERS," "WE'RE IN THE NAVY NOW!" ZIEGFELD'S "KID BOOTS," RICHARD DIX, DOUGLAS MACLEAN, BEBE DANIELS, RAYMOND GRIFFITH, ADOLPHE MENJOU, W. C. FIELDS, ZANE GREY and a mighty procession of other leading money-makers of this business.

Is it any wonder that PARAMOUNT'S 15th BIRTHDAY GROUP IS BEING BOOKED FASTER AND WIDER THAN ANY PRODUCT EVER KNOWN?

S. R. Kent

Paramount Pictures



# *Bill Cody*

BELIEVING that in Bill Cody we have the fastest-coming Western star on the screen, we have signed new contracts with Mr. Cody whereby he will appear under the Associated Exhibitors' banner in bigger pictures than ever before.

THESE pictures will be made by the Bill Cody Film Corporation, under the personal supervision of Myron Selznick. Direction by William J. Craft. Production on an elaborate scale will begin at once.

EXHIBITORS who have already signed for the Bill Cody series of six will receive the full benefit of these greater pictures. We invite the attention of all exhibitors to the first release of this series, "THE GALLOPING COWBOY," which is now in our exchanges. We suggest comparison of this picture with any other Western now on the market—and the remainder of the series will be even finer pictures in accordance with the new policy.

## *Associated Exhibitors, Inc.*

*LEWIS J. SELZNICK, President*

# CRA




## ROUSING FIRST RUN SWEEP!

*Jumping the Field! Tearing the Nation loose from its hinges!*

**SMASH INTO—**

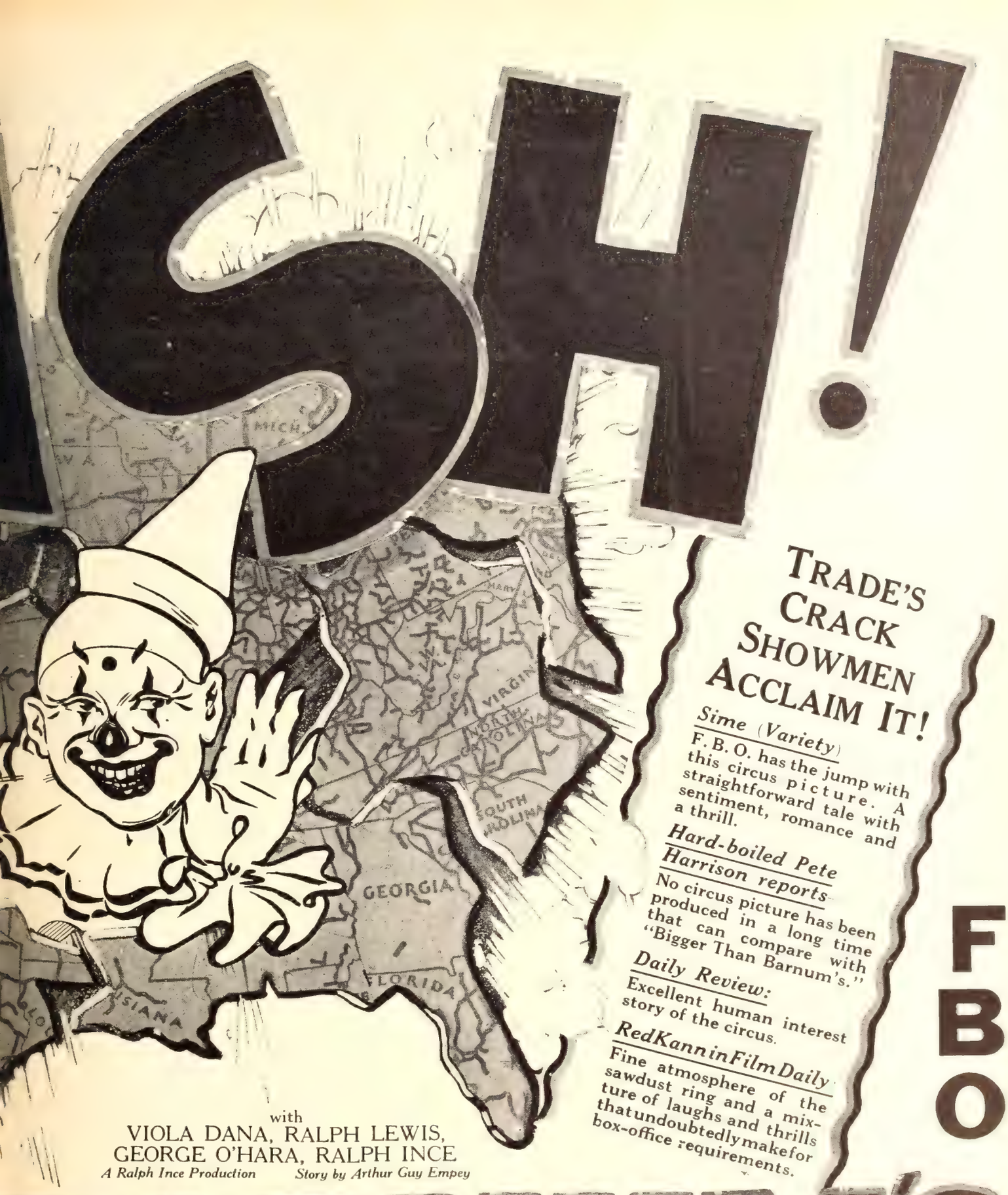
Loew's Buffalo
Loew's Atlanta
Loew's Pittsburgh
Loew's St. Louis
Loew's Toledo
Loew's Cleveland
Loew's Memphis
Loew's Birmingham
Loew's Reading
Loew's Harrisburg
Stanley Victoria, Phila.

Publix Washington
St. Olympia, Boston
Capitol, Dallas

YOU SIMPLY CAN'T STOP IT!

JOSEPH P. KENNEDY
presents

# FBO BIGGER THAN




## TRADE'S CRACK SHOWMEN ACCLAIM IT!

*Sime (Variety)*
F. B. O. has the jump with this circus picture. A straightforward tale with sentiment, romance and a thrill.

*Hard-boiled Pete Harrison reports*
No circus picture has been produced in a long time that can compare with "Bigger Than Barnum's."

*Daily Review:*
Excellent human interest story of the circus.

*Red Kann in Film Daily*
Fine atmosphere of the sawdust ring and a mixture of laughs and thrills that undoubtedly make for box-office requirements.

with
VIOLA DANA, RALPH LEWIS,
GEORGE O'HARA, RALPH INCE
*A Ralph Ince Production* *Story by Arthur Guy Empey*

# BARNUM'S

F B O

# BYRD'S AIR FLIGHT TO NORTH POLE

By Ed H. Jacobs

JUST when we were about to make the burden of this preamble the diversity that characterizes this week's films, they come along at the last minute and vamp Byrd's polar flight into the assortment. For years we have been hungering for a sight of this north pole—now we can ease ourselves into the innermost folds of a cozily upholstered opera chair and take a look at it in comfort at the Palace and Keith's 105th theaters.

Absorbingly interesting is this film that shows the start from New York in the hardy steamer Chantier, the mighty Fokker plane in which Lieut. Com. Byrd hops off with his operator after serious impediments have been overcome, his circling over the exact spot where the pole is definitely located and the return to his wildly cheering associates.

The Norge settles down for a visit and to congratulate Byrd and there is other interesting addenda. I hazard the prediction that you'll be quite "off" the good-looking chap that has been "subbing" for the regular iceman, even though he may have been giving you a 15-cent cake for your 20-cent coupon, because you will see ice, ice, ice in this picture enough to last you until you start trimming the Christmas tree.

Otherwise there's a plentiful apportionment of comedy in this cinema menu for the week, some farce and at least two underworld stories.

The reviews:

# The First Pictures o
# A Big Picture in
# With Lieut. Com
# in AM
# POLAR

**Some of the First Run Houses Who've Booked It;**

Warner's, New York City
Keith's, Boston
Albee, Boston
St. James, Boston
Orpheum, Malden, Mass.
Olympic, Worcester, Mass.
Strand, Albany, N. Y.
Troy, Troy, N. Y.
Avon, Utica, N. Y.
Olympic, Watertown, N. Y.
Strand, Allentown, Pa.
Victoria, Shamokin, Pa.
Sterling, Greeley, Colo.
Rialto or Victory, Denver, Colo.
Rialto, Colorado Springs, Colo.
Rialto, Pueblo, Colo.
Rialto, Roanoke, Va.
Empire, Winchester, Va.
Palace or Regent, So. Norwalk, Conn.
Bijou, New Haven, Conn.
Palace or Capitol, Hartford, Conn.
Palace or Majestic, Bridgeport, Conn.
New Paris, Paris, Ill.
Palace, Waterbury, Conn.
Capitol, Davenport, Ia.
Des Moines, Des Moines, Ia.
Broadway, Council Bluffs, Ia.
Rialto, Omaha
Rialto, Lincoln, Neb.
Princess, Sioux City, Ia.
Strand, Syracuse, N. Y.
Strand, Niagara Falls, N. Y.
Eastman, Rochester, N. Y.
Shea's Buffalo, Buffalo
Palace, Lockport, N. Y.
Granada, San Francisco, Cal.
Paramount or Empress, Salt Lake City
Paramount, Ogden, Utah
B. F. Keith's, Grand Rapids, Mich.
Madison, Detroit
Mecca Palace, Saginaw, Mich.
Regent, Bay City, Mich.
Rex, Sheboygan, Wis.

*MAKES ABSORBING SCREEN MATERIAL*

# the North Pole!
## *Everything but Length*

# RICHARD E. BYRD, U.S.N.

# ERICA'S TRIUMPH

## A TWO REEL SPECIAL

Grand, Wausau, Wis.
Garden, Milwaukee
Strand, Madison, Wis.
Grand, Gary, Ind.
Ft. Armstrong, Rock Island, Ill.
Olympic, Pittsburgh
Colonial, Beaver Falls, Pa.
Regent, Pittsburgh
Majestic, Butler, Pa.
Harris State, Washington, Pa.
Victor, McKeesport, Pa.
Washington Square, Quincy, Ill.
Gray and Gordon Circuits, New England
Midwest Theatres Circuit
Capitol, Cincinnati
Colonial, Dayton, O.
Lyric, Huntington, W. Va.
Virginian, Charleston, W. Va.
Grand, Massillon, O.
Virginian, Charlestown, W. Va.
Metropolitan, Los Angeles
Orpheum, Akron, O.
Keith's Palace, Cleveland
Crown, Mobile, Ala.
Miller, Wichita, Kansas.
Auditorium, Winston-Salem, N. C.
Southern Enterprises Circuit
A. H. Blank Circuit

Pathé
Distributors

*Universal* ALWAYS

# UNIVE
# GREA
# YE

*Delivers!!! This is*

# RSAL'S TEST AR!

## *Better in Every Way*

The new inside frost Edison MAZDA Lamps give much more light and better diffused light than outside frosted lamps. They are more pleasing in shape, are pearl grey in color and blend with any background. For efficiency as well as for decorative lighting they are unequaled by any other type of lamps made.

Five sizes of these new lamps meet every lighting requirement. The savings effected through simplified production are passed on to you. For though the new lamps are better in every way than the old types of frosted lamps they sell at practically clear lamp prices.

Specify the new inside frost lamps when you need lamps for any part of your theatre.



EDISON MAZDA LAMPS

A GENERAL ELECTRIC PRODUCT

*There is no hot-weather slump for P.D.C. exhibitors*

# Bring them indoors – *with these great outdoor specials*




# *The* FLAME *of* the YUKON

WITH
SEENA OWEN &
ARNOLD GRAY

ADAPTED BY FINIS FOX &
WILL M RITCHEY FROM THE
STORY BY MONTE KATTERJOHN

DIRECTED BY
GEORGE MELFORD

PRODUCED BY
METROPOLITAN
PICTURES CORPORATION

PRODUCERS DISTRIBUTING
CORPORATION

JOHN C. FLINN
PRESENTS

# "The SEA WOLF"

WITH RALPH W. INCE, CLAIRE ADAMS, THEODORE VON ELTZ, SNITZ EDWARDS AND MITCHELL LEWIS

ADAPTED BY J. GRUBB ALEXANDER FROM THE STORY BY

JACK LONDON

DIRECTED BY RALPH W. INCE

PRODUCED BY RALPH W. INCE CORPORATION
O. M. THOMAS GEN'L MGR.

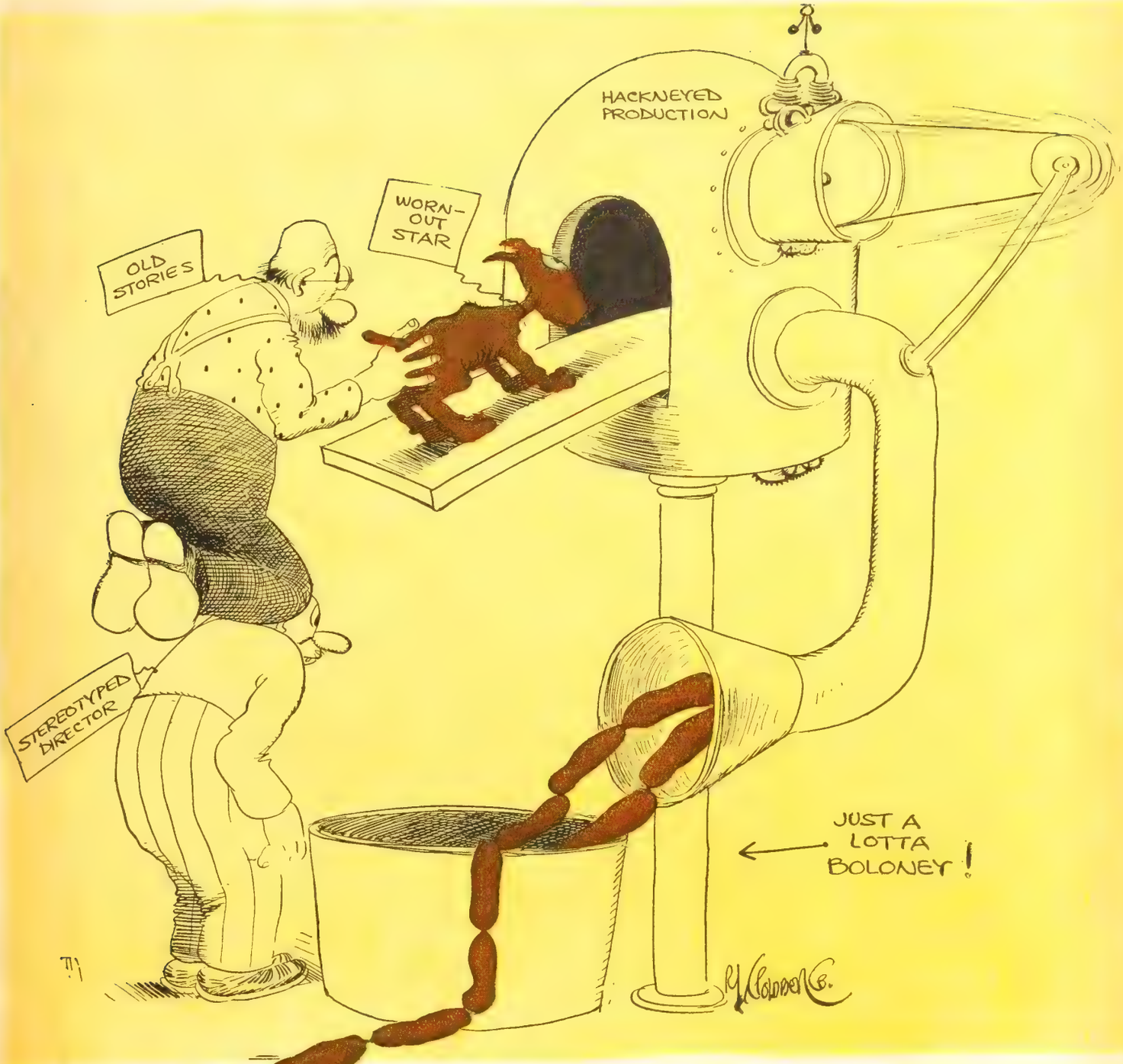



ALL THE CHILL OF THE ARCTIC AND THE LURE OF OCEAN BREEZES—

Big medicine for your box-office when the thermometer starts to climb—*two of the big summer releases coming to you now on the P. D. C. 1926-27 DeMille-Metropolitan Program.*

RELEASED BY

## PRODUCERS DISTRIBUTING CORPORATION




# NO MORE SAUSAGES

By Rube Goldberg



# THE DAY OF WEENIES IS PAST

***Thanks to M-G-M!***

**NO** more sausages.
**THE** day is over
**WHEN** your public
**CAN** be expected to pay money
**TO** see pictures turned out
**LIKE** sausages.
**ENOUGH** is enough.
**THOSE** weenies tasted good once
**BUT** when you have to serve sausages
**AGAIN** and again
**YOU'LL** see empty seats.
**TWO** years ago M-G-M killed the sausage idea
**IN** the moving picture business.
**M-G-M** attacked the factory system
**AND** showed them all how to
**PRODUCE** individualized pictures
**EACH** of which is a product in itself
**AND** not part of a machine-made output.
**THAT'S** the success of M-G-M
**AND** that's why exhibitors who play the M-G-M hits
**WILL** tell you to lay off sausages before they ruin you.
**THE** M-G-M idea in picture making
**HAS** swept the industry
**AND** sooner or later every showman in the country
**WILL** join the ever-swelling chorus

# NO MORE SAUSAGES!

***Thanks to M-G-M***

# THE DAY OF M-G-M IS HERE!

**THE** M-G-M idea means that
**EACH** individual production you get from M-G-M
**IS** a positive hit!
**WHY?**
**BECAUSE** each individual M-G-M attraction
**GETS** the specialized attention
**THAT** other companies give only to their so-called Specials.
**WE** refuse to grind 'em out by factory methods.
**YOU'LL** never get a picture from M-G-M
**UNTIL** we know it's right—and ready to hit!
**THE** M-G-M idea in picture-making is revolutionizing the entire industry.
**NO** wonder the public shouted with joy
**AND** "said it with dollars"
**WHEN** M-G-M said: "No more sausages!"
**TOO** late, habit-bound producers are trying
**TO** imitate the methods of M-G-M.
**M-G-M** is the Young Blood in this business.
**WE** showed up the Sausage Evil
**AND** killed the Machine-Made Picture for all time.
**THE** public doesn't want it
**YOU** don't want it.
**YOU** can't afford to book that kind any more.
**GOOD-BYE** sausage-made product
**HERE** comes

## METRO-GOLDWYN-MAYER'S PARADE OF HITS FOR 1926-27

# THE M-G-M IDEA
## (NO WEENIES)
## WAS GREAT IN '24—'25
## GREATER IN '25—'26
## AND NOW COMES THE
# PARADE OF HITS
## for 1926-1927

**LA BOHÈME** Lillian Gish, John Gilbert. King Vidor. 4 Months at $2, Embassy, N. Y.

**MARĒ NOSTRUM** Rex Ingram. Alice Terry, Antonio Moreno. By Ibanez.

**THE MAGICIAN** Rex Ingram. By Somerset Maugham.

**TWELVE MILES OUT** John Gilbert. William Anthony McGuire's Broadway melodrama.

**3 LON CHANEYS** Lon Chaney, star of "Unholy Three," "Blackbird," "The Road to Mandalay" in three big Chaney hits.

**ROMANCE** Ramon Novarro. Joseph Conrad's classic. There will be another **Ramon Novarro** picture.

**FAUST** UFA special. Emil Jannings. Director, F. W. Murnau. Produced at fabulous expense.

**THE WANING SEX** Norma Shearer. Robert Z. Leonard, director. Fred and Fanny Hatton, authors. Lew Cody, Renee Adoree, Sally O'Neil.

**FREE SOULS** Norma Shearer. Director, John M. Stahl. Adela Rogers St. John, author. Widely serialized.

**NORMA SHEARER** production. Monta Bell, director. By Walter De Leon. Title later.

**POLLY OF THE CIRCUS** Norma Shearer. Tod Browning, director. Margaret Mayo's drama.

**ALTARS OF DESIRE** Mae Murray. Director, Christy Cabanne. Conway Tearle. Maria Thompson Davies' story running in American Weekly (8,000,000 circulation).

**MAE MURRAY** Production. By Benjamin Glazer. Title later.

**SHOW BUSINESS** Mae Murray. By Thyra Samter Winslow. There will be another **Mae Murray** picture.

**THE RED MILL** Marion Davies. International musical comedy success. Cosmopolitan production.

**POLLY PREFERRED** Marion Davies. Guy Bolton's stage hit. Cosmopolitan production.

**MARY OF VASSAR** Marion Davies. Cosmopolitan production.

**THE FLAMING FOREST** James Oliver Curwood. Serialized. Renee Adoree in star cast. Reginald Barker, director. Cosmopolitan production.

**THE UNDERSTANDING HEART** By Peter B. Kyne. Running Cosmopolitan Magazine. All-star Cosmopolitan production.

**CAPTAIN SALVATION** Frederick William Wallace. Serialized. A Cosmopolitan production.

**THE WALTZ DREAM** Another and merrier "Merry Widow." A big UFA special. Oscar Straus musical score.

**BATTLING BUTLER** Buster Keaton's most important comedy. Directed by himself. Sally O'Neil and strong cast.

**A LITTLE JOURNEY** Rachel Crothers' stage hit. Harry Millard, director.

**THE BOY FRIEND** Marceline Day, John Harron, etc. Monta Bell, director. From John Alexander Kirkpatrick's play.

**BLARNEY** Renee Adoree, Ralph Graves, Paulette Duval. By Donn Byrne. Marcel De Sano, director.

**THERE YOU ARE** Conrad Nagel, Edith Roberts, George Fawcett. Jess Robbins, director., F. Hugh Herbert, author.

**I CAN DO IT** By Max Marcin, famous Broadway playwright.

**HEAVEN ON EARTH** Renee Adoree, Conrad Nagel. Director, Phil Rosen. By Harvey Gates.

**WOMEN LOVE DIAMONDS** Director, Monta Bell. By Carey Wilson.

**'FRISCO SAL** Edmund Goulding's drama of San Francisco's Barbary Coast.

**SHADOW LANE** Written and directed by Edmund Goulding.

**TIN HATS** Owen Moore, Claire Windsor, Bert Roach. Edward Sedgwick, author and director.

**THE GAY DECEIVER** Jonn M. Stahl, director. Lew Cody, Carmel Myers, Roy D'Arcy, Dorothy Phillips, Marceline Day.

**LOVE'S BLINDNESS** Elynor Glyn special. John Francis Dillon, director. Pauline Stark, Antonio Moreno, Lilyan Tashman, Sam deGrasse.

**THE CALLAHANS AND THE MURPHYS** Kathleen Norris' classic in Irish-American.

**THE TAXI DANCER** Robert Perry Shannon's story of a small town girl's adventure in New York. Nationally serialized.

**THE NIGHT SCHOOL** A new idea typical of M-G-M daring. Watch for details.

# THE TOP OF THE INDUSTRY

# 3 More Review It - - 3 More Acclaim It!

# HARRISON'S REPORTS

**ISSUE OF JULY 3rd**

This is an ambitious production; it vies with the most lavish productions made by any other producer. Its settings are very pretty. The technicolor scenes are extremely beautiful; they have not been surpassed in pictures. The gowns worn are the latest thing in fashions; in the technicolor scenes these appear gorgeous. The story holds the interest well. ~ It should appeal to the high-brows, but it should please also the low-brows; they, too, should want to see the beau tiful finery; they should be pleased also by the beautiful technicolor scenes. It is a picture for week-run theatres as well as for short-run ones.

**The first release for the new season - - - - and a positive Clean-up!**

WILLIAM FOX *Presents* ~

# FIG LEAVES

*with* GEORGE O'BRIEN *and* OLIVE BORDEN

*—then this from*

# VARIETY

**ISSUE OF JULY 7th**

Picture of paramount feminine interest and high general interest as well, both for subject matter and handling. From all sides it looks like a conspicuous winner because of its many avenues of approach to the fan public. ~ The picture is full of quick comedy surprises. It is expensively and beautifully mounted. It has subdued horse-play for those who like their laughs rough, and it has certain subtleties that discriminating will appreciate. ~ Olive Borden makes a pretty heroine, and in the fashion show episode she is ravishing. Those big dark, soulful eyes ought to carry her far in the picture field. ~ It is no trick at all to predict for this production a notable box-office record.

**"It's no trick at all to predict for this production a notable box-office record."**

# MOVING PICTURE WORLD

**ISSUE OF JULY 17th**

In "Fig Leaves," the William Fox organization has a genuinely entertaining picture plus a gorgeous fashion revue in Technicolor, that should prove a fine box-office attraction for any type of house. ~ This is a woman's picture and it is almost superfluous to add that they will go into rhapsodies over the gorgeous fashion revue. ~ As Eve, Olive Borden even excels her previous fine work and shows herself as distinctly of stellar calibre, besides being strikingly attractive in the gorgeous gowns of the fashion scenes. George O'Brien is excellent as Adam. ~ Much cleverness has been shown in devising the sets and props for the Garden of Eden scenes to combine the idea of primitive and up-to-date stuff, for which the director and his technical staff deserve great credit. ~ Mr. Sheehan is to be congratulated on his first production which promises well for those to come. It is well-rounded box-office entertainment.

**"A fine all-around Box-office entertainment."**

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*from*



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**WARNER BROS.**

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## ARRYMORE

See Next Page

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**and his miracle hor**

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*Freddie Schader (Variety) calls 'em.*

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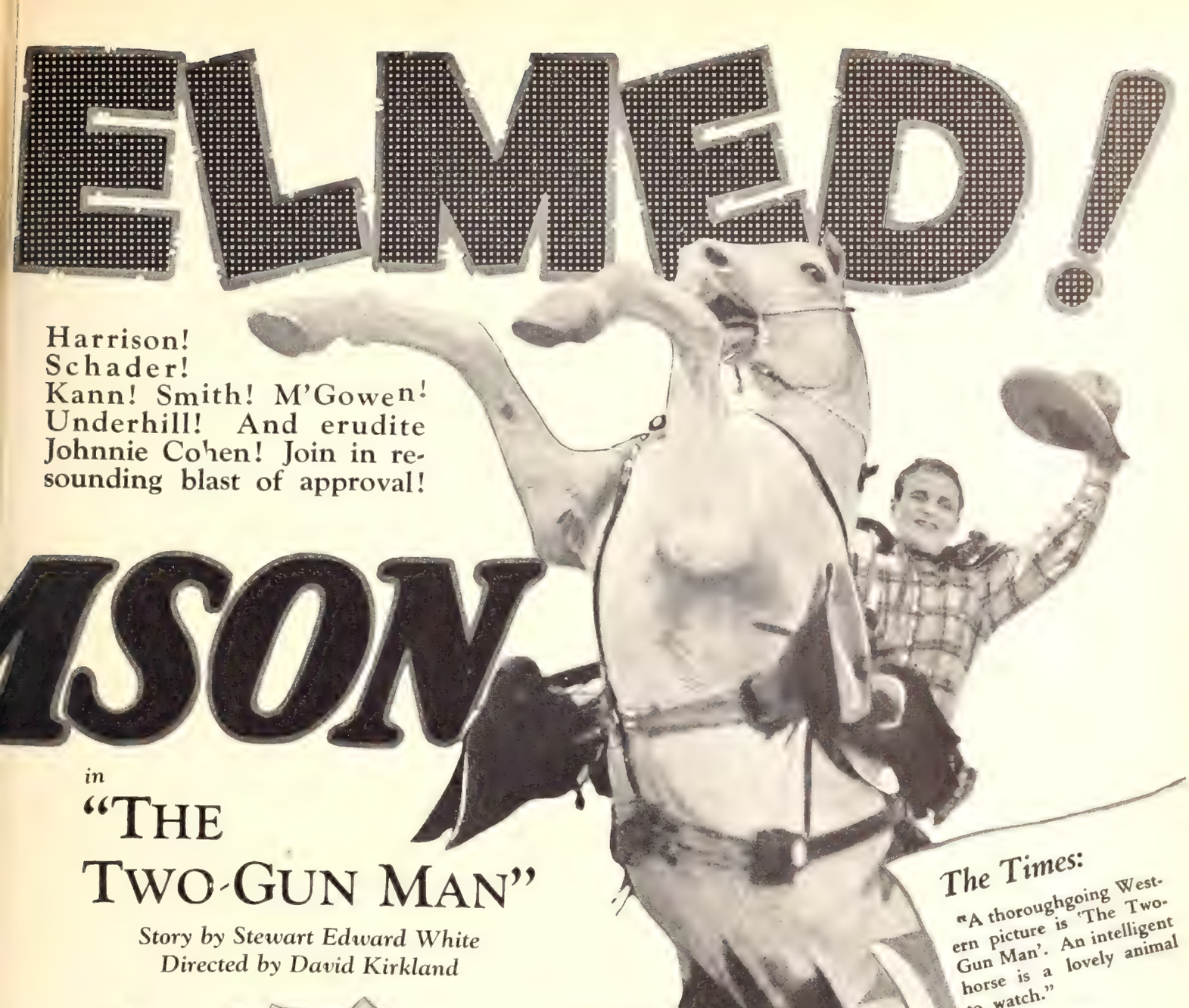
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Kann! Smith! M'Gowen!
Underhill! And erudite
Johnnie Cohen! Join in re-
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# MSON



*in*

## "THE TWO-GUN MAN"

*Story by Stewart Edward White*
*Directed by David Kirkland*

**Pete Harrison Reports:**

Week-run theatres that cater to western melo-drama-loving patrons are safe in booking "The Two-Gun Man". Good for vaudeville houses suitable short-run theatres.

**Roscoe M'Gowen** *able critic of the Daily News:*

"The picture out-Mixes Mix and all the other Westerns. Silver King is a beautiful horse and Fred Thomson a great rider".

***Showmanly, Palmer Smith, of the Evening World, says:***

He is a rider second to none, with a beautiful and perfectly trained horse as good as the best of his rivals. Thomson is handsome, an athlete, and full of personality, and I had rather see him in a serious Western than Tom Mix, Bill Hart, or Hoot Gibson rolled in one. He looks the part of the riding hero.

**The Times:**

"A thoroughgoing Western picture is 'The Two-Gun Man'. An intelligent horse is a lovely animal to watch."

***Even knocked Johnnie Cohen Jr. of The Sun loose from his sledge-hammer! He wrote:***

"As a matter of fact he (Thomson) deserved to be on Broadway years ago —. For Mr. Thomson can ride and shoot and go through the familiar he-roics with the best of them."

**RED KANN** *Expert Showman of* **FILM DAILY:**

Thomson's moving along. What a welcome this picture will get from the vast army that chuckles over Westerns! The thrills are there. Plus that magnificent and intelligent animal, Silver King.

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STILL another striking F. B. O. achievement. A showman's coup of significance to the industry at large.

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# *Viola* DANA

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IN
# MEN OF STEEL

*By* MILTON SILLS *Suggested by* R.G. KIRK'S *short story* "UNITED STATES FLAVOR"

WITH

# DORIS KENYON

*Directed by* **GEORGE ARCHAINBAUD**

*Produced under the Supervision of* **EARL HUDSON**

*Scenario by* J.F. Goodrich
*Photographed by* Roy Carpenter
*Art Director* Milton Menasco
*Costumes by* June Rand
*Film Editor,* Arthur Tavares
*Supervised by* Earl Hudson

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the greatest box-office sensation of the age----
IT MADE WINTER-TIME RECORDS IN SUMMER-TIME
at the
N.Y. STRAND

# No Exhibitor Can Afford to Be Without It

MOTION PICTURE NEWS,

Gentlemen:—

Having been in the motion picture business for the past nineteen years, and a subscriber to the News since its first issue, my impression of the Booking Guide is that no exhibitor can afford to be without one if he runs his theatre on a business basis.

I have on my desk nine editions of the Booking Guide—the first one is dated April, 1922 and the last is May 8, 1926—and I am waiting for the next issue as soon as it comes off the press.

Yours very truly,

L. G. BISSINGER,
Queen Theatre,
Dallas, Texas

## Motion Picture News Booking Guide





Asher, Small
and Rogers
*introduce*

# CORINNE GRIFFITH

as Grand Duchess
and Mother
*in*

# "Into Her Kingdom"

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Ruth Comfort Mitchell

*Directed by*
Svend Gade

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**but week by week -- *EVERY WEEK***
**First National delivers the biggest hit!**

Motion Picture News

Volume XXXIV NEW YORK CITY, JULY 31, 1926 No. 5

# Service vs. Slush

A KEEN THEATRE MAN in the Middle West calls our attention again to press-book bunk. The photoplay editor of the leading newspaper in his city, wearied of wading through a mass of adjectives in an effort to find one or two facts about pictures, puts this in his column:

"Someone ought to start a really effective tell-the-truth book society among the movie press representatives. To the tell-the-truth idea they should add: write sensible English. Some of the producers issue fairly good press sheets, but a lot of them are sorry stuff. This week we struck a flood of the wrong kind.

"It has been a task to put into English that means anything a readable story descriptive of the photoplays. The trouble is that some of them do not state one fact that can be grasped, but are just a jumble of high-sounding adjectives that mean nothing when strung together. Here is one example:

"'Roaring across the blue vault of heaven in an epochal arc of triumph. Nothing which the genius of this great, young producer-director has ever touched has proved such a rich source of entertainment as this.'

"Gosh! And a public is expected to seek for information in such rot."

The newspaper which printed the item above is the *Grand Rapids Herald*—a paper friendly to the industry, and anxious to serve its readers with information about pictures.

* * *

What earthly excuse can there be, in this day of picture progress, for sending out such drivel?

The purpose of a press-book should be, of course, to place in the hands of the exhibitor and the photoplay editor material that will sell the picture to the public. We thought everybody, by this time, understood that simple fact. Apparently, we were wrong.

* * *

Neither exhibitor nor editor is interested in reading high-flown rhetoric. It gets nowhere. The public wants to know—and, believe us, it has a way of finding out—genuine information about pictures. When the press-book fails to give information, it ceases to have any excuse for existence.

Nor does this double-barreled complaint from exhibitor and editor apply to one company. Unfortunately it is all too true of several. The time has assuredly come to end the old-fashioned, absurd practice of the bunk press-book.

* * *

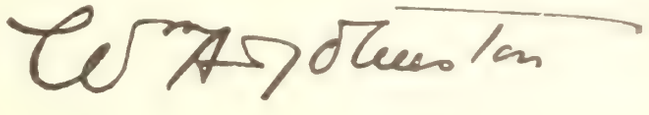
Let's see how wide a swath this evil cuts. We wrote an editorial a while ago taking some exhibitors to task for not exploiting new names and novel pictures. For, if the theatre will not take up the job of developing public favor for new faces and new types of pictures, the whole industry stands still.

One exhibitor answered us rather pointedly. "How," he said, "are we to sell new faces when the producer won't give us honest-to-God exploitation help by which we can register them with the public?"

* * *

If any proof is needed that unique and practical exploitation aids can be given the exhibitor, take the "Paramount Showman's Manual," prepared by Russell Holman. It is practical, sane, analytical of box-office assets, and stripped of all bunk. It is not designed to sell pictures to the exhibitor but to help him sell pictures to the public. And it is a fine, constructive piece of work.

Remember, the job is to reach and sell the public—the whole industry's job. And press-books that contain nothing but bunk are standing in the way of the complete accomplishment of that all-important task.



MOTION PICTURE NEWS

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# Speaking Editorially

WE had an interesting visit this week from a prominent exhibitor of Scotland—James McBride, member of the General Council of the C. E. A. and owner of the Louvre Theatre, Glasgow. In company with James McPherson, who operates the Arcadia and Phoenix in Glasgow, Mr. McBride came to America to study theatres.

They went out into the highways and the byways, looked over all types of houses—as many as eighteen in one day—and spoke of the cordial reception they received everywhere. Just a word to the American exhibitors they met of the nature of their mission was all that was necessary, Mr. McBride said. Every courtesy was shown the visitors.

* * *

AS to the situation in Scotland, Mr. McBride pointed out that the industry there had not yet received the O. K. of financial circles. That was the great difference he saw between his country and America. But larger theatres are being planned for Scotland; houses seating 3,000 are coming into vogue.

Both visitors believed that British pictures should be given a chance in this country. As for themselves, they will show British product whenever it possesses real entertainment value.

* * *

"AND the motion picture is bigger than I; bigger than any group of men—it is as big as all humanity. No group can ever control it; no rules can ever bind it. No man can lay down principles to govern it.

"I don't know the secret of making pictures. If I did know it, I probably wouldn't tell. But I don't think there is any such thing. Whenever I'm asked: 'What's your idea of the perfect picture?' or if so and so isn't the right way to make them, I think of Kipling's lines

"'There are fifty-seven ways of constructing tribal lays,
And-every-single-one-of-them-is-right.'

"That's the way it is with the motion picture. We can't say that this or that way is the only way to make a great screen play. There are great pictures of every kind: great Western pictures and great comedy pictures; great war pictures and great romances; great dog pictures and great travelogues. The public knows neither rules nor regulations.

"You can't lay down rules for anything bigger than you are. . . . You won't be able to lay down the formula for the perfect picture. All we can do is to put our shoulders to the wheel and make them the best we know how."

The author of these lines is King Vidor, director of "The Big Parade." His article bore the striking title of "The Giant in Rompers" and appeared in The Motion Picture Director. All we need to add is that Mr. Vidor's remarks hit the mark in every respect.

* * *

THE South and the Southwest occupy considerable space in the spotlight. In Texas, Arkansas and Oklahoma indications point to boom times. Some of the reasons, as pointed out by the Motion Picture Journal, Dallas, are: The best cotton crop on record; prospects for a large and excellent corn crop; the biggest wheat crop in the country's history; fine condition of the cattle, oil, lumber, and other industries.

In the old South there is a decided tendency to circuit growth and theatre amalgamations along sane and healthy lines, according to Anna Aiken Patterson, publisher of The Weekly Film Review. She writes:

"The investments being made in theatre properties now are carefully considered; conditions are being studied deliberately before a new project is launched, and, while competition is keener than it has ever been before in motion picture theatre enterprises, it is certain that the development program is taking shape along lines that make for permanence. There is every indication that the chain and circuit idea is growing. It is growing not only because the strength of the producer-owner theatre is growing, but because shrewd exhibitors, owners of individual theatres, have found that the surest means of protecting their investments is to have more theatres, and therefore more buying power."

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Major Edward Bowes

# AN EDITOR ON BROADWAY

## The Week in Review By William A. Johnston

MAJOR EDWARD BOWES, who is rounding out his first year in direct charge of the Capitol Theatre program in New York City (with a record of weekly grosses to be proud of, incidentally), told us some interesting things the other day about the problems in the operation of such a house.

The day was warm, and our talk turned naturally to the subject of refrigeration, about which Major Bowes is enthusiastic in the extreme. Theoretically, he said, summer business should be somewhat below the winter level, what with thousands of persons leaving New York during the hot months, the popularity of motoring, and the like, but actually, he pointed out, this has not been so. Refrigeration, he thought, was the answer to that, plus the fact that the Capitol has played big pictures this summer, rather than mediocre program attractions chosen for torrid weather.

The cooling system at the Capitol not only lowers the temperature within the theatre but also takes several hundred gallons of water out of the air entering the house on a humid day. Paraphrasing the old bromide, "It isn't the coolness, it's the lack of humidity."

Major Bowes' chief pride in the Capitol centres about the personnel which has been built up, and the remarkable co-operation and harmony among that personnel—which, he insisted, deserves all of the credit for the record made by the theatre. In discussing the activities of the theatre, he always says "we" and not "I." That attitude probably accounts in a considerable measure for the unusual spirit of the organization. A Capitol rehearsal is a fine study in team-play—no wrangling, no recriminations, never a loud word—just a group of serious, earnest workers, striving to give their best in joint effort.

Major Bowes again said that he was convinced that the so-called "prologue" which was built around the big moment in the picture was essentially wrong in that it revealed what was to come and lessened anticipation. While he favors a program all the units of which are in harmony with one another, he said that his year's experience had convinced him that what people want is variety in their evening's entertainment.

* * *

WHEN we talked with him, Bowes had just seen "The Scarlet Letter," and his enthusiasm for it knew no bounds. He hopes to give it one of the most ambitious musical programs ever attempted, and has already started preparation for that event.

"To me," he said, "'The Scarlet Letter' is the greatest motion picture that has been made to date. It is a revelation. You will see a new Lillian Gish, utterly different than in the past, and the direction is flawless. Seastrom, the director, and the entire studio organization, from Mayer and Thalberg down, deserve a world of credit for the picture they have made of this great American classic."

* * *

IN line for special recommendation is Columbia's new picture, "The Lone Wolf Returns." Without any bombast whatsoever it comes bidding for favors—and surely earns them. The Louis Joseph Vance story is well told—the idea being sound and executed here for all of its appeal of direct, moving action and suspense.

There is a reason for everything—and everything is in place. The Lone Wolf—a polished Raffles—becomes a fascinating figure through his courage, as well as through his alertness in coping with the powers who wear the badges and wield the billies. And the interest mounts as he makes a getaway and escapes the clutches of the police. He does this two or three times until he decides to go straight—his redemption being effected in a romantic way.

The moral is not stressed. The robber reforms when he meets the right girl—and he doesn't hire a pulpit to tell the world about it. The picture is keen and interesting—and holds one in a tight embrace all the way. And it is splendidly acted by Billie Dove, Alphonz Ethier and Bert Lytell as the title character.

We congratulate Columbia upon sponsoring such high class entertainment as this picture. It is as clever a melodrama as has graced the screen this year. It serves to make Ralph Ince feel elated over his clever direction.

* * *

"THE BIG PARADE" will pile up a gross of a million dollars in a fifty-two weeks run at the Astor Theatre in New York. That estimated gross, based on actual figures at the box office, more than doubles the amount realized by any other $2 picture over a similar period of time on Broadway.

In the thirty-three and a half weeks which "The Big Parade" played at the Astor Theatre up to the 10th of July, $667,752 was taken in at the box office. The average weekly intake therefore was approximately $19,933. The picture can go over the million mark merely by maintaining that average for the eighteen and a half weeks that will complete the solid year run. It can fall off a little—and there is no indication that it will—and still reach the million.

There has been very little let-down in business at the Astor since the hot-weather period set in. Allowance for an even greater drop in the receipts for the balance of the summer fails to impair the chances the picture has to reach the ambitious box office record it seems destined to achieve.

* * *

THE highest mark recorded by any of its predecessors is about $400,000. These pictures were "The Birth of a Nation," which, during a 44 weeks' engagement at the Liberty Theatre, took in approximately $400,000; "Way Down East," which played at the 44th Street Theatre for about forty weeks for a similar total; "The Covered Wagon," in a year at the Criterion rolled up $400,000; and a like amount was taken in by "The Ten Commandments," which, between its engagements at the George M. Cohan and the Criterion, ran for about a year on Broadway.

In other cities where "The Big Parade" has played "road show" engagements the picture has shown proportional increases over the box office returns of its predecessors.

* * *

SINCE "The Birth of a Nation" revealed the enormous returns to be realized from a production of the road show calibre, there has been constant effort to make this type of photoplay. The record

(Continued on page 394)



*Bill Cody, Western star, who has just been signed by Lewis J. Selznick, president of Associated Exhibitors, for a series of six elaborate Westerns*

# PICTURES AND PEOPLE

## EXCEPTIONAL FILMS

IN the current issue of the National Board of Review Magazine, out this week, three productions are reviewed in detail under the "Exceptional Photoplay" classification. Curiously enough, one is American, one British and one German, the three being "The Marriage Clause," "Nell Gwyn" and "Variety." A worthy trio, surely, and representative of three widely divergent techniques.

Of "Variety" the reviewer says, in part:

" 'Variety' is a simple and tragic tale adorned by the most dexterous and magical camera that has yet captured with its eye for the retina of the screen the movement and meaning of its subject. . . . But as a thing of moving pictures reacting on our sensitivity, as a mechanism or a medium, or, if you please, as an art operating on our consciousness through the visual channel, making us see and therefore feel and know, and, within the limits of what it has to do, in its speed, its energy, its concentration, its ever-roving angle of shots like the eye itself roving, and its ability, through camera means alone, to create pure sensation in the spectator, this latest product to reach us from the German studios surpasses anything in film that has gone before it, at least as far as our knowledge goes . . . and motion pictures to come that do not in some way embody such technique, when contrasted in memory with this film, must always remain something less than motion pictures."

Touching on "Nell Gwyn," the reviewer remarks:

"Nell Gwyn's picturesque life as an orange vendor, her audacious manner of captivating Charles at their first meeting, and her career on the stage, certainly provide ready screen material. The version used in this picture makes much of the orange scene, dwells at length upon Nell's ousting of Lady Castlemaine



*Johnny Hines squares off with Philadelphia Jack O'Brien, former champ, to learn a few tricks for "The Knickerbocker Kid" (First National) (Foto Topics)*



*We seldom hear much about the important gentlemen who direct comedies here is Charles Lamont, pilot of Tuxedo comedies for Educational release*



*Pauline Frederick, who contributes one of her noted dramatic performances to "Devil's Island" (Chadwick), which has its New York premiere next week*



*E. A. Dupont, the German director, Mary Philbin, the star, and Paul Kohner, supervisor, of "Love Me and the World is Mine," a Universal production*



*Paul Terry, cartoonist, creator of Pathe's Aesop Film Fables and one of the most noted of animal trainers, being besieged by some of his characters who demand more close-ups in the next Fable*



*Betty Bronson snapped by the photographer while making up for her feature role in "Puppets," a Milton Sills vehicle being made for First National in the East*



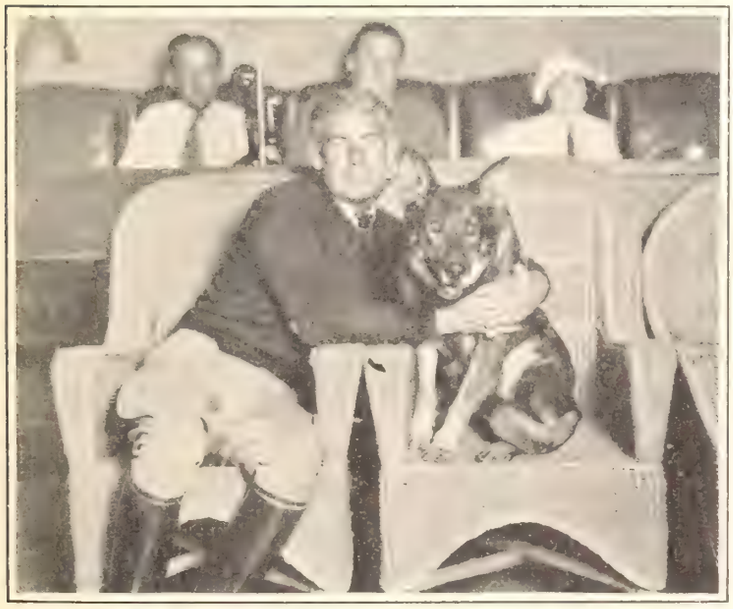
*Director William A. Seiter supervises the preparations for the massive fashion show which plays an important part in his latest for Universal, "Take It from Me"*

from the King's favor, and wisely ends with Charles' death-bed scene, where she successfully charms a smile out of the dying monarch by her drollery. Her later unhappy life of poverty and the shabby treatment accorded her by the sanctimonious James are thus not touched upon. Here, as in many other places in the picture, any attempt at realism has wisely been avoided. In fact, one is tempted to say that if the producer and director set out to turn Nell into a 'nice Nellie,' with an eye to preserving the proper Anglo-Saxon decorum, they have admirably succeeded."

And of "The Marriage Clause," the following:

" 'The Marriage Clause' is an unusually interesting variation of this type of story told with genuine insight into the psychology of actors and the peculiar conditions under which they often live. The plot deals with a situation such as might plausibly arise in the theatrical profession and the ensuing dramatic conflict is heightened by the excellent characterization that has gone into the two principal parts. Plot and characterization thus mutually strengthen each other and combine to give us a picture of unusual dramatic interest. . . . 'The Marriage Clause' is in many ways one of the finest achievements of Lois Weber. Her handling of Sylvia's hysterical attack and of the sick-bed scene are especially good, and her rather ambitious handling of the stage scenes comes off very well."

Rather oddly, all three stories deal with show business—"The Marriage Clause" with the legitimate, "Variety" with carnival and vaudeville life, and "Nell Gwyn" with the theatre in Restoration days.



*No star takes his work more seriously than Rin-Tin-Tin, Warner Bros.' canine star. Here he is with Lee Duncan in the projection room, looking at the first print of "A Hero of the Big Snows," his latest vehicle*

## STORY PICKING

LAST week, at luncheon with Edward Montagne, who handles the West Coast end of Universal's scenario department, we listened to some very interesting and enlightening comments on story selection and the problems of a scenario editor. Montagne is a veteran in experience, if not in years. In addition to writing some six hundred originals and adaptations, he has been scenario editor, successively, for Vitagraph, Selznick and Universal. No one is more open-minded to progress and advance in screen technique than Montagne, but with this liberality of view he combines a sound, common-sense hold on the essential entertainment function of the screen and a desire to make it a force for inspiration and cheer in the daily lives of film fans.

"Of course I am in favor of artistic pictures and screen progress," he said. "I believe that every company should and must make a few such pictures every year for the general good of the business, whether those pictures make any money individually or not. What I differ with is the attitude of those who think that in order to be artistic you must go down into the mud and the muck, the gas-jets and the garrets. A motion picture should send its patrons out feeling a bit more cheerful, more able to cope with the problems in their own lives, stronger to battle with them. I don't believe that it is necessary to be depressing in order to be artistic."

Referring to a popular play, the purchase of which is not yet ready for announcement, he said:

"The outstanding character in that play is a lovable old rogue, and a delightful character, but that is not why we bought the play. We bought it because there is in it a beautiful romance. A boy



*Madge Bellamy, Fox Films star, just before starting East to work in "Summer Bachelors," turned the first spadeful of earth for the $150,000 exchange building which Fox Films is erecting in Los Angeles. At the left is Boyle Workman, president of the city council, and at the right, John J. Sullivan, Fox Los Angeles manager*

and a girl, both at the very bottom, are struggling to rise above their environment. Finally, to obtain $500 which he must have, the boy enters a fight and takes a terrific beating—and then is cheated of the $500, though he later gets it. Now, there will be many boys in the audience who are making just such sacrifices, in one way or another, for someone they love—perhaps they are holding down a disagreeable job, or 'taking things' from an overbearing boss. Those boys will be helped and cheered by the sight of another youth triumphing over such obstacles, and will leave the theatre strengthened and inspired.

"It is our duty to the people who pay their good money to see our pictures to cheer them rather than depress them, and to help them in their daily lives rather than send them out of the theatre feeling that life is a sorry, aimless mess."



*Dan Sayre Groesbeck, the artist who prepared the initial drawings for "The Volga Boatman," is again at work on the preparatory stages of a Cecil B. De Mille special. The two drawings above are preliminary sketches for the Crucifixion and the Resurrection scenes for "The King of Kings"*

## KNOCKING 'EM OUT

C. GRAHAM BAKER, another veteran continuity writer of the Vitagraph school, is keeping the old Remingwood hot these days, turning out scripts faster than we can keep track of them—and good ones, if reports are any criterion. After doing the Barthelmess scripts for some time, Baker went west a few months ago to look things over—and already lauds the advantages of California as metaphorically as any Native Son. During the few months, Baker has done a continuity for Universal; "Broken Hearts of Hollywood," which is being cut, "My Official Wife," being directed for Warner Bros. by Paul Ludwig Stein, the German director, and "What Happened to Father," now in preparation. He may also do the continuity for the first picture to be directed by Michael Courtice, Curtiz or Kertesz (take your choice). Between times he reports a great game of golf on July 4 with Larry Semon, another Vitagraph alumnus.

## SMITH FINDS GYPSUM

E. J. SMITH, general manager in charge of distribution for Associated Exhibitors, has been offered a small fortune for a one hundred-acre property which he owns in Buffalo on which gypsum has been found. He bought the land years ago for a moderate sum, and since that time Buffalo has become an important gypsum center. It was discovered recently on adjoining property and an investigation of the Smith holdings revealed a thick deposit of the useful mineral.

## TENNIS LEAGUE STARTS

THE tennis branch of the Motion Picture Athletic Association has gotten off to a flying start, the stellar racquet wielders including Howard Dietz, P. A. Parsons, Bruce Gallup and Charles Einfeld. A full schedule has been lined up, and Grantland Rice Sportlights will award a handsome trophy to go annually to the winning concern.

## ASST. WAR CHIEF AT WARNERS

HANFORD MACNIDER, assistant secretary of war, was a recent visitor at the Warner Bros.' West Coast studios. He was reported as much impressed with the sets and military atmosphere surrounding "Across the Pacific," a story of Spanish-American War days.

## "BARRY" RESIGNS

R. W. BAREMORE, for several years on the publicity staff of M.-G.-M., and more recently news editor of The Film Daily, has resigned from the staff of that publication. After a short vacation he will take up his new duties as director of advertising and publicity for a recently organized producing company.

## A NOVEMBER EVENT

EMIL JANNINGS, star of "The Last Laugh" and "Variety," will arrive in this country in November to begin work for Paramount, it is now announced. Meanwhile, an intensive study of screen material is being made, with an eye to providing him with the most powerful vehicle possible for his first American-made picture. The production officials of Paramount realize, apparently, that comparisons are going to be inevitable when Jannings' first American picture is released, and that it will have to be something genuinely outstanding, or there will be a chorus of "I told you sos."

## ON FOREIGN SHORES

HORTENSE SCHORR, of the Fox publicity department, has been granted a leave of absence by Vivian Moses, and left Saturday for a two months' tour of continental Europe which will end in Bucharest, Roumania. She will return to her desk at Fox in October. She will gather material on conditions in foreign exhibition and production which will serve as the basis for fan and trade-paper articles. In addition to extensive experience in domestic publicity, she was at one time in charge of the foreign publicity department for Goldwyn.

## MONTA BELL: AUTHOR

ON August 23, at the Paramount Long Island studio, something unusual will be started—a picture to be produced by one popular young director from an original story by another popular young director. The story is "The Popular Sin," written by Monta Bell. After seeing "The Grand Duchess and the Waiter," Bell wired Lasky that he thought St. Clair would be the ideal man to direct the tale. Production officials agreed, and next month Florence Vidor will arrive in New York to assume the stellar role.

## PEP-O-GRAMS OUT

AT hand is the latest issue of Pep-O-Grams, published by and for the members of the Paramount Pep Club. The issue is of great interest, covering the reaction obtained on the Pep Club Year Book, the outing and the activities of the M. P. Baseball League. It is copiously illustrated with pictures of the outing, special drawings and other material, which makes it a splendid illustration of what an internal house organ should be.

## MATT LANDS ANOTHER

MATT A. TAYLOR, author of "The Knickerbocker Kid," the Johnny Hines picture for First National which was started this week, has placed a newspaper serial story, "If You Were King," with the Bell Syndicate.

## HOW TO WRITE 'EM

SAMUEL CARVER, of the Liberty Theatre, Kansas City, Mo., has just published a compact book which should be of considerable interest to would-be scenario writers, under the title "How to Write for Motion Pictures." Carver has covered the field thoroughly within the scope of 48 pages, including cover, so that the aspiring author need not wade through a lengthy volume to get at the meat of the book. Such things as "Demands of the Photoplay Studios," "Human Interest Story," "What to Avoid," "Use Verbs, not adjectives," "Photoplay limitations," "Definitions," "Photoplay Construction," "Atmosphere and Effects" and "Submitting the Story" are among the many topics dealt with in direct and informative fashion.



*Patsy Ruth Miller, driving to and from the studio in her open roadster, is a familiar figure in Hollywood. Her latest picture is "So This is Paris," for Warner Bros.*

## POLITICS AND PICTURES

WORD comes from Film Booking Offices that the showing of "Her Honor the Governor" in Wyoming and Texas will be deferred until after the political campaigns now raging in those states are finished. As far as is known, this is the first time that a motion picture has been temporarily withheld to avoid upsetting a political situation. Governor Nellie Ross of Wyoming was shown the picture, and praised it, but feared that many citizens of the state might feel that she had inspired its showing at this time and would construe it as propaganda, so she requested the postponement. The same action will be taken in Texas, where "Ma" Ferguson is engaged in the bitterest primary fight of her career, it is announced by J. P. Kennedy, president of F. B. O.

## "A DOUBLE MEANING

"BEAU GESTE," the title of the mystery story written by Percival Wren and filmed by Paramount, carries a double meaning, which has resulted in some slight confusion. Literally translated, the expression means "gallant gesture," and as such refers to the sacrifices of a young Englishman for those he loves. At the same time, the story centres about three boys whose family name is Geste. Michael, the eldest, is nicknamed "Beau" by his brothers. Thus "Beau Geste" not only refers to the hero's sacrifice but also can be taken as his name.

## JACK NEVILLE ON WESTERNS

JACK NEVILLE, former assistant to Pete Smith, publicity director for M.-G.-M. on the West Coast, has been appointed head of exploitation and publicity for the new M.-G.-M. Western unit. Howard Strickling, who has been with the Rex Ingram unit at Nice, France, on "Mare Nostrum" and "The Magician," becomes manager of the studio publicity department and assistant to Pete Smith.



*Gene Tunney, ring celebrity and newest Path-serial star, reads over the script to see just how many K.O.'s he is to be permitted to land*

## MATRIMONIAL MOVES

THE Los Angeles marriage license bureau continues to do a thriving business in the comedy field, two additional screen weddings being reported this week from the "short" end of the industry.

Bernard (Ben) Turpin on July 8 led to the altar Miss Babette Elizabeth Dietz, formerly of Bismarck, N.D., whom he met while he was a patient at the Cottage hospital in Santa Barbara.

Sig Herzig, Christie scenario writer, last week married Miss Betty Reinhold, secretary to Pat Dowling, publicity and sales director of Christie. Oddly enough, about a year ago Pat's previous secretary, Miss Tappe, was married to Harold Beaudine, Christie director.

## LUBITSCH RECOVERED

ERNST LUBITSCH, Warner Bros. director, is back at the studio again after a month's convalescence following an operation for stone in the kidneys. Although still a bit weak, his strength is returning rapidly, and he is now looking over stories with an eye to starting his next production at an early date.

## VALENTINO HERE

RUDOLPH VALENTINO arrived in New York on Tuesday for the premiere of "The Son of the Sheik" at the Mark-Strand Theatre, and will be at the Ambassador until next Monday.



*Minnie, the prop dummy, chaperones an off-stage chat between Corinne Griffith and her leading man, Tom Moore, between scenes of her newest First National starring vehicle, "Just Off Broadway"*

# An Editor on Broadway: By Wm. A. Johnston

(*Continued from page 389*)

shows that it takes just two years for the industry to produce a $2 picture. From 1924 to 1926 there have been exactly six of these productions brought forth. These are "The Birth of a Nation," "Way Down East," "The Covered Wagon," "The Ten Commandments," and now "The Big Parade" and "Ben Hur."

Pictures that reach the distinction of being road show attractions—which means that they are capable of playing at least 30 weeks in New York and extended engagements at a $2 top scale in the "legitimate" theatres of other cities—offer such financial rewards that their production has been and is being attempted repeatedly by the biggest producers. It is an enterprise, however, which refuses to be harnessed to a schedule or production program. With improved facilities and greater experience we may expect that the producers will make more of this kind of production in the next twelve years than they have in the period from 1914 to the present.

* * *

THOSE pictures which have attained the road show goal are not the only ones on which the producer has lavished money, experience and ability in selecting a story, assigning a director and a cast to the work of depicting the play in a manner calculated to make it a great artistic work and an enormous popular success. But the final decision rests with the public. It is the theatregoer who determines the matter. It is not the critic who decides whether or not the producer has succeeded, nor even the box office record for the first ten weeks of a "two-a-day" run in New York or any other city. The continued patronage long after the picture has had its premiere, tells the story with finality. It is only after a prolonged engagement that it is a reasonably safe investment for the sponsors of the picture to send out companies to play the legitimate houses in cities throughout the country on the road-show plan.

Experience proves that the road showing of a picture of the quality necessary to a natural success, does not interfere with the value of the picture to the regular picture theatres when the work is generally released. These pictures which have been road showed are listed among the greatest money-makers the pictures houses have offered. Possibly if there were many such pictures offered under this plan each season the effect on the picture theatres might be felt. But with only six made in the past twelve years, there can be no anticipation of "menace" from the "road show."

* * *

AN interesting point about "The Big Parade" is that it is all "motion picture." The story is an original written for the screen. There are no names connected with its production which are far-famed outside the realm of the motion picture. It has no antecedents as a popular work of literature or the stage. It is the first screen original to reach the $2 class. The picture is what it is as an attraction simply because of its greater popular appeal to the mass of the theatregoing public. On the screen it has established its reputation and drawing power—a fact which is borne out by the statement of J. J. McCarthy, who has handled all of the road show pictures up to the present, that there has been less money spent in advertising "The Big Parade" than any of its predecessors, including "The Birth of a Nation."

# Northwest Exhibs. Fight Free Shows

## Steffes Unit Plans "War to the Finish" Against Practice Which is Demoralizing Theatre Business in Territory

WAR to the finish on free shows, a practice which is disrupting theatre business in the Northwest, is declared by W. A. Steffes in an emphatic statement issued this week. There will be no compromise and the matter will be summarily dealt with wherever and when it appears.

Drastic steps must be taken to curb the menace of free shows, which, far from being curtailed, are being aided by a few "outlaw" exchanges and short-sighted exhibitors and gaining headway, says the Steffes statement.

"We will not stop until free shows are completely crushed," Steffes said, "and the entire strength of the organization will be invoked against both distributors and exhibitors who are aiding free shows in Minnesota, North and South Dakota.

A meeting of the free shows committee, representing distributors and exhibitors, is scheduled to be held this week to "find ways and means to wipe out the menace."

The greatest difficulty being faced in the fight is exhibitor participation in free shows. These theatre owners are making distributor consulting partners in free shows activities by purchasing films for free presentation. Some of these gratis showings are being offered in theatres, but, in most instances, the films are projected out of doors on a make-shift screen or on the side of a building. These showings are not protected with proper safeguards, the exposed projector being usually mounted on a wooden platform.

Declared laxity of the Minnesota fire marshal in enforcing the law governing itinerant showings is to be investigated, it is said, with appeal to the governor probable if desired action is not obtained.

Meanwhile theatre owners of other near by states, notably Wisconsin, Iowa and Nebraska, are preparing to "go to the mat" in the fight on free shows.

There are between 50 and 100 towns in six Northwest states where free shows have been reported this summer. With the number of "inland" towns—villages which are not located upon a railroad—from which reports have not been received, but where free shows are known to be flourishing, free from the searchlight of publicity, the number will run well over the 100 mark, it is authoritatively stated.

Last year, Minnesota was hardest hit, but the itinerant shows law which requires licensing of free shows, and posting of an indemnity bond by the sponsor, has curbed greatly gratis showings in the state. South Dakota and Nebraska are hardest hit by free shows this year. In the latter state, free shows were permitted to gain considerable headway this spring before their danger was realized and distributors inserted the admission clauses in contracts.

The situation is also considered serious in Nebraska, where the Omaha Film Board recently passed a resolution branding free shows as demoralizing the industry in small towns and as lowering the value of motion picture entertainment in the public mind.

This condition came about chiefly because the exchanges did not become aware of the extent of the free-show activity until this summer. Pictures were sold for this purpose early in the spring, but as the practice began to gain momentum exchanges inserted minimum admission clauses, as a result of which several towns began court action to force film service.

### Canadians Alarmed Over Feature Clause

**The Canadian Division of the M. P T. O., prompted by the proposal of Canadian film distributors to insert a clause in rental contracts to prohibit the playing of a feature in a double feature program, met and discussed the question at a meeting on July 12th, held in the Hermant Building, Toronto, at the society's headquarters. The meeting favored the appointing of a delegation to meet representatives of exchanges for presentation of views before the move is made.**

**The double feature bill has been widely adopted by smaller exhibitors during summer months and the feeling pervades among them that the policy is one in which they can combat the big houses, particularly those operated on thechain plan by film companies.**

# Sam Katz Testifies at Federal Hearing

## Publix Executive is Important Witness at Resumption of Famous Players Case in New York

RESUMPTION of the Federal Trade Commission-Famous Players hearing on Tuesday brought out but a few facts that had not been offered as evidence at previous hearings. Sam Katz and Harold Franklin were the only Famous Players officials questioned by the Federal examiners and the hearing was adjourned until Thursday morning at 45 Broadway. At this time Famous Players counsel, it was understood, would introduce as evidence a list of the producer-owned theatres operated by other companies. At previous hearings this evidence was judged to be not admissable but now can be accepted by the Commission.

One of the interesting facts brought out was that Sam Katz, who had been a member of the board of directors of First National until April of last year, was not now a stockholder himself, nor was Balaban and Katz a stockholder in First National Pictures. When asked about his present relations or the relations of Balaban and Katz with First National, his testimony was as follows:

Q. What relation, if any, do you sustain to the First National?

A. None whatsoever at the present time.

Q. At a former time did you sustain a relation?

A. Yes, sir. At a former time I was a member of the Board of Directors and of the Executive Committee, for about five years.

Q. Beginning five years ago, you say?

A. I think in 1921. Now that may be—

Q. And when was that relationship terminated?



Sam Katz

A. Last spring; in April of this year.

Q. After your contract with the Famous Players?

A. Yes, sir.

Q. Then you were, prior to that time, what was formerly referred to as a franchise holder of the First National?

A. About five. Four years ago, yes, sir.

Q. And when did you cease to be a franchise holder?

A. When we sold our franchise rights to First National and became stockholders in it.

Q. And from that time on those who had been franchise holders and remained in, became stockholders?

A. Just merely stockholders, Mr. Morrison, and subscribed to the purchase of pictures for their respective theatres as did every other exhibitor.

Later in the afternoon, in reply to the following direct question: "Do Balaban and Katz own any common voting stock in First National?" Mr. Katz replied, "I don't think so—no, sir."

Another interesting bit of evidence offered to the commission was the statement that Balaban and Katz were the only consistently successful operators of motion picture theatres in America. Bruce Bromley, Famous Players counsel, in cross-examination of Mr. Katz, asked him if it was not true that he knew more about the successful operation of a motion picture theatre than any other man in the business. In answering this question Sam Katz explained the business methods of Balaban and Katz. He said that B. and K. theatres had developed the policy of selling high-class service to their patrons better than any of their competitors. They inaugurated the system of elaborate presentations, including excerpts from operas and popular musical

(Continued on page 398)

# F. B. O. to Have Theatres, is Report

## Kennedy in Boston; Said to be Negotiating for $7,500,000 to Build or Buy Nation-wide Chain; Story Unconfirmed

EMANATING from Wall Street sources, stories were current this week to the effect that Filming Booking Offices is seeking approximately $7,500,000 in additional financing for the purpose of buying or building a nation-wide chain of theatres.

No information could be obtained at Film Booking Offices, owing to the absence of Joseph P. Kennedy, president, who was understood to be in Boston in conference with bankers on the step under consideration.

Just before Kennedy's departure for Boston, announcement was made of the resignation of Major H. C. S. Thomson as president and managing director of F. B. O., and the election of Joseph P. Kennedy as president, in addition to being Chairman of the Board.

Commenting on his resignation, Major Thomson stated:

"The details of the deal in which the controlling interest of F. B. O. and allied companies was purchased by Mr. Kennedy from the Grahams and Lloyds Bank in London, whose interests in the companies I came to America to represent, have now been closed up. Inasmuch as I was sent by the English financiers to America to put the company on its feet and dispose of it to American interests, I have reached the culminating point of the work with which I had been entrusted and have completed my job.

"F. B. O. is now on a permanent, sound and economic basis and has attained a definite place in the motion picture industry and faces a successful future. In handing over the control to such a man as Mr. Kennedy, I am confident that the organization will continue its career of success. I feel a great personal pride in what F. B. O. has accomplished since the days of its reorganization in 1921, and in resigning I have the one natural regret of severing my relations with the group of hard working men who have battled with me to place the company in its present outstanding position. I want to pay tribute to the loyalty and conscientious effort that the men, who comprise the personnel of F. B. O. have given to the organization and to me. This applies as well to the hard-hitting, hard-selling men in the field as it does to the executive and studio personnel. I believe very sincerely that F. B. O. has unquestionably the ablest organization in the film trade today, and I am proud to have been at their head.

"My personal plans have not matured, but after five years of hard work and struggle, the first thing I am going to do is to take a vacation. Certain pressing family matters require my early return to London to give my time and attention to personal business matters. I further have many details of my administration to conclude with the Grahams, with whom I have been associated for many years. Included in my vacation plans is a trip to the capitals of Europe. During my absence abroad, I will have time to consider two or three propositions which have been submitted to me and expect to return to America sometime in November. I have enjoyed the associations I have made in the motion picture business and I intend to return to the film trade."

# N.Y. Booking Combine Closes P.D.C. Deal

## 138 Theatres in Metropolitan District Are Included— Official Announcement Made by O'Reilly

THE booking deal that has been in negotiation for some time between the Film Service Corporation, the newly organized booking agency for the independent exhibitors of the metropolitan district, and Producers Distributing Corp., was officially reported closed this week by Charles L. O'Reilly, president of the T. O. C. C.

The Theatre Owners Chamber of Commerce is sponsor for the Film Service Corporation which is subscribed to by approximately 138 theatres with a total of over 400 playing dates.

Mr. O'Reilly, in announcing the consummation of the deal with P. D. C., said that the move was a protective measure entered into to insure the independent exhibitors of New York City a constant supply of high-class productions.

"The contract between Producers Distributing Corporation and the Film Service Corporation becomes operative at once," said Mr. O'Reilly, "and will extend over a period of three years. The contract is subscribed to by 138 theatres at the present time. It will give Producers Distributing Corporation wider distribution of their pictures in the metropolitan zone than any other company.

"There are twelve circuits in addition to the individual theatres involved in the deal. These circuits include the Mayer and Schneider chain of twenty-two houses; Rachmil and Rinzler chain of twelve theatres; the Consolidated-Bolognino Circuit of twenty-two houses; the Heights Corporation, six houses; Suchman Circuit, four houses; the Charles O'Reilly chain, five houses; the Ranes chain, six houses; the Salkin chain, four houses; the Gould chain, six houses; the Roosevelt Garden and Oxford Circuit, three houses; the Grobe and Knobel Circuit of eight houses, and the Hy Gainsboro chain of three houses.

"In addition to these chains many of the finest, wholly independent, neighborhood houses are included in the deal, including those owned by such well-known metropolitan exhibitors as Lee Ochs, Sam Berman and Harry Traub.

"Under the booking arrangement with P. D. C. the theatres represented by the Film Service Corp. will work in harmony with the Keith-Albee and Orpheum interests. The pictures released by Producers Distributing Corp. will be divided so that the Film Service Corp. will have a certain number of these releases for first-run presentation in their houses, and a certain number of P. D. C. releases will be presented first run in the Keith-Albee and affiliated theatres. Then we will each play the other group, second-run.

"The first duty of the Theatre Owners Chamber of Commerce is to protect its members," said Mr. O'Reilly, "and we believe that in negotiating positive booking arrangements with Producers Distributing Corp. we have protected the members of the T. O. C. C. in the matter of product for the next three years."

### Canadian Film Men Told of Copyright Music

BELIEVING that the Canadian Copyright Act has never yet been tested with regard to the royalty liability in the public playing of copyright music, Col. J. A. Cooper, of Toronto, president of the Motion Picture Distributors and Exhibitors in Canada, has issued important instructions to exhibitors in the Dominion with regard to the use of copyright music.

Cooper suggests that the exhibitors should play only such British or European music as was published before July 1, 1912, and such American music as was published before January 1, 1924, when the United States and Canadian governments entered into a copyright agreement along reciprocity lines. If an exhibitor buys later music he should secure written permission from the Canadian publisher from which it was bought to the effect that it can be played publicly with copyright obligations.

# Many Newspapers Run "Season" Contest

## More Than Ten Million People Will Read Details of Movie Identification Test, According to Hays Office Estimate

NEWSPAPERS with a circulation of more than three and one-half million daily will run the Greater Movie Season Contest this year, says the Hays office. According to newspaper estimates that means more than ten million readers each day through the month of August.

The first national prize is a trip for two around the world on the Red Star liner *Belgenland*. The second prize is a trip for two to the Sesqui-Centennial exposition from the winner's home town. Other prizes include Freshman Radios, Grosset & Dunlap books, Eastman Cine-Kodaks and several cities are offering local prizes of trips to Bermuda or West Indies on the Royal Mail Line and trips to Niagara Falls on the Lehigh Valley.

The latest list of newspapers that are conducting the contest is:

Ann Arbor, Mich., "Times News"; "Atlanta Constitution"; Atlantic City "Press and Union"; Battle Creek, Mich., "Inquirer-News"; "Boston American"; "Buffalo News"; "Camden Courier"; Caro, Mich., "Advertiser"; "Chicago American"; "Columbus Dispatch"; "Cincinnati Times-Star"; Columbia, Tenn., "Herald"; "Dallas News"; "Detroit Times"; Grand Rapids, Mich., "Herald"; "Houston Chronicle"; Jacksonville, Fla., "Journal"; Hutchinson Kas., "Herald"; "Indianapolis News"; Jackson, Mich., "Citizen-Patriot"; "Little Rock News"; "Los Angeles News"; "Louisville Courier-Journal and Times"; Marion, Ind., "Leader"; "Memphia News-Scimitar"; New Orleans Item"; "Oklahoma City Oklahomian"; Owosso, Mich., "Argus-Press"; Pontiac, Mich., "Press"; "Philadelphia News"; "Providence Bulletin"; "Salt Lake City Telegram"; Saginaw, Mich., "News"; Shawnee, Okla., "News"; and "Tulsa World."

At least ten more newspapers are expected to be added before the contest begins.

Meanwhile, advance preparations for the celebration of the Season are going forward rapidly. Cities and smaller communities are setting dates for the opening, which ranges from August 1st to the latter part of the month.

W. M. James, president of the M. P. T. O. of Ohio, is leading the Columbus campaign, with P. J. Wood, business manager of the organization, acting as general chairman. In Spokane R. A. Grombacher is the director.

Buffalo is all set for its drive, in which all cities within a radius of thirty-five miles will participate. Boston theatres are lining up with Judge Albert J. Brackett as general chairman. Jack Carroll, of Fay's Theatres, is leading the Providence, R. I. campaign.

### Spokane Theatres Planning "Greater Movie" Festival

An effort will be made by the theatres of Spokane, Washington, to put on a 100 per cent. observance of "Greater Movie Season" starting the week of August 8th. R. A. Grombacher, managing director of Spokane Theatres, Inc., was chosen general chairman of a committee which will have charge of the celebration. An exploitation and publicity stunt is planned in the form of a small company making a burlesque picture in the town's downtown streets. A movie ball in one of the city parks will bring the campaign to a close. The following committees have been selected: newspaper contact, endorsement, finance, advertising-publicity, exploitation and specialty ads.

# Publix Acquires Theatre in Brooklyn

## Will Operate 4,500-Seat House Under Lease—Announcement Centers Attention on Producer Theatre Activities in Borough

PUBLIX is to lease a theatre of 4,500 seating capacity which is to be incorporated in a 32-story office building to be erected in the heart of the shopping district of Brooklyn, it was announced this week. Construction work on the new theatre, which will be known as the Brooklyn Theatre, is to begin within the next sixty days and is expected to be completed by the fall of 1927.

The announcement ended speculation and rumors concerning Publix's plans for a "Brooklyn invasion" which have been rife among the theatre men of that borough for some time. It also brought Brooklyn to the fore as the scene of great theatre activities on the part of the producer groups—the announcement ending rumors about Publix, acting as an automatic stimulant to reports that other companies are negotiating for theatres in the borough "across the bridge from Manhattan." Among the companies not now represented in Brooklyn which were mentioned in these rumors are Warner Brothers and the new producer entrant into the theatre field, F. B. O. Reports also have it that P. D. C. will be represented with a first-run at the Orpheum, Keith vaudeville house in Brooklyn, which it is said will undergo extensive improvements.

Fox recently entered the Brooklyn field with the purchase of a site at Nevins and Flatbush Ave., considered by many the choicest theatre location in the city, and announced plans for the construction of a large house which will supplant the present Cowperthwait store building. The location is about a block from the Mark Strand, which is on the list of First National first runs and likewise United Artists'. Metro Goldwyn-Mayer first-run theatres in Brooklyn are the Loew's Metropolitan and the Livingston. Universal is building a theatre in Borough Park.

The completion of building plans which are now definitely set, therefore, will give nearly all of the big distributors downtown theatres for the first-run presentations of their pictures.

The Brooklyn Theatre, which Publix will operate under a lease, is to be built at De Kalb Avenue and Flatbush Extension. The 32-story structure which will house the 4,500-seat cinema palace, is to be built by Harold Wittemann, of 188 Montague St., Brooklyn.

According to the Publix announcement the new theatre will be, in many respects, a companion house to the New Paramount now being built on Broadway. The plans for the theatre have been prepared by the firm of Rapp & Rapp, architects, of Chicago, and designers of the Paramount Theatre.

Plans for the Brooklyn call for all the architectural, decorative and equipment embellishments and devices which characterize the modern, super-motion-picture theatre. A distinctive feature of the structure will be a grand foyer, about two hundred feet in length and forty feet in width.

### Threatened Quebec Ban "Unfortunate Mistake"

THE threatened boycott of the Province of Quebec by moving picture producers and distributors of the United States because of censorship conditions in Quebec, which was to have gone into effect August 1, is generally regarded among Canadian moving picture men as "an unfortunate mistake."

The move to withdraw current releases from Quebec originated in New York, where, it is stated, after the first flare last April, Quebec matters were quietly discussed, with the result that no withdrawal of pictures has been contemplated. The talk of a ban by producers and distributors has had the effect, however, of clearing up several censorship points.

After the threat of a boycott had been made, there was talk on the part of Quebec Government officials of sponsoring the importation of approved European and British releases to replace United States features. The latter must have French language subtitles before they can be shown in Quebec cities as it is.

# Theatre Deal in Northwest Concluded

## Acqusition of Jensen-Vonherberg Chain by North American Corporation Goes Through with Payment of $200,000

LATEST reports from Seattle indicate that the deal for the entire chain of thirty Jensen-Vonherberg theatres in Seattle, Portland, Tacoma and many other cities in Washington, Oregon and Montana has finally been concluded, and the North American Theatres Corporation is expected to take over the possession and active management on August 1, 1926.

Negotiations were originally opened with a view to the purchase on June 15, but the deal was just concuded last week by the additional payment of $200,000, which represents the first payment since the original deposit for the privilege of examining the Jensen-Vonherberg books.

The North American Theatres Corporation is a subsidiary company of the Cinema Corporation of America. It is now planning the opening of its new Fifth Avenue Theatre in Seattle, which will add 2,770 more seats to the city's motion picture situation. Harry C. Arthur, Jr., is the active head of the organization in the Northwest territory, and is at present choosing the staff that will assist him in the operation of the houses that he will soon acquire.

Competition in Winona, Minn., was virtually brought to an end this week with the purchase of the Apollo Theatre by the Northwest Theatres Circuit, Inc. (Finkelstein & Ruben). The other two theatres in Winona are owned by the Winona Amusement Company, in which Finkelstein & Ruben have a partial interest. The Apollo was purchased from Byerstedt Brothers & Hodge.

Finkelstein & Ruben also announced this week the purchase of the Strand Theatre at Sioux Falls, S.D. It was purchased from Jay Dundas, who will operate it jointly with the State, another big F. & R. house there.

The East Coast Theatres, Inc., operators of a chain of small town theatres in the Philadelphia territory, has acquired ten year leases on three additional theatres, the Palace, Quakertown, Pa.; the Capitol, Woodbine, N.J., and the Lyric, Woodbine, N.J. The acquisition of the Capitol and Lyric theatres in Woodbine gives East Coast control of the town.

The Orpheum Theatre, Parsons, Kans., is the latest house to be added to the string of Glenn W. Dickinson of the Dickinson Circuit of Theatres. The house was purchased from R. W. McAleer, the sale price not being revealed. The new Main Street Theatre will be opened by C. R. Cook in Marysville, Mo., next month, it was announced this week. A move is under way to construct a theatre in Mokane, Mo., although details are lacking, according to C. E. Cook, business manager of the M. P. T. O. Kansas-Missouri.

### Fire Ordinances Close Many Buildings in Kansas

The fact that many buildings in Kansas have been closed recently because of violations of the state fire ordinance necessitates a warning to exhibitors, according to C. E. Cook, business manager of the M. P. T. O. Kansas-Missouri. In 1925 Kansas exhibitors, combating non-theatrical enterprises, were greatly responsible for the passing of a state fire measure which would make the exhibition of pictures in churches, school and other places almost impractical. Improperly constructed booths have caused several buildings to be closed of late and exhibitors should take heed, warns Cook.

## Katz Testifies at Government Hearing

(Continued from page 395)

comedies, employed chiefly college graduates and spent more money in each of their theatres to "sell" their public than did opposition houses. Mr. Katz further stated that his circuit had been the most consistently profitable one in America, figured on a per-seat basis.

Martin L. Morrison, for the Government, went into the history of Balaban and Katz and the Publix theatres in some detail when examining Sam Katz. According to this testimony a contract was made in October, 1925, by which Katz became vice-president of the Famous Players theatres and agreed to give seventy five per cent of his time to the operation of the Famous Players theatres here in New York. Mr. Katz explained that Publix was a service corporation serving only Famous Payers houses, which paid a pro-rata charge for the upkeep of Publix. All the advertising, buying and booking of pictures, presentation of acts and accounting is handled by Publix from the New York headquarters. The Mid West Theatres Corporation, of which Sam Katz is president, was also described as a service corporation for the twelve or fourteen houses Balaban and Katz were interested in. Taking up the Detroit situation, Katz said that a new company had not yet been formed to operate the four Kunsky houses in that city and the new 4,200 seat theatre which B. and K. are building in the downtown section. The deal for this proposed new company was made before the Balaban and Katz Famous Players contract, he explained.

The morning session was devoted to the examination of Harold Franklin and the discussion of the first-run situation in New York and some of the chief key cities. According to his testimony, First National pictures have two-thirds of their first runs in Famous Players houses in New York and many of the Famous Plaves theatres outside of in the key cities play First National pictures.

Proposed new Famous Players theatres in various sections of the country were described by Mr. Franklin. In Jacksonville, Fla., a new 2,600-seat first-run house is being built. In Tampa, Fla., a 2,000-seat house will be opened to play one or two first-run pictures a week. Another house seating 2,500 and showing two or three pictures a week is under construction in St. Petersburg, Fla. The new theatre in Atlanta, Ga., will play vaudeville only, it was said at the hearing Tuesday. The proposed 1,500-seat house at Woonsocket, R. I., will be a first-run theatre with probably a daily change of pictures. The policy of the 1,600-seat Charlotte, N.C., theatre will be two or three pictures a week. In Fort Worth, Tex., there will be a weekly change in program for the new 2,500-seat house. The 1,600-seat house in Lakeland, Fla., will play first-run pictures, vaudeville and road shows. The new theatre planned for Knoxville, Tenn., will seat 2,200 and play one first-run a week. Another first-run with weekly change will be the new 2,250-seat house in Birmingham, Ala. In Houston, Tex., two theatres are under construction: one to seat 2,500 and the other a 1,500-seat house. They will be first-run houses in the downtown section playing one one picture a week. The new San Antonio theatre will have 3,000 seats and also play one feature a week. In Pueblo, Col., two pictures a week will be shown in the new 1,500-seat house. Another first-run theatre seating 2,800 will be built in Omaha, Neb., one seating 3,000 in Seattle, Wash., and one with 2,750 capacity in Woodland, Ore. In Morristown, N.J., there will be a 1,500-seat house playing three or four pictures a week.



Walter F. Eberhardt, of First National, nominated for president of the A. M. P. A.

## Bacon, Not Lehrman, to Direct George Jessel

DUE to illness, Henry Lehrman has been compelled to relinquish direction of George Jessel in his first Warner Bros. picture, "Private Izzy Murphy." Lloyd Bacon, instead, will handle the megaphone.

Meanwhile production is at high mark at the Warner studios. Russian atmosphere interiors are being filmed for "My Official Wife," and the Philippine scenes in "Across the Pacific" are being shot under Roy Del Ruth's direction.

Chuck Reisner has been delegated to direct Syd Chaplin's next picture, the story for which is now being written by Reisner, Darryl Francis Zanuck and Chaplin. Warners also announce that James Flood has been loaned to First National to film the next Corinne Griffith picture and that Louise Fazenda has been loaned to the same company for the leading role in "The Desperate Woman."

## Kansas-Missouri M. P. T. O. Completes Slide Contract

After a third trip to St. Joseph, Mo., C. E. "Doc" Cook, business manager of the M. P. T. O., Kansas-Missouri, has completed details of an advertising contract on slides between exhibitors and merchants of that city.

## Walter Eberhardt to Head A. M. P. A.

The A. M. P. A. nominating committee, at the meeting of the organization last week, submitted the following ticket of officers: Walter F. Eberhardt, president; Lon Young, vice-president; Edward Finney, secretary; S. Charles Einfeld, treasurer; A. L. Selig, Charles Barrell, Fred Baer, Edward McNamee and Julian Solomon, board of directors, H. C. Bate, Jacques Kopfstein and George Harvey, auditing committee.

National Counsellor, U. S. Chamber of Commerce, Jerome Beatty; advisory council, Glendon Allvine.

## Iowa Exhibitors Arrange for Advisory Committee

The Iowa Theatre Owners Association will hold the second monthly meeting on the last Tuesday of this month, July 27, at the Hotel Savory in Des Moines. An advisory committee has been formed which is to meet prior to the arbitration board and whose duty it will be to take up any questions of the exhibitors that are to be brought before the joint arbitration board. The members of the committee are B. T. Van Dyke, Harry Hersteiner, E. P. Smith, H. Vickers and W. H. Eddy.

## Fi'm Service Established by Greek Government

The Official Greek Gazette has published a special legislative decree of May 24 establishing the General Government Safety Service, according to a report to the Department of Commerce from Athens.

The decree declares that all films pertaining to the national history of the country shall be kept with the Safety Service which is vested with the exclusive authority of issuing permits for the production of all films throughout the country.

## Federal Trade Com. to Realize Vacancies

THE internal dissension which for many months has disturbed the Federal Trade Commission, and which was evidenced repeatedly in the conduct of the Famous Players-Lasky case, has come to the surface and will probably result in several changes in its membership in .the next few months. The known changes include the resignation of Commissioner Van Fleet, and the termination, in September, of the term of office of Commissioner Thompson. The possible resignation of Commissioner Nugent, present chairman of the body, is also in sight.

The present situation of "big stick" wielding by certain members of the Commission is aggravated by the possibilities of a Congressional investigation of the commission. Tentative moves in that direction were made during the last session of Congress, but were not pushed because of other matters. Should the elections this fall result in the Republicans losing their majority in the Senate, it is very likely that probes, not only of the Federal Trade Commission but of other bodies as well, would be successfully sought.

# Famous Production Heads Realigned

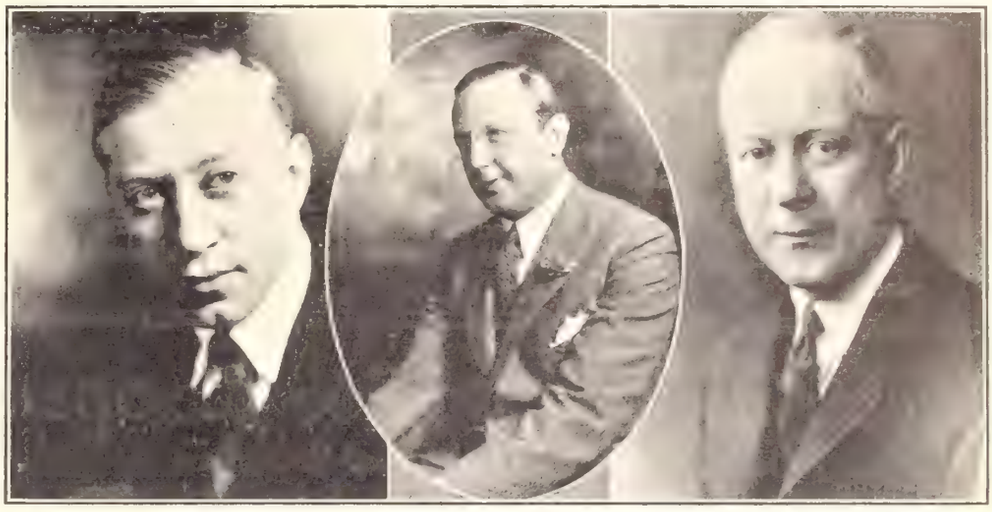
## Schulberg Sole Associate Producer in West; Turnbull, Hubbard and Pommer to Make Own Series of Paramount Pictures

### Criterion in New York Again Paramount's

THE Criterion in New York City will again become a Paramount house for the showing of road show attractions of that company. This will come to pass on August 28, when the Metro-Goldwn-Mayer lease expires.

"Beau Geste" will open there on September 1. It will probably run until Christmas, when it will be replaced by "The Sorrows of Satan." Others will follow.

Glendon Allvine has been placed in charge by S. R. Kent.



Jesse L. Lasky (center) with the two Paramount associate producers: left, B. P. Schulberg, West Coast; right, William Le Baron, East Coast

CENTRALIZATION of responsibility for production activities at the Famous Players-Lasky West Coast studios in the hands of B. P. Schulberg, who becomes sole associate producer at that plant, was announced this week by Jesse L. Lasky.

In connection with this move, three of the present Paramount production executives will be placed in charge of series of features to be made under their names and by their own units. These three men are Hector Turnbull, Lucien Hubbard and Erich Pommer.

Production officials at the home office in New York City discounted talk current this week of a "shake up" at the West Coast plant. Pointing out that the same men were remaining, it was said that the move simply meant the annual realignment of forces to place each man in the position where he can contribute most to the heavy program laid out for the coming year.

Probably the most significant step is the elimination of the title "supervisor," which has always been something of a misnomer and a source of irritation and friction.

Turnbull's first production will be "Casey at the Bat," co-featuring Wallace Beery and Raymond Hatton. With the same two character comedians he was instrumental in making "Behind the Front." Hubbard, who supervised all of the Zane Grey stories, including "The Vanishing American," will produce "Wings," the epic of aerial warfare in France, as his first effort. William Wellman will direct. Pommer, for years producing head of Ufa in Berlin and who was behind such films as "Variety," "Metropolis," "The Last Laugh," and others, is already engaged on his first production for Paramount, "Hotel Imperial." This is Pola Negri's starring picture with Maurice Stiller directing.

In the realignment of the producing personnel with its attendant opportunities for the organization's best creative minds, Lasky has executive control vested in a triumvirate. Walter Wanger, general manager of production, links activities of the East and West Coast studios; B. P. Schulberg is associate producer of the West Coast studio, and Wiliam LeBaron is associate producer at the Long Island studio, where a similar centralization plan is being installed. Wanger will leave Hollywood for Paramount's home office in New York on Thursday.

All units in the West Coast studio will function from the central organization headed by Schulberg, who announced today upon assuming complete executive charge the appointment of E. Lloyd Sheldon as editor-in-chief, responsible for the treatment and preparation of all stories for screening. Under Sheldon will be a staff of associate editors selected for recognized dramatic and literary ability. Those are Harry Carr, Charles Furthmann, Herman J. Mankiewicz, former dramatic editor of the New York Times, Joseph A. Jackson and several others soon to be announced.

Milton E. Hoffman will continue in his post as executive manager of the West Coast studio. Sam Jaffe becomes production manager of all units and William Griffith, who has shared that duty, becomes personal assistant and unit manager for Hector Turnbull productions.

Commenting upon the amplified production policy, Lasky said:

"Mr. Schulberg has, through our new arrangement, the foundation of a system which will not only centralize the control of all units, but which also will have sufficient elasticity to be inviting to the finest creative minds and the most prominent producers whose ability and originality will be protected and strengthened.

"The business of making pictures today is so enormous that only through such a valuable combination of perfected production elements can we obtain the best results."

### New York Grants Charters of Incorporation

Motion picture companies incorporating in New York state during the past week included the following: Papel Holding Corporation, $10,000, Florence E. Camus, Paul D. Carrigg, Emanuel Brooks, New York City; Brooklyn Heights Theatre Corporation, capitalization not stated, David Hauser, Harry D. Mencher, New York City; Frank Koren Brooklyn; Fox Case Corporation, $250,000, George V. Reilly, Harry C. Hand, Arthur W. Britton, New York City; Dixie Jubilee Singers, Inc., $5,000, Eva A. Jesseye, Edward S. Jones, Bernard L. Miller, New York City; Select Picture Sales Company, capitalization not stated, Russell T. Sherwood, Suffern; John V. Downey, Jackson Heights; John J. Colyer, Brooklyn; Fox Brooklyn, Inc., $2,000,000, Milton J. Schwartz, Douglas N. Tauszig, Herbert Leitstein, New York City; Bill Cody Film Corporation, Mollie Salit, Bessie Brandel, Etta London, New York City; Corning Regent Corporation, Gloversville, capitalization not stated, Peter T. Dana, E. Pratt Keiner, J. Guy Selmser, Gloversville; the same incorporators forming the Seneca Theatres, Inc., and Rochester Grand Corporation, both of Gloversville, with capitalization not specified.

### Kansas Endeavoring to Eliminate Sunday Law

WITH the Sunday closing battle a victory for the exhibitors in Kansas City, Kans., and the Ministerial Alliance fully subdued, theatre owners now are devoting their attention to the repeal or amending of the old Sunday law in the coming legislative session.

In the initial issue of the "Kansas-Missouri Theatre Owners Digest," an organ of the association for members only, edited by C. E. Cook, business manager, exhibitors are urged to get in touch with their respective senators and representatives of the state and urge legislation which will forever eliminate unjust and narrow-minded attacks upon the motion picture industry. But the exhibitors do not intend to stop at the repeal or amending of the old Sunday law.


Viola Dana

## VIOLA DANA SIGNS WITH F. B. O.

### Star Will Be Featured in Six Specials

FILM Booking Offices have signed Viola Dana to appear in six special productions. This is Miss Dana's first long-term contract in many years. She has been free lancing with Metro-Goldwyn-Mayer, Famous, First National and other companies, never signing for more than one picture with any company at a time. Among her best known screen performances are "Open All Night," "The Heart Bandit," "Rouged Lips," "Love in the Dark" and "The Five Dollar Baby." Her latest picture, "Bigger Than Barnum's," has been playing at the New York Colony for the past two weeks. She will also be seen in a Irish-Jewish role—that of "Kosher Kitty Kelly," which will be released by F. B. O. in the near future.

Miss Dana will start work on the first of new pictures within a few weeks.

# Fox Eastern Studios Re-open

### Dwan Starts Production of "Summer Bachelors" Promptly as Scheduled

ON Monday of this week Fox Films began production in the Eastern studios for the first time in twenty-four months with the filming of an interior sequence for "Summer Bachelors" under the direction of Allan Dwan.

After completing Broadway night club and other interior sequences, Director Allan Dwan will take his company to Southampton and Newport, other locales of the story.

Madge Bellamy is the girl in the case, Derry Thomas, while Allan Forrest, who was signed recently by Fox, has the male lead, that of Tony Landore. Matt Moore, Hal Hamilton and Charles Winninger, who played the leading comedy role in "No, No, Nanette," the musical comedy hit, have character parts.

Leila Hyams, a new "find," makes her debut in this picture as Willowdean French. She made a distinct impression on the director in screen tests. There are two prominent parts yet to be cast—Martin Cole and Mrs. Preston Smith, the wife of Mr. Winninger in the photoplay.

James Hamilton did the scenario, Barton Adams is the assistant director and Joseph Ruttenberg the cameraman. San Carso, who has been with Mr. Dwan for some time, is the art director; Dan Durand has charge of the properties; Walter Quinlan is the chief electrician, with Arthur Burns attached to the unit, and Miss Josephine DeWitt the continuity clerk.

For weeks, James Dent, new studio manager, has been supervising preparations and had everything in readiness. Among the innovations, for which he was praised by everyone connected with the picture, is a cooling system which does much to relieve the usually torrid heat of interior production in the summer.

A restaurant was opened adjacent to the studios today so that no time would be lost by the players having to take off make-up.

## Varconi Pilate in "The King of Kings"


Victor Varconi

CECIL B. DE MILLE has made another important decision with regard to the actors who will portray leading characters in his contemplated picturization of the life of Christ, "The King of Kings," and has, incidentally, paid a tribute to an actor's dramatic attainments. He has assigned the character of Pontius Pilate, who in the story as prepared by Jeanie Macpherson figures prominently, to Victor Varconi, the Hungarian actor.

Production on "The King of Kings," it is said, will start within four weeks.

## May McAvoy Has Nervous Breakdown from Overwork

On Thursday last May McAvoy suffered a collapse because of overwork before the camera during the past year. She has been confined to her bed for a week with a trained nurse in attendance and her personal physician, Dr. Regan, in charge.

Mrs. Julia A. McAvoy, mother of the actress, stated this week that her daughter was on the road to recovery, but that she would not be able to appear before the camera for another month at least.

## Screen Comedienne Flora Finch Injured by Fall

Flora Finch, screen comedienne, who plays the leading feminine comedy role in Red Seal's comedy series of "Carrie of the Chorus," has been confined to her bed the last few days, due to a serious fall from a horse. Miss Finch, intending to take a short ride, mounted one of the horses which were being used in scenes. The animal threw her as soon as she had been seated, injuring her spine, a joint of which has been dislocated.


Alexander S. Kempner, who has just become vice-president of Fox Theatres Corporation

## Kempner in Charge of Fox Property Deals

All future real estate activities of the Fox Theatres Corporation will be handled by Alexander S. Kempner, who has become a vice-president of that organization. Kempner has been operating since September, 1925, in real estate in partnership with William Fox. He was formerly connected with the Fox interests, having had charge of the Fox circuit of theatres. Years ago as a member of the firm of Louis Kempner and Sons, the new vice-president negotiated several real estate transactions for the Fox interests, including the purchase of the sites now occupied by the Audubon, Crotona and other Fox houses.

## Ray Lewis Resigns as Sec'y of Canadian M. P. T. O.

The Canadian Motion Picture Theatre Owners have suffered a distinct loss in the resignation of Ray Lewis as secretary of the Canadian branch. This decision of Miss Lewis to resign from the organization whose establishment in Canada she is largely responsible for, is due to the pressure of business duties.

## "What Price Glory?" Premiere at Carthay

THOUGH the opening date has not been decided upon, the world premiere of "What Price Glory?" will be held at the Carthay Circle Theatre in Los Angeles. The run, which is indefinite and which will start sometime between October 1 and January 1, calls for two shows daily at $1.65 top. An elaborate and original prologue will be staged for the occasion by Fred Miller, owner of the Carthay.

Some production work remains to be completed on "What Price Glory?" but, it is said, inside of two weeks the large company will be disbanded.

## Camera Work Begun on "The Knickerbocker Kid"

Photography was started this week on "The Knickerbocker Kid." New York City, with City Hall and Brooklyn Bridge, serves as the background. Exteriors will be taken for a number of weeks before the company enters a studio. Johnny Hines, the star, will select his leading lady next week. William Gaxton has been signed for a heavy role and Edmund Breese, who has figured in a number of the past Hines pictures, has a comedy role. A dozen of midgets, members of "The Midget Follies," will appear in one of the sequences of the photoplay.

Charles Hines is scheduled to direct with Joseph Bannon assisting. George Peters is in charge of the photography and Al Wilson is second cameraman. George Amy will be in charge of the titling and editing. Aaron Levine is production manager and Bert Pike is his assistant.

## Completes "Love Me and the World is Mine"

Filming on the German director, E. A. Dupont's first American picture, "Love Me and the World Is Mine," was completed this week. The final cutting, editing and titling is expected to be finished inside of three weeks. Much of the picture was cut while the latter parts were in production in order that Paul Kohner, the supervisor, could see it in the rough before sailing for Europe with Carl Laemmle.

"Love Me and the World Is Mine" is adapted from a novel by Rudolph Hans Bartsch. Included in the large cast are Mary Philbin, Norman Kerry, Betty Compson, Henry B. Walthall and George Seigmann.

## Associated Product Closed for South America

Associated Exhibitors have acquired solid South American distribution for product through deals with the Empresa Cinematographica Guara of Brazil and Max Glucksman, film man operating in Argentine, Chile, Peru, Paraguay, Urauguay, Bolivia and Ecuador.

The Brazilian concern has signed for the exclusive rights for the local distribution of the greater part of the 1925-26 program, and is at present negotiating for part of the coming season's program. The twenty-four Westerns and the six dog pictures to be released by Associated during the coming year will be distributed by Glucksman.

## Vera Reynolds Signed to New Contract

An official report from Los Angeles has it that Vera Reynolds has been rewarded with a new long-term contract extending over a lengthy period at a substantial increase in salary. This, it is said, is due to the enthusiasm and business acumen of Cecil B. De Mille and his studio officials who took the step after witnessing the star's work in "Sunny Side Up" and "Risky Business," both of which have not yet been displayed to the public.

Miss Reynolds' next picture will be "Corporal Kate," an original story by Zelda Sears of the part played by women in the World War.

# Paramount Completes Twenty

### More Than Half of Group for August to February Releases Now Finished

PRODUCTION on twenty of the thirty nine pictures scheduled for release between August first and February first, has been completed, says Jesse Lasky in a statement issued from the Paramount studios in Hollywood. Three of the company's biggest production efforts, "Old Ironsides," "Sorrows of Satan" and "Beau Geste" have been finished and Paramount is now making ready for the filming of "Wings," "War of the Worlds," "The Rough Riders" and the next James Cruze and Griffith pictures.

In addition to super-specials already mentioned, the following pictures of the Fall Group have been completed and are ready for release: "Aloma of the South Seas," "Padlocked," "Fine Manners," "The Show-Off," "Fascinating Youth," "Mantrap," "Tin Gods," "Nell Gwyn," "Variety," "Diplomacy," "You Never Know Women," "Ladies First," "Forlorn River," "Kid Boots," "The Campus Flirt," "So's Your Old Man," "Lady of the Harem" and "The Cat's Pajamas."

Lasky at present is holding a series of conferences with his production officials, including Walter Wanger, B. P. Schulberg, Hector Turnbull, Milton E. Hoffman, T. Lloyd Sheldon, Lucien Hubbard and Erich Pommer. Details of the largest program of pictures ever attempted by the Paramount organization will be mapped out during these sessions, at the conclusion of which an important statement is expected from the Paramount vice-president.

Pommer, who produced "The Last Laugh," "The Cabinet of Dr. Caligari," "Variety," "Metropolis" and a number of other European successes, has been engaged by Lasky to take care of the international angle in the new product.

## Three Changes in Warners' Sales Personnel

Three changes in the Warner Bros.' sales personnel during the past week have been made by Sam E. Morris, general manager of distribution. D. Farquhar has been placed in charge as manager of the Salt Lake City branch to take effect July 12th. W. H. Rankin will assume the management of the Portland, Ore., branch during the week of July 19th. W. K. Beckwith will remain with the same branch as a salesman.

## Menjou's Brother Supports Him in "Ace of Cads"

Among those in the supporting cast of Adolphe Menjou's next Paramount picture is the star's brother, Henry, who in assuming the role returns to the screen after an absence of three years. Henry is his brother's manager and previously appeared with him in "A Woman of Paris."

# Robert Lieber Sales Drive Set

### Plans Being Laid for Gross Billings Campaign to Start Sept. 4 to Oct. 30

FIRST NATIONAL announced this week that October will be known as Lieber Month in honor of the president of the company, Robert Lieber. A sales drive will be launched the week ending September 4, and will extend through the week ending October 30.

The sales cabinet, sales managers, and the entire selling personnel of the organization are now working on selling plans that will cover every corner of the country. Although there will be substantial awards the campaign is primarily a tribute to President Lieber.



Robert Lieber

In order to give every branch and every man on the sales force the best possible opportunity in the competitive selling, a new plan of territorial division has been worked out. For the purposes of the drive, the territory has been divided into four sections; East, West, South and Canada. Winning branches of each of the four divisions will receive bonuses amounting in the case of managers to $300, to salesmen $200, to bookers $150, and a week's salary to all other employees. Quotas which all branches are expected to attain will provide the basis upon which the awards will be given.

Over and above the four first prizes, the branch which turns in the largest quota of gross billings will be signalled out for special recognition. In precisely what form this recognition will be clothed has not been determined upon up to date.

## Gloria Swanson to Give New Version of Old Film

"Eyes of Youth," a picture Clara Kimball Young made years ago, has been purchased for Gloria Swanson. The theme will be adapted for an entirely new scenario now in preparation. Production will commence about September 1st.

# Fox to Start Twelve Pictures

## Work on New Productions in August; Mix and Jones Films Included in List

TWELVE Fox productions will be started in August according to word from Sol Wurtzel, general superintendent of the Fox West Coast studios. Chief among these will be "7th Heaven" and "One Increasing Purpose," which will be filmed abroad.

Frank Borzage will direct "7th Heaven," a picturization of the John Golden stage play, and Harry Beaumont is now in England preparing to screen exteriors for "One Increasing Purpose," an adaptation of the novel by A. S. M. Hutchinson.

R. William Neill will make "The City," the film version of the play by Clyde Fitch. "The Auctioneer" will be directed by Alfred E. Green, and Raoul Walsh will handle the megaphone on "The Monkey Talks" as soon as he finishes directing "What Price Glory?"

Other pictures to be put into production include "The Story of Mother Machree," to be filmed by John Ford, "Whispering Wires," directed by Albert Ray, "Canyon of Light," a Tom Mix vehicle directed by Benjamin Stoloff, "The Fullback," directed by Howard Hawks, "Desert Valley," a Buck Jones picture, directed by Orville Dull, "Wings of the Storm," which J. G. Blystone will direct, and "Going Crooked" to be directed by George Melford.

## Hi-Mark Purchases Foreign Rights to Tiffany Films

The Hi-Mark Film Sales Company through a deal with John N. Weber, supervisor of foreign rights sales for Tiffany Productions, and Nat Nathanson of Hi-Mark, has purchased the foreign rights to the following Tiffany pictures:

For Austria, Hungary, Jugo-Slavia and Roumania, "Souls For Sables," "The Sporting Chance," "Pleasures of the Rich," "Borrowed Finery," "Morals For Men," "Out of the Storm," "The Lodge in the Wilderness," Morganson's Finish," "Empty Cradle," "Heedless Moths," "Drums of Jeopardy" and "Daring Love," and for Holland, "The Sporting Chance," "Morals For Men," "Out of the Storm," "The Lodge in the Wilderness," "Broadway Gold," "Daring Love" and "Empty Cradle."

# "Don Juan" Premiere Aug. 6

## Warner Bros. Production Starring Barrymore Opens at Warner's Theatre

DEFINITE details of the program in connection with the premiere showing of the Warner Bros. production, "Don Juan," were given out by the Warner offices this week. An indefinite run will be inaugurated at Warner's Theatre, New York City, on Friday evening, August 6, which also marks the initial appearance of the Vitaphone as a means of picture presentation and accompaniment.

According to the program outlined by Warners the first number will be rendered by the New York Philharmonic Orchestra conducted by Henry Hadley. Will H. Hays Hays will follow with an address through the Vitaphone.

Giovanni Martinelli will be third on the program and he will be accompanied by the Philharmonic Orchestra. Just what number he will render has not yet been determined, nor have the numbers to be rendered by the other stars.

Mischa Elman will follow Martinelli, and then in turn will come Marion Talley, Efrem Zimbalist, Harold Bauer, Anna Case and the New York Philharmonic Orchestra.

In the number to be sung by Miss Case there will be incidental dances by the Casinos and incidental music by the Marimba Band, with a vocal number by the Metropolitan Opera House Chorus.

The New York Philharmonic Orchestra with Henry Hadley conducting will play the prologue of "Don Juan." The musical accompaniment of "Don Juan" as well as the prologue was composed by Dr. William Axt and arranged by David Mendoza. It is performed by the New York Philharmonic Orchestra and reproduced upon the Vitaphone. The picture will follow.

## "Red" Grange Offered Contract by F. B. O.

"RED" GRANGE, gridiron pro and movie actor, upon finishing his first picture, tentatively called "One Minute to Play," has announced that he intended going back to Wheaton, Ill., his home town, and to his former profession, that of moving ice. This does not necessarily mean that he has abandoned the movies. It is said that he went back to his old job so that he might harden his muscles for the coming football season.

However, he has been offered a contract by Joseph P. Kennedy, head of F. B. O., who said: "Grange screens unusually well and responds readily to direction and our company would be very glad to have him for a heroic lead in romantic stories, for he has about him a fine manliness, and what we want are clean fast-moving pictures which have in them young men of that type and the corresponding type of young woman."

## M. J. Frisch New Manager, Minneapolis Branch

M. J. Frisch, former Los Angeles salesman of F. B. O., succeeds Eph Rosen as manager of the exchange at Minneapolis. Frisch had experience in the Middle West territory with other companies before joining F. B. O.

## M-G-M Buys "Crisis" of Winston Churchill

"THE CRISIS," Winston Churchill's classic of the Civil War, which has been reprinted more than a dozen times since it first appeared in 1901, and with sales running over one half million copies, has been purchased for the screen by Metro-Goldwyn-Mayer after lengthy negotiations through the New York office.

"The Crisis" was converted into a stage play some years ago and proved successful both here and in Europe. It is planned to give it an elaborate production.

## Two Tiffany Productions Are Completed

Two Tiffany Gems on the 1926-27 program have been completed at the Coast studio, "That Model from Paris," suggested by the Gouverneur Morris story, "The Right to Live," and "Lost at Sea," an adaptation of "Mainspring" by Louis Joseph Vance. The Morris opus features Marceline Day and Bert Lytell and Eileen Percy; the supporting cast includes Ward Crane, Miss Dupont, Arthur Hoyt, Craufurd Kent, Otto Lederer, Sabel Johnson, Leon Holmes and Nellie Bly Baker. Louis J. Gasnier directed. The same director handled the other completed film, which has Huntley Gordon, Lowell Sherman, Jane Novak, Natalie Kingston, Joan Standing, Will Walling and Billy Kent Schaefer.

Five other productions already in work are "Fools of Fashion," with Marceline Day, Mae Busch, Theodore Von Eltz, Hedda Hopper, Robert Ober and Rose Dione; "One Hour of Love," with Jacqueline Logan, Robert Frazer, Duane Thompson, Mildred Harris, Montagu Love, Taylor Holmes, Billy Bletcher, Henry Sedley and William Austin; "Jocelyn's Wife," starring Pauline Frederick; "College Days," by A. P. Younger and "The First Night," from a Rupert Hughes story.

## Greta Garbo Renews Her M.-G.-M. Contract

A renewal of contract has been entered into by Louis B. Mayer, vice-president of Metro-Goldwyn-Mayer, with Greta Garbo, the Swedish star, imported by the company six months ago.

Miss Garbo is co-featured in "The Temptress," with Antonio Moreno and Lionel Barrymore. It is now in production under the direction of Fred Niblo. Dorothy Farnum did the adaptation from the novel of the same name by Blasco Ibañez. Roy D'Arcy and Virginia Brown Faire also appear.

## Lois Weber to Do "Sensation Seekers" for Universal

Lois Weber has completed casting for the second of Universal Jewels and is now ready to begin filming on the picture, "The Sensation Seekers," which she adapted herself from the magazine story, "Egypt," by Ernest Pascal. Billie Dove has already been assigned the lead and will be assisted by Huntley Gordon, Raymond Bloomer, Peggy Montgomery, Helen Gilmore, Edith Yorke, Clarence Thompson, Nora Cecil, Frances Dale, Lillian Lawrence, Fanchon Frankel and Tom Ricketts.

# Ingram Film on M-G-M List

### Will Be Released on September 1st; Forty-two Pictures Comprise Schedule

THE first of Metro-Goldwyn-Mayer's releases for the season of 1926-27 will be "Mare Nostrum," Rex Ingram's vivid interpretation of the popular novel by Blasco Ibanez. It will start off this company's product, which has been given the sobriquet of "The Parade of Hits," on September 1st. It will leave the Criterion, in New York City, about October 28th, where it will be replaced with Paramount's "Beau Geste." It has been booked for the Capitol for August 15th.

This picture will be released to exhibitors following a run of six months at the Criterion at two performances daily and two dollars admission. It was produced on the original locations described in the book and has as its theme the story of German espionage and German submarine warfare in the Mediterranean during the World War. Alice Terry and Antonio Moreno are the featured players. Forty-two pictures form the bulk of the Metro-Goldwyn Mayer 1926-27 program.

The specials on the list are an adaptation of the Robert W. Service story, "The Trail of Ninety-Eight; Jules Verne's "The Mysterious Island," now being directed by Maurice Tourneur; "The Fire Brigade," produced in co-operation with the Associated Fire Engineers; Nathaniel Hawthorne's American classic, "The Scarlet Letter," starring Lillian Gish; "Annie Laurie," with Lillian Gish; "The Cossacks," with John Gilbert the featured player; "Old Heidelberg," with Ramon Novarro; and "Tell It to the Marines," starring Lon Chaney, who is supported by William Haines and Eleanor Boardman.

# Eleven Units Work at "U" City

### 3 Features, 3 Serials, 4 Comedies and One Western in Work; Summer Activity Heavy

PRODUCTIONS at Universal City are still being turned out with customary regularity. At the present time eleven units are at work upon various pictures. During the next few weeks productions will be launched by Edward Sloman, Paul Leni, Lois Weber, William Seiter and King Baggot.

The features now being photographed are "Taxi! Taxi!" with Edward Everett Horton and Marion Nixon, directed by Melville Brown; "The Texas Streak," starring Hoot Gibson and directed by Lynn Reynolds; and "The Fourth Commandment," directed by Emory Johnson, with a cast including Belle Bennett, Henry Victor, Mary Carr, Robert Agnew and June Marlowe.

William Desmond is starring in "The Return of the Riddle Rider," a serial directed by Robert Hill. "Whispering Smith Rides" is now in the midst of production, with Wallace MacDonald starred and Ray Taylor directing. The second of Carl Laemmle, Jr.'s "The Collegians," has just started, with George Lewis starred and Harry Edwards directing.

Willy Wyler is directing Fred Humes in "True Blood," a feature Western.

Two Piperock comedies, with Peewee Holmes and Ben Corbett in the principal roles, are in the process of filming under Vin Moore's guidance. A Charles Puffy comedy is being handled by Scott Darling, comedy supervisor. Edgar Kennedy is directing a Neely Edwards comedy.

# Five in August from P. D. C.

### Vera Reynolds First Starring Film in List for Start of "Movie Season"

FIVE productions, illustrative of the diversified program arranged by Producers Distributing Corporation for the 1926-27 season, are scheduled for release during the month of August. These will comprise the company's list for Greater Movie Season.

"Sunny Side Up" the first August release and also the first production starring Vera Reynolds, is an adaptation of the novel "Sunny Ducrow" by Henry St. John Cooper. The story deals with theatrical life and has its locale in London.

The second August release is "Meet the Prince," a story spanning Russia and America, by Frank R. Adams, which was originally published in *Munsey's Magazine* under the title "The American Sex." Joseph Schildkraut and Marguerite De La Motte are the featured players.

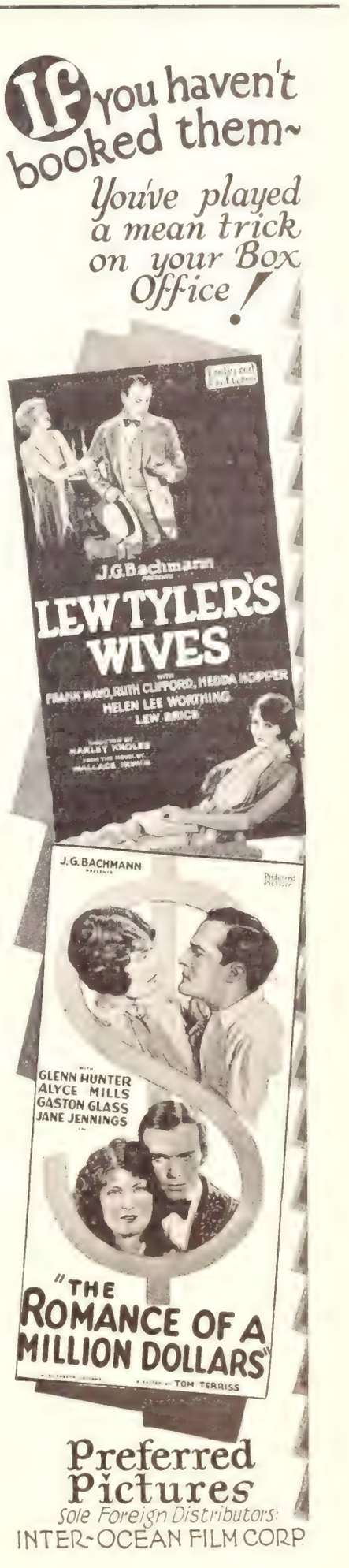
The third August release will be the Metropolitan special, "The Last Frontier," produced from the western epic by Courtney Ryley Cooper. The picture was directed by George B. Seitz.

The fourth release is the first Jetta Goudal starring vehicle "Her Man O' War," an adaptation of the story, "Black Marriage," by Frederick Jackson.

The final release for the month is "The Flame of the Yukon," from the story of the same title by Monte Katterjohn. This production is a Metropolitan picture directed by George Melford.

## Stoloff Selected to Direct "The Canyon of Light"

Ben Stoloff, Fox Films director, has been selected to direct Tom Mix in "The Canyon of Light." He will leave for Colorado within the next few days for the purpose of selecting locations. Stoloff, who has been employed by William Fox for many years, is well known as a comedy director.

## Griffith Bros. Have Seven Under Construction

At present seven theatres of the Griffith Bros. are under construction and within the next eighteen months thirty more will be built, according to their present plans. Work has begun at Cushing on a one-thousand-seat theatre, replacing the old American, which is being demolished; The New Rialto, also seating one thousand, is going up at Tonkawa; Stillwater's new Aggie is scheduled to open in September with a seating capacity of 900; the Abbot, in the same town, will be remodeled and renamed the Mecca; the Barton, a 700-seat house, is being erected at Stroud; the Rig at Borger, Texas, was completed this week; another, the Rex, is under construction at Borgia and will open in August; Panhandle, Texas, will have a 900-seat house in the Rex.

The Griffiths have also leased the Lyric at Dallas for a period of ten years. Gates Corrigan, of Shawnee, Oklahoma, has been retained as architect and contractor. He will devote his time exclusively to new theatre projects.

## Managerial Appointments in the First National Ranks

J. G. Bower and W. C. Brimmer have been appointed by Ned Marin, Western sales manager of First National, to posts of somewhat more importance than the ones they previously occupied. Bower has been transferred from the managership of the Omaha exchange to the Seattle office, where he succeeds Fred Sliter, who has resigned. He takes up his new work about the first of August.

Brimmer replaces Bower as the Omaha manager. He is a former salesman in the Chicago branch where he has been since 1923.

## Lya de Putti Cast for Two Paramount Productions

Lya de Putti will be seen in two forthcoming Paramount productions, "God Gave Me Twenty Cents" and "New York." Herbert Brenon will start the former about August 2nd, following the completion of "The Great Gatsby." September is the starting date for the other. Miss de Putti has just finished work in D. W. Griffith's "The Sorrows of Satan."

## Toronto Uptown Under Wing of F. P. Canadian Corp.

Formal announcement has been made that Loew's Uptown Theatre, Yonge and Bloor Streets, Toronto, will re-open August 30 under the auspices of Famous Players Canadian Corp., as the home theatre of that company's circuit in Canada, in place of the Toronto Hippodrome, which for more than five years, has been the head office theatre of Famous Players.

## Will Rogers and Nelson Kays Signed for "Tip-Toes"

News has been cabled from England by J. D. Williams to the effect that he has signed Will Rogers and Nelson Kays to play the two comedy roles in "Tip-Toes," the next Dorothy Gish production in London of British National Pictures, Ltd.

## Boyd D. Chamberlain Killed in Automobile Accident

Boyd D. Chamberlain, general manager of the Chamberlain Amusement Enterprises, Inc., of Pennsylvania, was instantly killed in an automobile accident on July 14. The deceased was 32 years old and was a son of Lawrence L. Chamberlain, organizer and head of the Amusement Enterprises, and lived in Shamokin, in which city the theatre concern had its headquarters. He was widely acquainted in theatrical circles locally and throughout the state and nation. He was a member of the executive committee of the Motion Picture Theatre Owners of Eastern Pennsylvania, Southern New Jersey and Delaware.

## Obstacles Removed for Loew Theatre in Syracuse

With the payment of $640,000, the second mortgage on the Jefferson Hotel property in Syracuse, New York, the way is now clear for the razing of the Jefferson structure and the Griffin and Richard blocks preparatory to the erection of a $2,500,000 theatre and office building. The razing of the buildings is scheduled to start August 1. The building, it is expected, will be finished within a year.

## McCoy's First M-G-M Film Will Be Kyne Story

A Peter B. Kyne story, one of the six recently purchased by Metro-Goldwyn-Mayer, will serve as Tim McCoy's first venture into the cinema. The title will be made public shortly. The new Western unit is in readiness to begin work at once at Culver City.

## F. P. Canadian Corp. Leases Niagara Falls Queen

Famous Players Canadian Corp., Toronto, has added another link to its chain through the acquisition of the Queen Theatre at Niagara Falls, Ontario. The Queen was obtained from A. A. Huttelmayer, a veteran exhibitor, on a lease basis.

## M-G-M Signs Beatrice Lille, English Comedienne

A contract between Beatrice Lille, English comedienne, and Metro-Goldwyn-Mayer was signed Saturday, July 10th. A special story will be prepared for the noted star of "Charlot's Revue," who has never before appeared on the screen.

## Universal Starts Another "Gump" Series

A new series of twelve "Gump" comedies was begun this week by Sam Van Ronkel, the producer of the comedies for Universal. Joe Murphy continues as Andy Gump, Fay Tincher is Min and Jackie Morgan is Chester.

## First Sunday License Issued in Cape Cod District

The Hyannis Theatre at Hyannis, Mass., started this week on a seven-day per week policy. This is the first time a Sunday license has been issued on Cape Cod.

## Improvements Planned for Universal City

The board of directors at Universal City have announced an improvement program for the Universal lot. A half dozen new streets are to be constructed on the lot and new stages and additional dressing rooms, directors' offices and cottages of Flemish, English and Norman architecture will be erected. More humane quarters for the inhabitants of the Universal zoo are contemplated. Larger stables for the horses of the Universal ranch riders will also be built. New electric generators and automatic sprinklers will be installed throughout the film plant and paving on the streets of the lot is another improvement that will be brought about. The prop room and wardrobe department will be enlarged.

## Associated Signs Bill Cody to New Contract

Bill Cody, Western star, has been signed by Lewis J. Selznick, president of Associated Exhibitors, to a new long-term contract extending over a period of several years. His forthcoming series of six on the Associated program will be produced on a more elaborate scale than heretofore. They will be made by the Bill Cody Film Corporation under the supervision of Myron Selznick. Production on the first "Flashing Heels," will begin at once on the West Coast.

## Lajos Biro Will Prepare Wells' Novel for Screen

Lajos Biro's first assignment under his affiliation with Famous Players-Lasky will be in connection with the preparation for the screen of "The War of the Worlds," the novel by H. G. Wells. Biro is due to arrive in Hollywood within a few days. His war drama, "Hotel Imperial," will be in production about the time of his arrival. Erich Pommer will supervise the production and Maurice Stiller will direct. It will serve as a starring vehicle for Pola Negri.

## Heerman Adds Players to "For Wives Only" Cast

The supporting cast to Marie Prevost in her forthcoming Producers Distributing Corporation picture, "For Wives Only," has been increased by Director Victor Heerman by the addition of Claude Gillingwater, Arthur Hoyt and Charles Gerard. Victor Varconi has the leading male role, but also acts in the capacity of technical advisor to the director as regards sets, customs and dress. "For Wives Only" is a modern story of Vienna.

## Miami Capitol New Link in Universal Chain

The New Capitol Theatre, erected in Miami, Fla., by Universal and the Wolfson-Meyer Theatre Enterprises, threw its doors open for the first time Friday night. The opening was a gala event in Miami, as the new theatre takes its place as the leading first-run house in that Southern metropolis. Sidney Meyer of the Southern circuit is the active manager.

# Studio Briefs

"The Legionaire," Milton Sills' next starring effort for First National, was put in production this week at the new lot at Burbank, Cal. George Archainbaud is directing and Carey Wilson, who adapted the scenario from the European play of Ludwig Biro's, is supervising. The story concerns the French Legion, "The most desperate military organization on earth." For screen purposes the title of "Men of the Night" has been chosen to replace the name of the play.

The part of Martin Shaler in "The High Hand," Leo Maloney's first Western feature for Pathe, is played by Murdock MacQuarrie, one of the five McQuarrie brothers prominent on the stage twenty-five years ago. Leo Maloney, besides starring in the picture, is also directing it.

"The Charleston Kid," the screen version of Gerald Beaumont's magazine story, "Even Stephen," was put into production at the First National New York studio. Dorothy Mackaill and Jack Mulhall have the featured roles and Louise Brooks and William Collier, Jr., have the other two important parts. This picture is being directed by Alfred Santell and produced by Al Rockett. It is the third picture to be made by Rockett's unit since he was signed last winter as a producer for First National.

The role of Jean in Adolphe Menjou's Paramount starring picture, "The Ace of Cads," will not be played by Clara Bow, as that actress will not be finished with her role in Eddie Cantor's picture, "Kid Boots," in time for the other assignment. Miss Bow was the second ingenue selected for the part. Lois Moran was originally cast for it, but she found that another picture would occupy her attention until too late for "The Ace of Cads." Director Luther Reed is considering several candidates for the role.

The part of the father of Richard Dix in "The Quarterback" has been given Harry Beresford, stage actor, who will be remembered in "The Old Soak" and "The Square Peg." The part is unusual in that Beresford will play the role of a football player of the period of 1899 and will then be brought up to date as a fellow student of his son in 1926.

The week of July 12 saw the photography begin on "A Desperate Woman" at the new Burbank studio of First National. This is the second one to get under way there. Doris Kenyon and Lloyd Hughes have the featured roles. Supporting players are Philo McCullough, ZaSu Pitts, Louise Fazenda, Virginia Lee Corbin, Hallam Cooley, Ethel Wales and John Patrick. Alfred E. Green is directing from Carey Wilson's adaptation of the Sam Janney stage play.

Additional players to the cast of "The Ace of Cads" are Lucy Fox and Ruby Blaine. Adolphe Menjou is starred. It is now in its second week at the Paramount Long Island under the direction of Luther Reed. Michael Arlen, the Armenian author, wrote the story.

Another director has been signed by Preferred Pictures. He is Albert J. Kelly and his first assignment will be "Dancing Days." Kelly has directed for Metro, Warners and, more recently, for Cecil B. De Mille.

Both ZaSu Pitts and George Nichols started work this week in the Erich von Stroheim production, "The Wedding March," now being filmed at the Associated studio. Miss Pitts and Nichols have appeared under von Stroheim's direction before, the former as Trina in "Greed" and the latter in "The Merry Widow." Von Stroheim wrote the story of "The Wedding March" from his memories of Vienna before the war.

Charles R. Rogers, producer of Harry Carey Westerns, has signed James P. Hogan following his completion of "Burning Bridges," his first picture with the star. Hogan will direct Carey's next vehicle, "The Border Patrol," from an original story and continuity by Finis Fox. "Burning Bridges," Edward Meagher's adaptation of Jack Boyle's story, is now in the cutting room. The cast includes Kathleen Collins, Edward Phillips, Raymond Wells, Fanny Midgely, Dave Kirby, Wm. N. Baily, George Bunny and Harry A. Barrows.

A new agreement that extends his contract another eighteen months has been signed by Julian Johnson, production editor at the Long Island studio of Paramount. Johnson became production editor about a year ago, following several years as chief title writer at the Long Island plant.

Before starting the leading role with Doris Kenyon in "The Blonde Saint," Lewis Stone will spend a month at the reserve officers' training camp. "The Blonde Saint" is a Sam Rork production. Marion Fairfax is responsible for the story and continuity.

James Hall, who is finishing his role of leading man opposite Bebe Daniels in "The Campus Flirt," has been selected to play the role of hero in Pola Negri's Paramount production, "Hotel Imperial." Hall was signed to a contract by Paramount following a successful career on the New York musical comedy stage.

"Fools of Fashion," suggested by the George Randolph Chester story, "The Other Woman," will have in its cast Marceline Day and Mae Busch, who have been signed to play two of the principal roles in the Tiffany production now in the course of filming at the studio in Hollywood.

Production was started this week by Frank Lloyd upon "The Eagle of the Sea," his first film for Paramount. Peter B. Kyne adapted the story from a novel by Charles Tenney Jackson. It deals with the city of New Orleans and the Spanish Main. Featured in the cast are Florence Vidor and Ricardo Cortez. Other players who figure prominently are Andre Beranger, Sam De Grasse, Mitchel Lewis, Guy Oliver, James Marcus and George Irving.

Sterling Pictures has completed photography on two productions of the new season. Phil Rosen shot the final scenes on "A Woman's Heart," the cast headed by Enid Bennett, Gayne Whitman and Edward Earle. Archie Mayo completed the filming of "Unknown Treasures." The cast consists of Gladys Hulette, Robert Agnew, Gustav von Seyffertitz, John Niljan, Jed Prouty and Bertram Marbargh.

Camera work has begun on "Dancing Days," Preferred's third picture on the schedule of thirteen. "Dancing Days" is an adaptation of an English novel by J. J. Bell. The names of the three principals are Helene Chadwick, Forrest Stanley and Lilian Rich. The picture is being directed by Albert J. Kelly.

"Stranded in Paris," Bebe Daniels' next Paramount starring production, will be made in Hollywood and various California locations. It was originally planned to film many of the exteriors in Paris. H-D'Abbadie, a youthful Basque director and protege of Charles Chaplin, has been definitely chosen to direct.

The role of Roger in "The Flaming Forest" has been given to Gardner James. The leading lady in this Cosmopolitan production in Renee Adoree, the male lead Antonio Moreno. The picture will be directed by Reginald Barker from a script by Waldemar Young. Its original source is the novel by James Oliver Curwood of the same name.

The screen version of Peter B. Kyne's "The Understanding Heart," which will be produced as a Cosmopolitan production, will be directed by Jack Conway. Joan Crawford plays the leading feminine role.

Metro-Goldwyn-Mayer has signed Ward Crane to enact the role of heavy in "Upstage," Norma Shearer's latest vehicle.

The Metro-Goldwyn-Mayer Company decided to exercise the option which it held over Gertrude Olmstead, with the result that the young actress will appear exclusively with the company for several years to come. Miss Olmstead was recently married to Robert Z. Leonard, the director, and her next appearance in the films will be opposite Charles Ray in a drama as yet untitled, of life in a government training camp.

"The Wrong Mr. Wright," the second George Broadhurst play which has been purchased by Universal, will be directed by Scott Sidney. Jean Hersholt is the featured player and production will be started as soon as Rex Taylor has finished with the continuity. A supporting cast is being assembled. Scott Sidney is the director of "Charley's Aunt," "Seven Days" and "Madame Behave."

The character of an Indian will be Noble Johnson's role in "Up Stream," John Griffith Wray's production for Fox Films based on the stage play by Clifford Bax. Dolores Del Rio, Shirley Mason, Walter Pidgeon and Anders Randolf are in the cast.

# THE CHECK-UP

## *Weekly Edition of Exhibitors' Box Office Reports*

Productions listed are new pictures on which reports were not available previously.

KEY—The first column following the name of the feature represents the number of managers that have reported the picture as "Poor." The second column gives the number who considered it "Fair"; the third the number who considered it "Good"; and the fourth column, those who considered it "Big."

The fifth column is a percentage giving the average rating on that feature, obtained by the following method: A report of "Poor" is rated at 20%; one of "Fair," 40%; "Good," 70%; and "Big," 100%. The percentage rating of all of these reports on one picture are then added together and divided by the number of reports, giving the average percentage—a figure which represents the consensus of opinion on that picture. In this way exceptional cases, reports which might be taken alone, and such individual differences of opinion are averaged up.

For ratings on current and older releases see MOTION PICTURE NEWS—first issue of each month.

| Title of Picture | Reporting Poor | Reporting Fair | Reporting Good | Reporting Big | % Value | Length |
|---|---|---|---|---|---|---|
| **FAMOUS PLAYERS** | | | | | | |
| Blind Goddess, The | — | 1 | 11 | 3 | 72 | 7,249 Ft. |
| Crown of Lies, The | — | 5 | 5 | — | 55 | 5,020 Ft. |
| Good and Naughty | — | 2 | 2 | 1 | 64 | 6 Reels |
| It's the Old Army Game | 1 | 3 | 4 | — | 54 | 6 Reels |
| Lucky Lady, The | — | 3 | 4 | — | 57 | 5,942 Ft. |
| Palm Beach Girl, The | — | 1 | 4 | 1 | 70 | 6,918 Ft. |
| Rainmaker, The | 1 | 1 | 5 | — | 59 | 6,055 Ft. |
| Runaway, The | — | 4 | 5 | — | 57 | 6,271 Ft. |
| That's My Baby | — | 2 | 9 | 1 | 68 | 6,805 Ft. |
| Wet Paint | 3 | — | 10 | — | 63 | 5,109 Ft. |
| **FILM BOOKING OFFICES** | | | | | | |
| Born to Battle | 1 | — | 13 | — | 66 | 5,100 Ft. |
| Hands Across the Border | — | — | 5 | — | 70 | 5,267 Ft. |
| Wild To Go | — | — | 5 | — | 70 | 4,750 Ft. |
| **FIRST NATIONAL** | | | | | | |
| Kiki | — | 3 | 6 | 4 | 72 | 8,200 Ft. |
| Mademoiselle Modiste | — | 1 | 15 | 1 | 70 | 6,230 Ft. |
| Old Loves and New | — | 3 | 3 | — | 55 | 7,432 Ft. |
| Sweet Daddies | — | — | 5 | — | 70 | 6,562 Ft. |
| Wilderness Woman, The | — | 1 | 4 | 1 | 70 | 7,533 Ft. |
| **FOX** | | | | | | |
| Fighting Buckaroo, The | — | 3 | 4 | — | 57 | 5,096 Ft. |
| Rustling for Cupid | — | — | 5 | — | 70 | 4,835 Ft. |
| Sandy | 1 | 6 | 11 | 1 | 59 | 7,850 Ft. |
| Tony Runs Wild | — | 1 | 4 | 1 | 70 | 5,477 Ft. |
| **METRO-GOLDWYN-MAYER** | | | | | | |
| Brown of Harvard | — | — | 9 | 7 | 83 | 7,600 Ft. |
| Exquisite Sinner, The | — | 6 | 6 | — | 55 | 5,844 Ft. |
| Lovey Mary | — | 1 | 4 | — | 68 | 6 Reels |
| Mike | — | 6 | 23 | 6 | 70 | 6,755 Ft. |
| Paris | 1 | 1 | 6 | — | 60 | 6 Reels |
| **PROD. DIST. CORP.** | | | | | | |
| Paris at Midnight | — | — | 5 | 1 | 75 | 6,995 Ft. |
| Unknown Soldier, The | — | — | 3 | 3 | 85 | 7,979 Ft. |
| Volga Boatman, The | — | — | 4 | 4 | 85 | 10,050 Ft. |
| **UNIVERSAL** | | | | | | |
| Phantom Bullet, The | — | 1 | 4 | — | 68 | 6,148 Ft. |
| Skinner's Dress Suit | — | 6 | 7 | 1 | 59 | 7,025 Ft. |
| Still Alarm, The | — | 3 | 8 | 2 | 68 | 7,406 Ft. |
| **WARNER BROS.** | | | | | | |
| Hell Bent Fer Heaven | — | 1 | 5 | — | 65 | 6,578 Ft. |
| Oh! What A Nurse | 1 | 2 | 7 | 2 | 69 | 6,978 Ft. |
| Why Girls Go Back Home | — | — | 6 | — | 70 | 5,262 Ft. |

**FILL IN THIS BLANK AND MAIL TO—**

*Motion Picture News, Inc,,*
*729 7th Ave., New York City*

*Date*,.....

*In accordance with your request we arer eporting herewith the results from o box office angle, with the following pictures, same to be used in compilation of your "The Check Up." It is expressly understood that under no circumstances will you publish same over my signatnre.*

| TITLE OF PICTURE | DISTRIBUTED BY | WEATHER CONDITION | REPORT Big, Good, Fair, Poor |
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Class of patronage..... Theatre.....

Population of Town..... City..... State.....

# Short Subjects and Serials

## Wesley Ruggles Will Direct Seven "Collegians"

Seven of the ten two-reel stories comprising "The Collegians" will be directed by Wesley Ruggles. The other three will be handled by Harry Edwards. The first of the series which has been finished, cut and titled, bears the name of "Benson at Calford." The previous title was "Benson at Marbury," but the substitution of another name was forced by the fact that there was a college already existing by the name of Marbury. The cast includes George Lewis, Dorothy Gulliver, Eddy Philips, William Welsh, Mae Wallace and Charles Crockett.

## New Buster Brown Comedy Released by Universal

A new Buster Brown comedy, "Buster's Orphan Party," the eleventh two-reeler of this series of Stern Bros. comedies, is released this week through Universal. The same players, Arthur Trimble as Buster, Doreen Turner as Mary Jane, and Pete the dog as Tige, and the same director, Gus Meins, will again be seen. Another comedy of this type will follow in August. It is "Buster Helps Dad." After that a new series will be released as Junior Jewels. They will be marketed under a different arrangement.

## Two New Two-Reeler Series Planned by Universal

Stories based on the adventures of the Texas Rangers and the Northwest Mounted Police will be filmed by Universal during the next two months. The Ranger series will star Edmund Cobb and production will start on them on July 12th. Fred Gillman will be the featured player in the series of six Mounted Police tales. Camera work will start July 7th, under the direction of Jacques Jaccard. With these additions Universal will have a total of 26 two-reel Westerns on the current schedule.

## "U" Hires Football Squad of Univ. of Southern Cal.

Players of the football squad of the University of Southern California will form the two opposing teams appearing in the current picture of "The Collegians," a series of ten Universal two-reelers. George Lewis, who is starred, is recovering from a sprained wrist, which he acquired several days ago. Dorothy Gulliver is the feminine lead and Hayden Stevenson plays the role of athletic coach.

## "Open House" Next Johnny Arthur Comedy

Johnny Arthur will be directed by Norman Taurog in his next Tuxedo comedy, "Open House." Arthur has just completed a picture under Chares Lamont's direction. Lamont has been assigned the direction of the Juvenile series. "Open House" will be released in August.



Interesting shots from the Pathecomedy, "Mighty Like a Moose"

# Christies Start Four Comedies

### Duffy, Dooley, Vernon and Adams in Season's Initial Educational Releases

FOUR comedies of the thirty scheduled for release this season by the Christies through Educational were put in production this week at the Christies studios. These will be sent to exhibitors starting the first of August. The four now being filmed include a Christie featuring Jack Duffy, and one comedy each in the star series with Bobby Vernon, Billy Dooley and Jimmie Adams.

"The Daffy Dill" is the title of the Jack Duffy picture in which Edna Marian, Natalie Joyce and Bill Irving appear in support. William Watson directed this Keene Thompson story and Gus Peterson and Frank Sullivan photographed it.

The Bobby Vernon comedy is titled "Dummy Love." Sig Herzig wrote the story and Harold Beaudine directed. Alex Phillips and Alfred Jacquemin are the camera artists. The supporting cast includes Frances Lee, Thelma Daniels, Jack Duffy, Eddie Baker and George Hall.

The initial Jimmy Adams comedy, as yet untitled, revolves around a novel idea in a beauty parlor. Charlotte Merriam is the leading lady and the supporting cast includes Eddie Lambert, Blanche Payson and others. Frank Roland Conklin wrote the story.

Billy Dooley will do one of his sailor roles in his first picture for the new season, and Molly Malone has the leading female role. Jack Duffy will play a prominent part in the story which will be directed by William Watson. Jack Brecanet and William Wheeler will do the camera work. No title announced.

The second Christie comedy sets Jack Duffy has a story which revolves around a prize fight. Phil Salvadore and Kid Wagner, two real fighters, will appear in this two reeler with a supporting cast including Violet Byrd, Evelyn Francisco, Eddie Baker and Bill Irving. Walter Graham will direct.

## Frank Pangborn, Stage Star Becomes Screen Comedian

Franklin Pangborn [illegible] to make his debut in a Mermaid Comedy at the Educational studio under the direction of John Aasdfl. He was the star of the theatrical skete, "Weak Sisters," which ran [illegible] Lyric Theatre a short time ago. Estelle Bradley will be seen as leading lady.

## Walter Futter Shooting His "Curiosities" in Europe

Series for "Curiosities, the Movie Side Show," the series single-reel of novelties [illegible] released on Educational in 1926-27, are now being photographed in Europe by Walter Futter, who is producing them. So far he has photographed Vienna and Berlin to serve as atmosphere and background for his subjects.

# An Open Letter to the

IS the motion picture industry returning to the old, evil habit of handling short subjects on a footage basis?

Probably few exhibitors yet realize how extensive has become the practice, especially among the big chain theatres, of setting a fixed limit—and a ridiculously low one—on the price to be paid for a comedy or other short subject. Fewer still, perhaps, have given much thought to the serious situation the theatres of America face if this becomes a general practice.

We wish every one of America's showmen could have read the editorial recently written by Martin J. Quigley for the *Exhibitors Herald*. The remarks of this keen, unbiased observer, while directed particularly to the subject of comedies, apply to all short subjects. And they call for the serious consideration of every man whose welfare is bound up with the progress of motion picture exhibition.

*Mr. Quigley said:*

> "The buyers in any market, in the long run, settle the question of the kind of product they are going to receive. A vast number of buyers of film comedies are settling the question of what kind of comedies they are going to be able to exhibit in the future—and they are settling it in the worst possible way.
>
> "One of the worst evils in the picture business today is the attitude of many exhibitors toward comedy attractions. This attitude, to a considerable extent, consists of having a standard or fixed price for these films. If the exhibition trade wants to buy comedies on a footage basis, I am quite sure that the producers of comedies will accede to this demand and proceed to make a type of comedy that can be sold on this basis. In fact, if there is not a radical change in conditions, comedy producers will have no choice: they will have to readjust their production plans or get out of business."

After acknowledging the fine efforts of the foremost comedy producers, declaring that the "leading comedy subjects of this day show certainly as much improvement as the best of the long feature pictures," Mr. Quigley says they still find themselves confronted with the problem of lack of discrimination on the part of the buyers, and a hard, fast price limit, regardless of quality. He then adds:



# *Buyers of Short Subjects:*

"If this attitude on the part of buyers persists, the leading comedy producers will have to admit before long that they have been on the wrong track. They will have to admit that the market does not want better comedies and is content to throw any old thing on the screen that is labeled 'Comedy,' despite what horrible contrast it may appear in as compared with the feature picture.

"If this comes about it will be a sad day for the industry and for the public. It will mean that the industry is losing its grip on one of its strongest instruments of popular appeal; it will mean that the comedy will gradually sink into insignificance or worse, as far as the public is concerned.

"The situation is a serious one, yet the solution is as plain as are the indications of the results that inevitably will follow, if the problem is not solved."

The solution certainly ought to be plain enough. It seems perfectly obvious that the producers of the better comedies and other short subjects cannot be expected to continue to invest large sums of money in these quality productions unless they can expect to make a fair profit for their efforts. Surely they cannot continue unless the film rentals return to them at least the money they have invested. And if short subject buyers insist on fixing a limit to the price they will pay, regardless of quality, so that the producer cannot recover his investment, at least, then, as Mr. Quigley says, the producer has no choice in the matter: he must either cut down his investment, which means an inferior product, or he must go out of business.

We know that in order for theatres to increase or even hold their present patrons, they must show the best pictures—throughout the whole show; and we have sufficient faith in the good business judgment of the theatre owners to pay proper prices for such product that we have planned and now have in production the greatest array of short feature box-office attractions ever offered.

However, it is for the short subject buyers of America to determine what type of product they shall have in the future.

E. W. Hammons

*President*

## EDUCATIONAL FILM EXCHANGES, Inc.

Member, Motion Picture Producers and Distributors of America, Inc.
*Will H. Hays, President*

# Roach Special on Pathe List

## Schedule of Releases for Week of August First Includes Star Comedy

CONSPICUOUS among the list of releases scheduled by Pathe for the week of August first is a new Hal Roach Star comedy two-reeler in which Ethel Clayton plays a featured role. Other releases for the week include, "Alice Be Good," a two-reel Mack Sennett comedy starring Alice Day; "Buried!" Fifth Chapter of the Patheserial, "Snowed In"; Pathe Review No. 31; "Harvest Hands," a single-reel Hal Roach reissue with Paul Parrott; Topics of the Day No. 31; "Venus of Venice," one of Æsop's Film Fables and two issues of Pathe News.

"The Merry Widower" is the title of the star with Ethel Clayton and Jimmie Finlayson, supported by Tyler Brooke and Jerry Mandi, and others. It was directed by Richard Wallace in collaboration with Stan Laurel.

"Alice Be Good" is a Mack Sennett two-reel comedy with Alice Day supported by Eddie Quillan, Danny O'Shea, Ruth Taylor, Joseph Young and Wm. Searbie. It was directed by Eddie Cline.

"Harvest Hands" is a single-reel Hal Roach reissue with Paul Parrott. "Buried!" is the title of the Fifth Chapter of the Patheserial, "Snowed In," co-starring Aleene Ray and Walter Miller.

"A Slick Article": The haunts and habits of the Florida otter; "The Sacred Sixty Acres": Tombs of the mighty dead in Algeria in Pathecolor; and "With the Roosevelts in Turkestan": No. 1 of a series, are presented in Pathe Review No. 31. "Venus of Venice" is the latest of the Æsop's Film Fables Series. Topics of the Day No. 31 offers the latest wit and humor culled from the press of the world and two issues of the Pathe News complete the August 1st program.

# Resume of Current News Weeklies

PATHE NEWS, NO. 58: Belle Fourche, S.D.—West's premier bronco-busters vie at rodeo; Riga, Latvia—Whole nation joins in song festival; Berlin, Germany—Head over heels in fun; Lancaster, N.H.—Former Secretary of War dies; Washington, D.C.—Elect new president of Emergency Fleet Corporation; Brooklyn, N.Y.—Honors hero mates who perished in S-51; Vermillion, Ohio—Live in Barrels; Philadelphia, Pa.—Quaker City Mayor leaves on tour; Henley-on-Thames, England—"Henley Day" provides one of England's gayest spectacles; New York City—East Side's youngsters rout Summer heat; Lake Denmark, N.J.—Many killed when Naval Arsenal blast rocks North Jersey; Miami, Okla.—"Queen Imaim of Kingdom of Amohaldo" enthroned; Denison, Tex.—Denison Golf Club takes team prize at Northeast Texas tournament; Philadelphia, Pa.—Pasadena girl athletes retain national track honors; Pensacola, Fla.—Dedicate Escambia Bay Bridge; Plainfield, N.J.—Governors stage a golf tournament of their own.

PATHE NEWS NO. 59: Chicago, Ill.—Elks stage monster parade; Haines Falls, N.Y.—Many lives lost in Catskill Mountains hotel fire; New York City—U.S. tennis stars return with international trophy; New York City—Norge pilot hailed by Gotham; Epping Forest, Eng.—U.S. Boy Scouts honor British troopers; New York City—Girdle globe in record time; Milwaukee, Wis.—Just monkeying around; Dover, N.J.—Salvage begins on Lake Denmark disaster; St. Paul, Minn.—Open city drive for greater care by everybody; New Orleans, La.—Dixie's racket stars vie in Southern tennis; Des Moines, Ia. Business women hold national convention; Chicago, Ill.—Elks elect new Grand Exalted Ruler; Newton, Mass.—Pay final tribute to former Secretary of War J. W. Weeks.

PATHE NEWS NO. 60: Philadelphia, Pa.—Dedicate Naval Building at Sesquicentennial Exposition; London, England—British athletes defeat U.S. stars in international meet; Brooklyn, N.Y.—New world light heavyweight champion; New York City—Pennsylvania Republican nominee for Senator to vacation abroad; Paris, France—Heads new cabinet; Arlington, Va.—Notables inaugurate Washington-Philadelphia air service; Winchester, Va.—"Home Town" folks hail Byrd; Toulon, France—Morocco's Sultan pays state visit to France; Larchmont, N.Y.—East's speediest yachts race in regatta opening; Paris, France—France's war victims in silent protest against debt pact; London, England—Royal Tournament staged before King and Queen; Brooklyn, N. Y.—Jack Delaney with his wife and Manager Reilly; Albany, N. Y.—Governor Smith goes to circus with 500 young friends.

INTERNATIONAL NEWS NO. 58: Seattle, Wash.—Americans establish new globe-girdling record; Ehrwaald, Germany—New aerial railway spans yawning mountain chasms; St. Louis, Mo.—Civilian soldiers throng to summer camp; Baltimore, Md.—Maryland welcomes Lutheran delegates; Philadelphia, Pa.—Cowboys contest for world's championship; Winchester, Va.—Home town proudly acclaims polar hero; Oxford, England—King Alfonso of Spain dons cap and gown to receive degree from famous English college; New York City—Helen Wills returns from abroad; Lake Denmark, N.J.—War-like desolation in wake of arsenal blow-up; Hendon, England—New British airplane built "like a fly"; Near Cairo, Egypt—The sphinx gets a manicure; Alberta, Canada—Buffalo herds rounded up for shipment to far north; Chicago, Ill.—Girl rides with father in Elk's balloon race; Fukien, China—Chinese dragon boats in championship race.

INTERNATIONAL NEWS NO. 59: Paris, France—French war veterans protest U.S. debt pact; Sienna, Italy—"Mad riders" race in Italian city streets; Speedway, N.J.—Speed kings compete for racing crown; Boston, Mass.—Floating hospital saves suffering kiddies; San Francisco, Cal.—Young riders perform in "circus club" show; Washington, D.C.—Air mail links Capitol to Quaker City; New York City—Meet Jack Delaney, light heavyweight champion of the world; Paris, France—Sultan of Morocco visits Paris; New York City—Hope Hampton teaches visiting college boys her version of Charleston; New York City—William H. (Pussyfoot) Johnson sails abroad; New York City—Rep. F. J. LaGuardia defies the drys; Paul Smith's N.Y.—Gov. "Al" Smith calls with his family on President Coolidge vacationing in the Adirondacks; New York City—Wm. S. Vare sails with his daughter for Europe; Washington, D.C.—Trubee Davison takes first official airplane ride; Wilkes-Barre, Pa.—Homes buried in great mine cave-in; New York City—The newest of pets is the "What Is It?"; Calgary, Canada—Calgary's stampede a riot of wild riding.

FOX NEWS, VOL. 7, NO. 84: Lake Denmark, N.J.—In the path of ruin left by a $100,000,000 blast; London, Eng.—Prince of Wales reviews 15,000 special constables who served during strike; New York City—Mary Browne, Elizabeth Ryan and Marion Jessup back with Wightman Cup; Canyon Lodge, Ariz.—A bob cat and a coyote tamed by Hopi Indian girl; Chicago, Ill.—Elks hold 62d convention and dedicate memorial building to fallen war heroes; Haines Falls, N.Y.—Thirty summer sojourners perish, thirteen injured, as the Twilight Inn in the Catskills burns at night; West Newton, Mass.—Dignitaries of city, state and nation attend funeral of former Secretary of War, John W. Weeks; Atlanta, Ga.—Thousands of homefolks greet Bobby Jones; Muscle Shoals, Ala.—An airplane flight over famous 160 million dollar Tennessee River plant; Coney Island, N.Y.—What chorus girls do on their day off; London, Eng.—Kings and queens of three nations attend great air pageant; Norfolk, Va.—Cameraman invades gloomy Dismal Swamp.

KINOGRAMS NO. 5205: Lake Denmark, N.J.—Rain puts out great arsenal fire and army and naval officials inspect ruins; Los Angeles—Marilyn Mills shows how she trains horses to act like human beings in the movies; Brockton, Mass.—German inventor demonstrates automobile that is run by hand-power; Chicago—Elks dedicate their $3,000,000 building erected in honor of 70,000 members who served in the war; New York—Helen Wills and winners of the Wightman Cup return home; Chatham, Mass.—State Bird Societies buy Tern Island, off Cape Cod, as a sanctuary for the mackerel gulls; Wichita, Kans.—Cavalry experts of the Troop E, 114th National Guard, give daring exhibition of horsemanship; Sea Gate, N.Y.—Governor Smith begins his holiday by playing medicine ball on the beach and diving into the briny.

KINOGRAMS NO. 5206: Toulon, France—Moulay Youssef, Sultan of Morocco, is greeted by thousands as he arrives for a visit; Menlo Park, Cal.—Children stage a real Barnum and Bailey circus to aid hospital; Forest Hills, N.Y.—Helen Wills comes back to the courts for the first time since her illness and shows her usual pep; Paris—World War veterans stage parade of 20,000 as a mute protest against the terms of the debt settlement with U.S.; Los Angeles—Amourette, opera singer, enters a lions' cage and entertains wild beasts with song; Atlantic City—Hartz wins thrilling auto race against field of stars and captures $13,000 stake Paul Smith's, N.Y.—Coolidge is camera shy when Governor Smith calls on President for luncheon; Worcester, Mass.—Racing canoes churn Lake Quinsigamond in fortieth annual regatta; Charlottesville, Va.—15,000 Masons parade as cornerstone of tuberculosis wing of Blue Ridge Sanatorium is laid.

## M-G-M Opens Branch Office at Butte, Montana

The latest branch office of Metro-Goldwyn-Mayer, the thirty-third in fact, to be opened was established at Butte, Montana, on July 4th with a display of fireworks celebrating the event. The office is located at 34 Broadway, with L. Wingham in charge. The district manager for the territory is S. D. Perkins. David McElhinney is the Montana representative.

## Hank Mann Becomes Gagman with "Kid Boots" Unit

Hank Mann has forsaken the comedy roles to become a comedy constructor with the "Kid Boots" unit now engaged upon Eddie Cantor's Broadway success of the same name, which will be the star's first appearance before the cameras. Frank Tuttle is directing at the Paramount studio on the Coast.

# Opinions on Current Productions

## "Chase Yourself"
### (Educational—Two Reels)
*(Reviewed by Raymond Ganly)*

HERE'S a comedy that is really worthy to be classified as such, as it has all the qualities that the name implies. It is replete with humorous absurdities. The comic situations are backed up by a logical plot and the five participants are to be commended for their excellent work. There is a "three musketeer" idea woven into it along with a "great impersonation" theme. There is Western atmosphere with a notorious gunman hovering in the background. Jimmie Adams, with his two worthy hobo pals, comes to a ranch recently inherited by Molly Malone. Here he finds the ranchmen rebellious of the girl's authority, but by means of his impersonation of the gunman he sets things aright. The ranch is deserted by the workers, but he brings in all the tramps in the vicinity. The deserters discover that Jimmie is just a tenderfoot and they come back whooping mad. Two-Gun Joe also arrives to see this "poser." Confronted with all these obstacles, Jimmie is undisturbed and by means of clever headwork he soon has the gunman and the mutineers in a helpless condition for the sheriff to take away.

THE CAST

Jimmie Adams, Holly Malone, Billy Engle, Bill Blaisdell and William Irving.

*Summary*—O. K. for pretty nearly everybody.

## "His Girl Friend"
### (Universal-Stern—Two Reels)
*(Reviewed by Joseph Shea)*

THIS comedy tells the ancient story of the girl whose father spends all his time chasing away unwelcome suitors. The favorite suitor gets the bright idea of dressing as a girl and pretending to be the friend of the daughter. So impressed is the father by this neat disguise that he immediately makes love to the girl-friend. This episode is livened up by all the time-worn devices, such as the loss of the girl's wig, the chase down the street and the inevitable climax—the father is arrested by a friendly cop while the young couple have time to be married. Not much novelty here, although as much is gotten out of the situations provided for in the scenario as was possible.

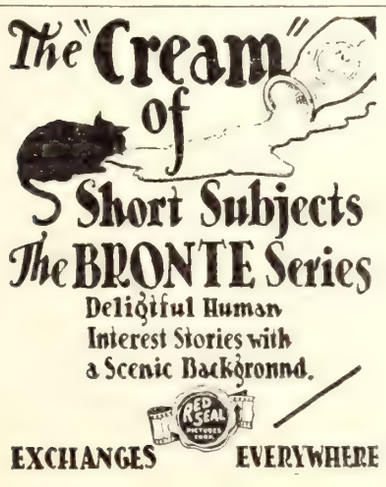
THE CAST

Edna Marian is starred. Fred Corby directed.

*Summary*—Not much to recommend this one for any but smaller houses.

## "Opery House Tonight"
### (Universal-Blue Bird—One Reel)

ARTHUR LAKE is featured in this comedy of theatrical night in Gooseville. The station agent's assistant, in love with the leading lady, offers to play Romeo for nothing. The company manager then hires the agent and the assistant to play the front and rear legs of a horse in a melodrama. A bomb explodes when the heroine is about to make her escape on the back of the human horse. This causes the whole show to flop and all the members of the cast are stranded. There are few original gags seen here and the comedy is suited only for the smaller houses.—JOSEPH SHEA.





Farcical camera angles from the Educational release, "Who Hit Me?"

## Pathe Review No. 31
### (Pathe—One Reel)

ONE of the most interesting subjects treated by this review is the exploration trip of the Roosevelts to Chinese Turkestan. These scenes of the first American expedition to the heart of Asia are released through the co-operation of the Field Museum in Chicago. Thrilling scenes showing the start of the perilous journey to be made by Theodore and Kermit Roosevelt over deserts, mountains and glaciers, are pictured for the first time here. The two other subjects in this issue are "A Slick Article," which presents the haunts and habits of the Florida otter; and "The Sacred Sixty Acres," which shows the historical tombs of the mighty dead in Algeria, and all done in Pathecolor. This is a worthwhile reel to show with any program.—JOSEPH SHEA.

## "When East Meets West"
### (Universal-Mustang Western—2 Reels)
*(Reviewed by Joseph Shea)*

TWO cowboys are hypnotized by a gypsy queen and believe that they are carried to Constantinople on a magic carpet. Most of the comedy is laid in the Turkish fairs and in the harem which they enter after hearing a woman scream. They make their escape after one of the supposed beauties unveils and reveals her dusky skin. Then while walking along the street, and for no reason at all, they meet a judge who tells them that two American girls are in the hands of the kidnappers. After a search through the harems and market places they find the beauties and a terrific fight develops with the natives. In the midst of this fight the hypnotist awakens them and they find that they are wrestling with each other. Not much comedy here and on the whole it has little to recommend it to any adult audience.

THE CAST

Pee Wee Holmes and Ben Corbet are featured.

*Summary*—Very poor comedy, suited only to the smaller houses.

## "Who Hit Me?"
### (Educational—Two Reels)
*(Reviewed by Raymond Ganly)*

NOW here's a comedy that hasn't anything to rave about except that the chief player in it is the inimitable Al St. John. Al generally does his work well, and any picture that is graced with his presence is sure to have a certain quantity of farce of more than the average sort. He has a great little act with a dummy (he is a delivery boy and has to carry dummies about). He does an Apache dance with it that is sure to raise those uproarious laughs among the spectators. Anyway, Al gets bumped with an auto driven by Zelma O'Neal and her father. To save themselves any trouble from lawsuits, they take the stunned delivery boy to their home, that they might care for him. It is comical where he awakes from his slumber and thinks he is in a prize ring because he dimly hears the ringing of the bells summoning the servants and imagines it is a gong. Arousing himself, he commences to punch everything in sight, even going to the extent of assailing a suit of armor.

THE CAST

Al St. John, Zelma O'Neal, Phil Dunham, Robert Burns and Harry Cornell.

*Summary*—An average comedy with a generous sprinkling of skillful acrobatics by Al St. John.

## "Kicked Out"
### (Pathe—One Reel)

THIS latest Harold Lloyd comedy is one of the best of the reissues in which this popular star is supported by Bebe Daniels and Snub Pollard. This combination is invariably funny and this reel is as amusing as the others in this series. Harold is seen as the new waiter who is in love with his employer's daughter. With this as a start there is one of those comedy dinners with Lloyd spilling and throwing the food about in the approved slap-stick manner. He gets a girl for father so that he can have the undivided attention of the daughter. After several more hilarious moments at the dinner he elopes with the girl.—JOSEPH SHEA.

## "Amidst the Millions"
### (Pathe—One Reel)

THIS latest of the Grantland Rice Sportlight reels, produced by J. L. Hawkinson, is one of the most interesting and entertaining pictures of the series. This subject shows some of the places available for outdoor exercise in New York in spite of the crowded condition of the metropolis. Here we are shown several of the larger park playgrounds, the roof swimming pools and the tennis courts, miniature golf links and running tracks located atop some skyscrapers. A worthwhile short feature.—JOSEPH SHEA.



Humorous sequences in the Educational two reel comedy, "Who's My Wife?"

## "Hello Lafayette"
### (Fox-Imperial—Two Reels)
*(Reviewed by Joseph Shea)*

WITH the present vogue for war stories in the longer features, it is only natural that the bright side of army life should be used in the short-length comedies. Here is a comedy dealing with the "goldfish" of the army or the plain canned salmon of commerce. A salmon taster enlists and is put to work passing out salmon to the troops. When he is assigned to take the salmon in the lines he gets absent minded and throws hand grenades over to the hungry buddies. From here on all attempts at a plot are abandoned and the comedy sets out at a faster pace with the introduction of many novel "gags." With the aid of a battalion of chorus-girls dressed like Anzacs and who appear for no reason at all, the recruit captures a company of Germans and is decorated by the Colonel. A hodge-podge of nonsense and slap-stick fairly amusing throughout.

THE CAST

Ernie Shields, Jean Arthur, Harry Woods. Directed by Max Gold and Al Davis.

*Summary*—Average comedy suited for majority of houses.

## "Alice Be Good"
### (Pathe-Mack Sennett—Two Reels)
*(Reviewed by Joseph Shea)*

HERE is a comedy that seems to be working towards some definite goal and maintains a logical continuity throughout the action. It has not as many new situations as some other Sennett laugh-reels, but it does not put too great a strain on one's credulity. It is vastly amusing and the action is interrupted by inane actions less than in most comedies seen recently. What story there is that is important to the action concerns two girl cousins and their boy friends. They have been refused permission to attend a dance, but make their escape in the time-honored method from the bedroom window. Many gags are employed in the theft of the family flivver and many funny scenes are enacted on the floor of the dance hall. All festivities are at an end when the father takes Alice from the ballroom after the quartet has nearly wrecked the place.

THE CAST

Alice Day, Eddie Quillan, Danny O'Shea, Ruth Taylor, Joseph Young, Wm. Searbie. Directed by Eddie Cline.

*Summary*—Little better than average comedy, and should be amusing to all types of patrons.

## "Along Came Auntie"
### (Pathe-Hal Roach—Two Reels)
*(Reviewed by Joseph Shea)*

GLENN TRYON is up to his average form as he gallops through this comedy of the eternal triangle and marital difficulties. This is a slight variation of the story of the man who must remain married in order to inherit the fortune of a relative who frowns upon divorce. When Glenn comes home he finds his wife's first husband enjoying the freedom of his home in the official capacity of the new boarder. The ex-husband can't be kicked out because wifey's rich aunt is expected along any day. The old lady's niece would not inherit a dollar if the aunt knew that she had been divorced. The comedy situations are developed through the visit of this Aunt, when Glenn plays the boarder and his wife has to pretend that she is still married to the first husband. There is a wild mix up and Auntie has such a hectic visit that she is glad to go back home. The climax is built up with a good deal of suspense and the action is generally amusing throughout.

THE CAST

Glenn Tryon, Vivien Oakland, Martha Sleeper, Tyler Brooke, Oliver Hardy, Lucy Beaumont. Directed by Fred Guiol.

*Summary*—Slightly better than average comedy. Suited for all houses.

## "Smith's Baby"
### (Pathe-Sennett—Two Reels)
*(Reviewed by Joseph Shea)*

THIS comedy presents some intimate scenes in the family life of two proud young parents and it is one of the new "Smith Family" series produced by Mack Sennett. It is a well-directed bit of nonsense with many hilarious moments. The story presents the happy time in the life of the Smiths when their baby starts to walk. To celebrate their release from the worry of watching the child, the young couple attend a movie. The screen shows a crying infant deserted by its mother, which causes a mad dash to the telephone to learn how the baby is getting along. From this point on the baby dominates the scene and many complications arise which are turned into certain laugh getters. A serious leak in a water main is neglected while the family plays cards and at the last scene the baby's crib is floating around the water-filled room. Through the quick action of the dog the child is saved and the family reunited once again.

THE CAST

Raymond McKee, Ruth Hiatt, Mary Ann Jackson, Sunshine Hart and Cap, the dog. Directed by Eddie Cline.

*Summary*—Antics of dog and acting of baby will be enjoyed by all. Suited for all classes of theatres.

## "The Merry Widower"
### (Pathe-Hal Roach—Two Reels)
*(Reviewed by Joseph Shea)*

ETHEL CLAYTON, who has been a popular player in many important screen dramas, is introduced to comedy fans as a featured player with Jimmie Finlayson in this laugh-reel of married life. The inimitable Jimmie is cast as the hubsand, who has been out duck shooting while his wife is being entertained by the amateur musician from the apartment across the way. Upon his return he starts sheik shooting upon finding the musical romeo in his apartment. There are some moments of hilarious slap-stick comedy at this point in the story. The arrival of the neighbors causes the introduction of a new twist for this situation—they advise Jimmie to leave his wife, as the new sheik is a better bargain. Then he becomes a cabby and some more fun follows when he drives the wife and her admirer around the cty. Some attempt at adult humor is made here apparently, and the comedy is well cast.

THE CAST

Ethel Clayton, Jimmie Finlayson, Tyler Brooke, Jerry Mandi. Directed by Richard Wallace and Stan Laurel.

*Summary*—Should be a good attraction for most theatres.

## "Buster's Orphan Party"
### (Universal-Buster Brown—Two Reels)
*(Reviewed by Joseph Shea)*

WITH the exception of the clever work of Tige, the action in this comedy is not up to the mark set by the previous Buster Brown comedies. The usual kid story concerns the birthday party for the orphans arranged for by Buster and his playmates. Buster, Mary Jane and Tige are the center of interest during the dinner arranged for the kids. Tige saws a hole in the center of the table and steals the chicken, thus calling off the party. The children chase him all over the house and pull down the dish closets. When Mrs. Brown arrives home she has to wade through a pile of broken dishes to the kitchen. Buster dodges corporal punishment by the ancient device of inserting a plate in his suit where it will do the most good. The children are sent home and all ends without further ado.

THE CAST

Arthur Trimple is featured as Buster Brown. Tige, the dog, and Mary Jane. Directed by Gus Meins.

*Summary*—Should be popular with children, but adult audiences will not find much comedy in this one.

# Poker Faces

### *Much Comedy in Marital Mixup*

(Reviewed by Joseph Shea)

LAURA LA PLANTE and Edward Everett Horton are ideally matched in this comedy of marital errors. They are co-starred here in a comedy drama of city life with many amusing situations made possible by the convenient use of circumstances. The story seems hardly plausible at times through overworking the chance meetings between the principal characters. The long arm of circumstance does noble duty here, but it is amusing, fast-moving fun. Its theme concerns a struggling office worker possessing a "poker face," who gets a chance to aid his boss land a big contract and then mixes things up completely. After his wife leaves him he gets a chorus girl to pose as his wife at his employer's party where he finds his own wife acting as the employer's secretary. Matters are further complicated when the prize-fighter husband of the girl arrives on the scene and causes a fight. When the air is cleared again it is learned that the big prospect is in reality a crook and the clerk wins official praise and promise of promotion.

*The Cast: Laura La Plante, Edward Everett Horton, George Siegmann, Tom Ricketts, Tom O'Brien, Dorothy Revier, Leon Holmes. Director, Harry Pollard.*

**THEME.** Comedy - drama. Young office clerk introduces chorus girl as his wife when his own mate leaves after argument. His wife is hired as secretary to the boss and entertains the firm's best client. After a terrific fight everything is explained and it is discovered that this client is a crook.

**PRODUCTION HIGHLIGHTS.** Performance of the leading players. Comedy titles. The fight in the dark.

**EXPLOITATION ANGLES.** Play up the title and use cards as throwaways, lobby displays, etc. "Association of Poker Faces" might get some publicity.

**DRAWING POWER.** Entertaining comedy for majority of houses.

*Produced and released by Universal. Length, 7,808 feet. Released July, 1926.*



***Photographic shots on the F. B. O. release, "Bigger Than Barnum's"***



***Dramatic sequences in the William Fox production, "The Family Upstairs"***

# The Clinging Vine

### *Bright and Snappy Comedy Romance*

(Reviewed by Joseph Shea)

HERE is a delightful combination of breezy story, a fine cast and good direction. The titles are written with good judgment and much wit and add to the enjoyment of the picture. The theme concerns the relative importance of a career or romance to a successful business woman and is treated with many variations which make it an amusing story. Leatrice Joy is well cast as the sexless secretary of a paint manufacturer and to all the employees she is an automaton known only as "A. B." Dressed in mannish clothes she attends a business conference with the board of directors at the home of the manufacturer. Here she meets the boss's grandson whom she had recently tired. The manufacturer's wife persuades her to wear more feminine clothes and act the role of the clinging vine. Not knowing that the girl is the dreaded "A. B." the grandson falls in love with her. While playing the role of the dumb, adoring female she has to use her business head to recover the money given to a fake stock promoter so that the grandson can marry her.

*The Cast: Leatrice Joy, Tom Moore, Toby Claude, Robert Edeson, Dell Henderson, Snitz Edwards. Author, Zelda Sears. Director, Paul Sloane.*

**THEME.** Comedy - drama. Masculine type of business girl becomes a clinging vine after falling in love with employer's grandson. She rescues her lover from trap set by fake promoter, but never lets him learn that she has brains.

**PRODUCTION HIGHLIGHTS.** Delightful performance of principals with a personal triumph for Leatrice Joy. Comedy treatment of business theme.

**EXPLOITATION ANGLES.** Play up modern story: "Does a business woman want a career or romance?" Use title with women's specialty shop displays.

**DRAWING POWER.** Popular entertainment for high-class houses.

*Produced and distributed by Producers Dist. Corp. Length, 6,400 feet. Released September, 1926.*

# The Family Upstairs

*Amusing Comedy-Drama of New York Life*

(Reviewed by Joseph Shea)

LIFE and love among the cliff dwellers of New York is pictured here in this story of the average "family upstairs" in a typical middle-class apartment house. This is a well directed cross-section of the life of the white collar workers presented with a wealth of incident. Most of the action takes place in the apartment of Pa and Ma Heller, right handy to the elevated railroad. Ma Haller is a modern Mrs. Malaprop, who puts on her act with the only suitor her daughter ever has had and almost drives him away by her inflated talk of the luxury to which her daughter is accustomed. When the bank teller hastily departs after meeting her family, the daughter accuses them of spoiling her one chance for romance. She impulsively takes a taxi to Coney Island to lose herself in the holiday throngs but is followed by the teller, who has seen through the family's silly little gesture. At the island the girl meets two boys employed in her office and they resent the interference of the bank teller. A short fight follows, after which the young couple make up. Not much of a story, but very well acted and directed.

*The Cast: Virginia Valli, Allan Simpson, J. Farrell MacDonald, Lillian Elliott, Edward Piel, Jr., Cecille Evans, Jacqueline Wells. Author, Harry Delf. Director, J. G. Blystone.*

**THEME.** Comedy-drama. Daughter of middle class family yearns for romance. Her only suitor is nearly driven away by silly pretenses to wealth by her mother. After a mad dash to Coney Island the young people are re-united and romance comes.

**PRODUCTION HIGHLIGHTS.** Comedy scenes in New York apartment life. Excellent performance of principals, especially J. Farrell MacDonald.

**EXPLOITATION ANGLES.** Use teaser campaign based upon title before date of picture is announced in your house. Title should suggest furniture store and other tie-ups.. Names of Virginia Valli and J. Farrell MacDonald have power.

**DRAWING POWER.** Light, amusing comedy-drama that will be liked by average fans.

*Produced and distributed by Fox.*
*Length, 5,971 feet. Released August, 1926.*



*High Spots in "The Clinging Vine," a Producers Distributing Corporation feature*



*Comic highlights in the Universal comedy release, "Poker Faces"*

# Bigger Than Barnum's

*Circus Story Has Its Moments*

(Reviewed by Laurence Reid)

IT'S a fair-to-middlin' little yarn which is exposed to the kliegs here—a story which might have carried less obviousness in its treatment. The director, however, has worked too patiently over its hokum and emphasizes the heroics and the villainy. Incidentally, he plays the villain in the best Desmond manner. The picture on its credit side projects a first rate atmosphere—what with its circus sawdust and whatnot. The story is written by Arthur Guy Empey—and it won't entitle him to sit in the gallery of the immortals.

And like "Polly of the Circus," the idea establishes that the show must go on—no matter how disaster may interrupt it at intervals. The owner of the show—in order to put more of a punch in the highwire act—orders the artists to perform without the safety net. The old timer is none too cocksure himself, but he fears for the safety of the girl member of the troupe. When the aging aerialist is too ill to do his stunt he begs his son to take his place. But the youth doesn't want to risk the girl's life either—since he is in love with her. However, the girl has a mind of her own and brands the boy a coward. She carries on with the heavy who takes the place of the young man. And so it goes—to a thrilling finish when the hero rescues his father from a burning hotel by walking a telegraph wire. An obvious picture, but it has its moments. It might have been better acted—and a new set of titles would improve it.

*The Cast: Ralph Lewis, George O'Hara, Viola Dana, Ralph Ince, Lucille Mendez, Dan Makarenko, George Holt, Bill Knight, Rody Hathaway. Director, Ralph Ince.*

**THEME.** Romantic drama of the circus with young aerialist proving his courage and winning back the love of his sweetheart.

**PRODUCTION HIGHLIGHTS.** The atmosphere of the big top. The aerial act. The building up of the climax.

**EXPLOITATION ANGLES.** Certainly has a box-office title which should be capitalized in all publicity. Play up the circus atmosphere

**DRAWING POWER.** Suitable for average houses in all communities.

*Produced and distributed by F. B. O.*
*Length, six reels. Released July, 1926*

# The Man in the Saddle

*Slight Variation of Routine Western*

(Reviewed by Joseph Shea)

THE increasing number of Western ranches soliciting patronage from the "dude wranglers" of the East has furnished the idea for this Western, which lifts this story out of the routine class of outdoor dramas. Hoot Gibson has a good role in the character of the blundering hero. With a reputation as the son of "Two Gun Morgan" he arrives at a Colorado tourist ranch on the mission to stop the frequent holdups of the tenderfoot parties. The guests believe these holdups to be arranged for their entertainment because the owner of the ranch makes good their losses. But the new cowboy, who has incurred the hatred of the chief guide, suspects someone at the ranch to be in league with the real bandits. The ranch owner asks him to escort one of the tourist parties up the mountain trail, accompanied by his daughter. The new guide purposely takes the wrong trail and thus delays the bandits in their attack. The new cowboy captures the bandits and turns them over to the sheriff. He reveals the part the trusted guide played in the holdups and wins the rancher's daughter.

*The Cast: Hoot Gibson, Charles Mailes, Clark Comstock, Fay Wray, Sally Long, Emmett King, Lloyd Whitlock, Duke Lee, Yorke Sherwood, William Dyer. Author, Charles Logue. Director, Lynn Reynolds.*
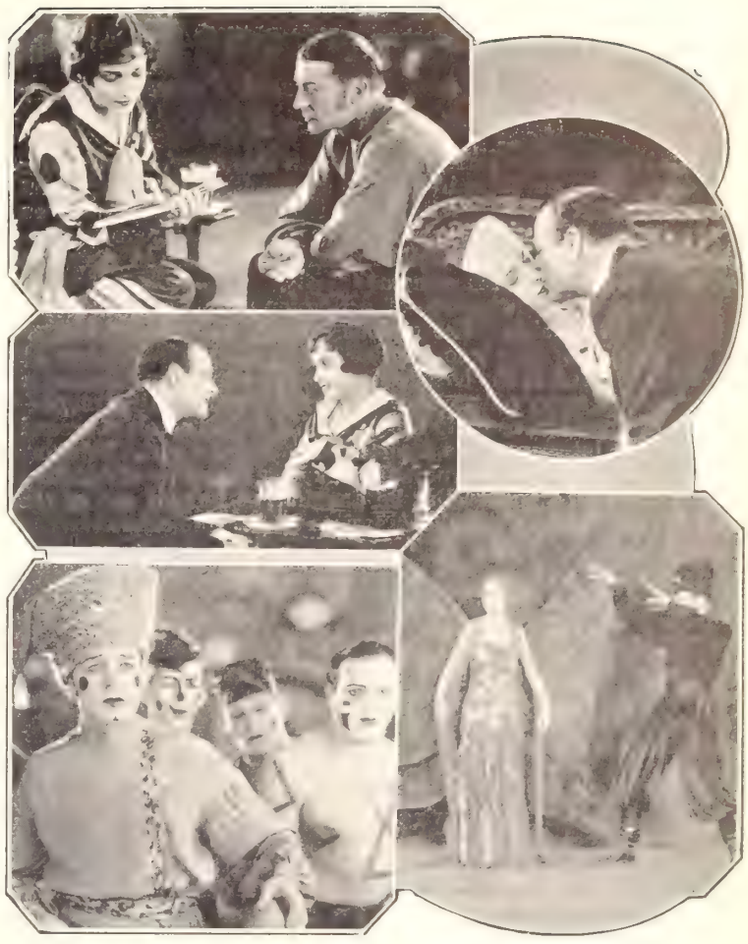
**THEME.** Western. Cowboy hired by rancher to prevent robbery of tourists discovers ranch foreman in league with bandits. He captures the entire gang and wins the rancher's daughter.

**PRODUCTION HIGHLIGHTS.** Scenes of the tenderfoot in search of the Wild West. The great outdoors shots and the fight with the bandits.

**EXPLOITATION ANGLES.** Hoot Gibson's name is best exploitation bet. Play up locale and described Western "dude" ranch.

**DRAWING POWER.** Well up to Hoot Gibson standard. Suitable for houses with Western patronage.

*Produced and distributed by Universal. Length, 5,492 feet. Released July, 1926.*



*Production highlights from "You Never Know Women," a Paramount picture*



*Tense episodes from the F. B. O. release, "The Flame of the Argentine"*

# The Dangerous Dub

*Routine Western Story of Cattle Rustlers*

(Reviewed by Joseph Shea)

BUDDY ROOSEVELT is seen here in an improbable tale of the days when the cattle rustlers roamed freely about the plains. He indulges in the usual wild chases after the marauders, accompanied by the sheriff's posse. Outside of this display of horsemanship and two fistic exhibitions he has little opportunity to do anything that hasn't been done innumerable times in other westerns. Buddy falls in love with a girl whose stepfather is in a plot with some rustlers to rob the girl's mother of her cattle and eventually her ranch. While acting the role of the dub from the city the new cowhand learns of the rustler's plot and starts out to see that justice is done. He is mistaken for the leader of the rustlers and is chased into their mountain hiding-place by the sheriff. He succeeds in getting away in time to prevent the robbery of the ranch and helps the [illegible] to capture the girl's step-father and the entire gang.

*The Cast: Buddy Roosevelt, Peggy Montgomery, Joseph Girard, Fanny Midgley, [illegible], James Madison. Director, Richard Thorpe.*

**THEME.** Western. New cowboy learns of plot of sweetheart's step-father to rob ranch and turn over cattle to band of rustlers. He prevents robbery and helps sheriff to capture the band and the ringleader who is the girl's father.

**PRODUCTION HIGHLIGHTS.** Western background and action. Photography of the battle with the rustlers in the hills.

**EXPLOITATION ANGLES.** Play up star's name and the locale of the story with its hard riding and fast action.

**DRAWING POWER.** Suited for smaller houses and in others where Westerns are popular.

*Produced by Action Pictures. Released by Associated Exhibitors. Length, 4,472 feet. Released July, 1926.*

# You Never Know Women

*Entertaining and Well Acted Picture*

(Reviewed by Laurence Reid)

FINE results have been achieved from this story, which introduces Florence Vidor in her first stellar role. Carrying a plot of unrequited love for its theme it has been treated with an eye to its pictorial values as well as those which concern its dramatic contents. William Wellman has taken a lesson from the Germans in handling his camera.

It is a tale of the theatre—of a Russian troupe similar to the famous Chauve Soiris. The various acts are finely dovetailed together dissolving into one another much after the manner of "Variety." And in the background are the two central figures, a young man of many talents and the feminine star of the troupe—who looks upon him as a big brother. The drama revolves around an American interloper who fascinates the Russian girl. Thinking himself scorned, the Russian would make her happy by eliminating himself through suicide. But he doesn't put himself out of the way. He bobs up to show the American in his true colors.

*The Cast: Florence Vidor, Clive Brook, Lowell Sherman, El Brendel, Roy Stewart, Joe Bonomo, Irma Kornelia, Sidney Bracy. Director, William Wellman.*

**THEME.** Romantic drama revolving around a Russian actress' unrequited love for a member of her troupe. Eventually she realizes her affection for him.

**PRODUCTION HIGHLIGHTS.** The scenes showing the performances of the Russians. The clever camera work. The atmosphere and background. Scene when hero attempts suicide.

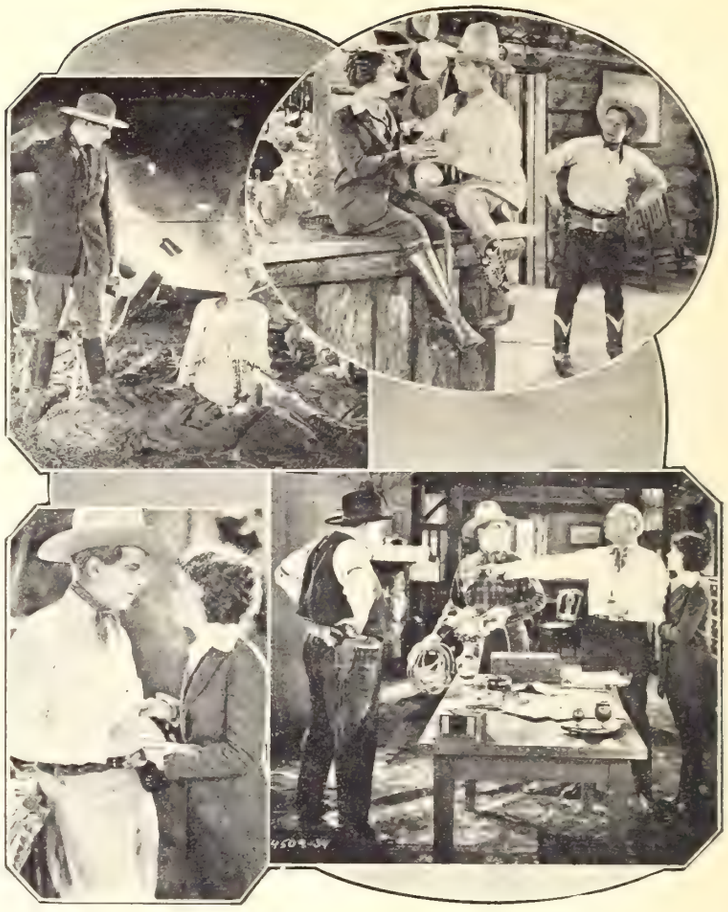
**EXPLOITATION ANGLES.** Feature Florence Vidor in her first stellar role. Play up Russian atmosphere, using prologue suggestive of plot. Mention cast—and bill as a different picture of the theatre. Tease the title.

**DRAWING POWER.** Title, star and cast and good exploitation should draw them. O. K. for all types of houses, large and small.

*Produced and distributed by Famous Players. Length, six reels. Released July, 1926.*



*Scenes from "The Dangerous Dub." It is an Associated Exhibitor release*



*Interesting moments from "The Man in the Saddle," a Universal picture*

# Flame of the Argentine

*Western Plot With Spanish Trimmings*

(Reviewed by Joseph Shea)

AFTER winning success in several stories of the female Raffles type, Evelyn Brent is cast as a cowgirl in the Argentine. The story is reminiscent of the familiar Western theme of the crooked ranch manager whose attempts to rob his employer of valuable jewels are stopped by the girl who was formerly his accomplice. The girl, a cabaret artist in New Orleans, is taken to the Argentine and introduced as the long-lost daughter of the owner of the rancho. The ranch manager intends to use the girl in his robbery of the emeralds from the mine located on the rancho. But the girl repents after falling in love with a mysterious American and together they help the Donna in her fight with the crooked manager. After a wild dash for help the girl brings the rescuers in time to save the rancho from the attacks of the bandits and confesses her part in the plot to the Donna. Her actions win the heart of the American and she is made the heir to the mine and the ranch.

*The Cast: Evelyn Brent, Orville Caldwell, Frank Leigh, Dan Makarenko, Rosita Marstini, Evelyn Selby, Florence Turner. Author, Burke Jenkins and Krag Johnson. Director, Eddie Dillon.*

**THEME.** Drama. Girl masquerading as long-lost daughter of aged owner of Argentine ranch and mine, turns against crooks and prevents robbery of ranch. American investigating mine robbery falls in love with girl and they capture bandit gang together.

**PRODUCTION HIGHLIGHTS.** Argentine setting and Spanish atmosphere. Action scenes during fight with bandits of the pampas.

**EXPLOITATION ANGLES.** Play up role of star cast as Argentine cowgirl and the fight for the possession of the rancho and emerald mine.

**DRAWING POWER.** Suitable for average houses.

*Produced and distributed by F.B.O. Length, 5,004 feet. Released July, 1926.*

# Regional News from Correspondents

## Central Penn.

DURING a blasting operation for the foundations of the new theatre that is being built in Red Lion, York County, Pa., a stone weighing 30 pounds was hurled 300 feet and crashed through the roof of a workshop. Witnesses say that if it had not been that an aerial radio wire diverted the course of the rock it would have fallen into a group of children who were playing nearby.

G. B. Goodworth, who conducts the Globe Theatre in Oxford, has taken over the management of the Roseland Theatre, in Westgrove, which heretofore had been operated by Miss Ida Fisher.

Fielding O'Kelly, manager of the Victoria Theatre, Harrisburg, has returned after having spent a vacation of two weeks in West Virginia.

The State Theatre, Harrisburg, for three days showed local films which included several crowds of persons taken at various times in that city during the preceding few weeks. They included the crowd in Market Square reviewing the "Spark Plug" race finish of several weeks before, and the kiddies entered in Harrisburg's 1926 marble shooters' contest, including also the girl winner of 1925 and this year's boy winner.

The winners in the marble tournament, which was conducted by the Harrisburg Telegraph, were guests on the afternoon of July 10, of Manager C. M. Gibble, of the State Theatre, who prepared a special program.

The wedding of Carl Herman, of Wilkes-Barre, manager of the Poli Theatre, Scranton, and Miss Louise Celestine Bassett, of Wilkes-Barre, was solemnized recently in the latter city. Mr. Herman is a graduate of Dickinson College Law School, at Carlisle, but gave up law to engage in the motion picture business.

## Minneapolis

THE M. W. A. Lodge has purchased the Elgin auditorium at Elgin, N. D., which has been operated by Jacob Balliet. The lodge appointed J. J. Miller, J. O. Kranick and O. H. Underwood a committee of three to manage it.

The Auditorium Theatre at Grandin, N. D., has been placed on a summer schedule of two shows a week by its manager, H. A. Stewart.

Mr. and Mrs. Gus O'Toole, of Crystal, N. D., who operate the Crystal and Walhalla Theatres, have bought a house at Cavalier, N. D.

P. F. Schwie, manager of the Blackmore Bros.' Orpheum Theatre at Duluth, was a visitor at the Minneapolis office of Producers Distributing Corporation last week.

Exhibitors who called at the P. D. C. office last week included Ed Buckley, proprietor of the Idle Hour Theatre at Olivia, Minn., and C. H. Schnee, owner of the Unique Theatre at Litchfield, Minn.

Leah Mattox, contract clerk at the P. D. C. office, has left for a two weeks' vacation.

H. J. Bailey, manager of Pathe's Minneapolis office, and Louis Hummell, associate manager, have returned from trips through the territory.

Marvin Metzole, head shipment clerk at the Minneapolis Pathe office, is on his vacation.

Rumor has it that V. Netzinger, advertising man at the Minneapolis Pathe office, will be married shortly to Miss Esthel Lunde, a Minneapolis girl. Rumor also has it that Mr. Netzinger does not deny the rumor.

Stewart Harrington, booker for Warner Brothers at the Minneapolis office, has returned from a two weeks' vacation.

Miss Alice Lamborn has been named secretary to L. J. Blumberg, branch manager of Warner Brothers in Minneapolis. She succeeds Miss Frances Greenberg, who is now secretary for A. H. Fischer, district manager for Warner Brothers.

B. J. Benfield, of the Strand Theatre at Morris, Minn., and the Grand Theatre at Graceville, Minn., dropped in at the Warner Brothers Exchange last week. Another visitor was E. S. Noreen, proprietor of the Rex Theatre at Hutchinson, Minn.

L. J. Blumberg, Minneapolis branch manager for Warner Brothers, has graduated from a crutch to a cane. He sprained his ankle recently.

Reno Wilk, salesman for Warner Brothers in the Northern Minnesota and North Dakota territory, is recovering from a severe case of tonsillitis which has kept him confined to his home for some time.

Miss Gertrude Guimont, biller at the Warner Brothers office, is vacationing in northern Minnesota.

Hot weather has caused the closing of the movie house at Forest River, N. D., which is operated by Poole & Checkley.

John Kopald has joined the sales staff of Warner Brothers in Minneapolis. He has been a member of the United Artists sales force here.

The Majestic Theatre at Des Moines, Iowa, has been closed for six weeks due to the customary summer lull.

The Des Moines Theatre at Des Moines, Iowa, recently observed its seventh anniversary with an elaborate program of entertainment.

Otto C. Stelzner, who at one time operated the Star Theatre, one of the first picture houses in North Minneapolis, died recently at Frazee, Minn., while there on a business trip. Stelzner was a pioneer exhibitor of the northwest, and has served several terms as secretary-treasurer of the old Northwest Exhibitors Association. He was 40 years old, and is survived by a wife and two children.

Frank Matuska is rushing construction on his new theatre at Jackson, Minn., which will be known as the New State. It will have a seating capacity of 500.

The Swinging Door Theatre at Dawson, Minn., has been purchased from T. C. Toergerson by the McCarthy Theatrical Enterprises of Fargo, N. D. It will be remodelled and opened as the Grand Theatre.

The automobile of A. H. Fischer, district manager for Warner Brothers, was stolen by thieves in St. Paul last week. It raced through the streets at a 70-mile clip when pursued by a gas squad, and was finally halted when the driver, a St. Paul boy, was shot. It is the second time that Fischer's machine has been stolen by Twin City thieves.

Miss Horwitz, secretary to Albert Warner of Warner Brothers, passed through Minneapolis last week on her vacation and dropped in at the local exchange for a chat.

Miss Lottie McCullough, inspector for Warner Brothers, is on her vacation.

Exhibitors who dropped in at the Minneapolis F. B. O. Exchange last week included Bennie Berger, of the Berger Amusement Company of Grand Forks, N. D., and Jack De Marce, of the Viking Theatre at Benson, Minn.

The Ludcke Theatre at St. Peter, Minn., is being redecorated and will reopen soon.

A site is being sought for a Fisher-Paramount house in Portage, Wis. It is expected that the theatre will cost $150,000. The proposed $125,000 Fisher-Paramount house at Berlin, Wis., cannot be started until $18,000 of stock in the new house has been sold. Berlin residents are taking an interest in the house, however, and the stock will probably be disposed of soon.

Construction has been started on a new theatre at Springfield, Minn., which will probably be completed by September 1. It will cost $25,000 and will seat 420.

## Houston

HARRY WEDEMEYER and W. L. Carter were guests of Al Lever, of the Isis and Liberty theatres, for a short time last week. They are from the Saenger home office, New Orleans.

James F. Lundy of New York is again in Houston as a special representative of the Greater Movie Season to be staged in August. He comes from the New York office of Will H. Hays. Mr. Lundy is well pleased with the plans local theatres are making to celebrate this event.

Col. H. R. Fardwell, general manager of the Interstate Amusement Company, stopped off for a short visit.

R. J. O'Donnell, traveling representative for the same organization joined Col. Fardwell in Houston. They will return to the home office, Dallas, on the same train.

E. J. Sullivan, representative of the service department of the Publix Theatre Corporation, was in Houston as the guest of Harry Van Demark, local representative for Publix Corporation. The service at both the Queen and Capitol, Publix theatres, is in keeping with Publix service throughout the country, according to Sullivan.

Will Marwitz, Jr., manager of the Texan and Iris theatres, has returned from a business trip to New Orleans.

Milton S. Goss, theatre manager from Port Arthur, Texas, was a visitor in Houston this week. Goss plans to bring several road attrac[illegible] Houston [illegible]

Bennett R. Finn, manager of the Palace Theatre, announced that the reopening date will be the middle of September.

Jack Burke and Wm. Lytle of San Antonio [illegible] this week.

# Cleveland

NAT CHARNAS, of Toledo, and his associates have acquired the White Eagle Theatre from Stephan Grudzinski. It's a 500-seat neighborhood house and is the sixth motion picture theatre in Toledo in a chain of which Charnas is general manager. The others are the Strand, Superior, Lyric, Diamond and Liberty. This chain of houses is also affiliated with the Palace and Rivoli, two of the leading first-run downtown houses. Charnas plans a lot of improvements in his houses. The Diamond, Liberty and White Eagle are to be extensively remodeled. For this purpose one of them will be closed at a time until the job is completed. The Diamond Theatre will have a new front and a new organ when alterations are done. The others will be redecorated, cleaned and brought right up-to-date as to equipment.

Howard Feigley, general manager of the Rivoli and Palace Theatre's, Toledo, together with Nat Charnas, with whom he is associated in the running of a chain of Toledo houses, have started out together to vacation somewhere in the wilds of Michigan.

The Cleveland Motion Picture Exhibitors' Association has called a meeting for next Tuesday for the purpose of discussing the double feature situation in town.

Max Young, known in the territory as the proprietor of the McKinley Theatre, Canton, has added to his responsibilities by the purchase of the Grand, at Massilon. Neil D. Schworm formerly had it.

O. A. Faust in association with W. W. Eisenbach, has purchased the Opera House in Bellevue. They also own the Opera House in Butler and the Opera House in Lexington. It is understood, however, that it is their intention to dismantle the Lexington Theatre and convert it into stores.

Reade's Hippodrome, Cleveland, has come to the end of its season. Manager Bill Raynor put the key in the front door on Saturday night. It is announced that the house will open again on August 9th in time for the Greater Movie Season celebration, of which Raynor is chairman. While the house is closed it will be redecorated and re-carpeted.

This was the ninth and last week of revivals at the Stillman Theatre. While the Stillman has been playing a season of revivals for the past four summers, the policy has never before been as popular as this summer. Former season extended over a four weeks' period. This season was at first extended to eight weeks, and finally to nine weeks. The Stillman will undergo a thorough cleaning operation and will open either August 2nd or 9th. While nothing definite has been announced, it is rumored that "Variety" will be the opening attraction.

John Broz, who owned the Miles Theatre, 11507 Miles Avenue, Cleveland, died last week at his home on Cedar Road. His son will continue to operate the house.

Toledo is in the grip of revivals. The Temple Theatre, owned by E. Mandelbaum, and managed by Billy Exton, is playing revivals during the month of July.

C. N. Nygaras is keeping his Majestic Theatre, Cleveland, open on Saturday and Sunday only during July and August.

Mrs. Robinson, who owns and operates the New Carlyon Theatre and Sam Deutch, who operates the Sun, have hit upon a policy of co-operative competition, which is built on the old rule of live and let live. Mrs. Robinson and Deutch are keeping their houses open on alternate nights. During the winter they are in active competition against each other. There's enough business then for both of them. In the summer there isn't enough business for both. If both stayed open both would starve. So they have agreed to take turns, one staying open one night, and the other staying open the next night. The plan has been most satisfactory.

J. S. Wilkinson, owner-manager of the Broadway Theatre, is spending the summer in Colorado. He drove out with his family.

Martin Printz is offering revivals at his Circle Theatre during July. To make it still more attractive he's offering two features on each program. The orchestra has been dispensed with for the summer, the organ playing all accompaniments.

John Kalafat, of Ohio Amusement Company, went out to California with the boys to attend the exhibitor convention, but he didn't come home with them. He just got home last week, having stopped off in Arizona to pay a visit to his family. Kalafat concentrates his interest on the Five Points Theatre when in Cleveland. He is closing it for a few weeks for repairs and redecoration. The interior will be done over, new projection machines will be installed and new lobby frames will be added. The Five Points was built by Kalafat six years ago.

Tiffany Exchange has taken up its new and permanent quarters at 316 Film Exchange Building. Sam Gerson is manager of the exchange.

Jack Bates has been reinstated on the sales force of Associated Exhibitors in this territory, following the general withdrawal of the entire Associated sales force all over the country. H. E. Smith, formerly with Pathe, is also on the sales force covering the Youngstown territory.

Gradwell L. Sears, manager of First National's local exchange, was in New York last week to confer with home office officials.

Gus Solomon, of Red Seal Productions, paid the local independents a visit last week.

Bob Mochrie, manager of P. D. C.'s Pittsburgh office, was in town over the week-end. R. H. Clark, assistant sales manager, was also here and held a local sales conference which was attended by the entire Cleveland force.

Ruth Gordon, second in command in the office of the Film Board of Trade, was married last week, out of the profession, to Sam Simon, before five hundred guests at the Winton Hotel. A perfect DeMille setting, with an especially well selected cast as bridesmaids made this an event of ununsual interest throughout local film circles. Everyone in the film business in this territory knows Ruth and at some time has received some favor from her, for her efforts to please are tireless. So everyone has asked to have his congratulations added to these few words wishing the newlyweds a happy life as is depicted in all well regulated pictures.

Ethel Epstein, assistant manager of the local Fox exchange, is spending her vacation in the Adirondacks.

# Charlotte

J. P. WEBB, who was formerly associated with his brother, Claude, in the Webb Theatre, at Shelby, N.C., has purchased the Pastime Theatre and property at Kings Mountain, which he will close and is building a beautiful theatre on the adjoining property, the same to be opened on or about the first of October.

E. L. Hearne, of the Alameda Theatre, Albemarle, N.C., spent several hours in Charlotte the past week.

C. I. Gresham, of the Artcraft Theatre, Mooresville, N.C., had the misfortune to have his theatre partially destroyed by fire the past week.

Claude Ezell, district manager of Warner Brothers, has been spending several days in conference with M. W. Davis, the local manager.

L. C. Rose, owner of the Iris Theatre, Belmont, and the Holly Theatre, Mt. Holly, has taken over the Victory Theatre, at Mooresville.

The past week the following exhibitors were in Charlotte as members of the arbitration board. W. E. Stewart, of the Pastime Theatre, Concord, Otto Hartsoe, of the Imperial and N. Newton Theatres, Newton, N.C., W. T. Gray, of the Loray Theatre, Gastonia.

P. C. Parish, who was Atlanta manager of the Southern Theatre Equipment Company, spent several days in the Charlotte territory the past week.

The Bachelor brothers, of Weldon, N.C., are now building a beautiful theatre in this city and it is understood the approximate cost will be about $100,000, and same will be opened on or about the first of September.

George F. Lenehan, district manager of Producers and Distributors, arrived in Charlotte last Wednesday and will spend several days here.

A new colored theatre is being built in Newbern. This will be one of the most modern colored theatres in the State and will be equipped with complete stage and other accessories and will have a program of vaudeville and pictures.

E. L. Burns, of the Princess Theatre, Fayetteville, was in Charlotte Tuesday arranging dates for the coming season.

J. L. Baucom, of the Norwood Theatre, Norwood, N.C., spent a day in Charlotte the past week arranging bookings.

C. L. Welch, of the Victory Theatre, Salisbury, visited Charlotte the past week.

H. F. Kincey, General Manager of the Piedmont Theatres Company, Inc., Greensboro, N.C., has returned to that city after making an inspection tour of Durham and Fayetteville theatres, which his company has lately taken over.

The People's Theatre, colored, of Kinston, N.C., had a fire the past week in which was destroyed several complete reels of a Universal production.

Percy Boone, General Manager of the Broadway and Victory theatres, at Mt. Airy, N.C., spent several days in Charlotte the past week looking after new product for the coming season.

L. S. Drumm, booker for Universal, spent the week-end with his father at Newton.

Entire Film Row is extending sympathy to Ernest Neiman, salesman for First National, whose mother died the past week.

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# Kansas City



EXHIBITORS of Kansas and Missouri have been advised by C. E. Cook, business manager of the M. P. T. O. Kansas-Missouri, that an appreciable amount of money is being needlessly spent in return film shipments by exhibitors. When a film is shipped out by the exchange the shipping clerks frequently, through error, place excess postage on the shipment. The exhibitor, not questioning the accuracy of the amount of postage, places the same amount on the shipment for its return, according to Mr. Cook.

"Have it weighed," advises Cook.

A. F. "Peck" Baker, manager of the Electric Theatre, Kansas City, Kas., is still wondering where they get the material for gooseliver sandwiches.

The necessary diversion of an alley between Grand Avenue and McGee Street at Thirteenth Street at Kansas City, is causing opposition among property owners and lessees which threatens the $2,500,000 Fox Theatre project. The H. R. Innis Realty Company is conducting negotiations in assembling the property needed. The Pantages and Twelfth Street Theatres are located within the block.

The Chamber of Commerce and the city manager, H. L. McElroy, are co-operating to the fullest extent in Kansas City's effort to "lead the way" in the Greater Movie Season campaign next month. Details of a long list of prizes and exploitation tie-ups are nearing completion, according to the committee of which R. R. Biechele, president of the M. P. T. O. Kansas -Missouri, is chairman.

Among the out-of-town exhibitors in the Kansas City territory this week were: G. L. Hooper, Orpheum, Topeka, Kans.; G. L. Stapp, Lyceum, Platte City, Mo.; Laurence Bruenninger, Laurence Amusement Company, Topeka, Kans.; S. E. Wilhoit, Jefferson Theatre, Springfield, Mo.; J. R. Cook, Mainstreet, Marysville, Mo.; Walter Wallace, Leavenworth, Kans.

New Motiograph projectors have been installed in the Baier Theatre, Kansas City, owned by H. J. Baier; the Mainstreet Theatre, Marysville, Mo., owned by C. R. Cook, and the Shaefer Theatre, Edgerton, Mo., owned by A. Shaefer.

Pathe exchange employees this week are "telling the world" that their exchange is in fourth place in the national contest for summer play dates. F. J. Swiereinsky has been appointed as Northern Kansas representative for the Warner Brothers branch, according to Joe Levy, branch manager.

T. P. Davis, of the Best Theatre, Parsons, Kas., had a serial to start the other day and [illegible] several nights wondering what would be the most effective exploitation campaign. Finally he "gave up" and decided to resort to the old stunt of admitting all the children in free for the serial. The result proved more beneficial than any exploitation campaign he has staged recently.

D. L. Sullivan, traveling auditor for Warner Brothers, departed for Omaha after making an audit of the Kansas City books. J. J. Curran, veteran along Kansas City's film row, has resigned as First National representative to become representative for Metro-Goldwyn-Mayer, he announced. "Red" Jones, Educational branch manager, came in from the territory with several thousand dollars' worth of business. W. P. Bernfield, city salesman for Warner Brothers, has resigned, his future plans being indefinite.



# Buffalo



HERBERT STRAUB, well-known Detroit conductor, who made such a favorable impression when he visited Shea's Buffalo Theatre as guest conductor a few weeks ago, has been engaged as permanent conductor of the symphony orchestra at this big Buffalo house. He will assume his new duties on Sunday, July 25. Harry Wallace, who has been conductor at Shea's Buffalo, will return to his old post at Shea's Hippodrome, where he directed the orchestra for many years. Leonard Blandin, who has been leading the ensemble at the Hippodrome, will go to Shea's North Park as conductor there.

William A. Haynes, formerly manager of the Fox Theatre in Philadelphia, has arrived in Buffalo to assume the management of the Lafayette Square Theatre. Haynes originally hails from Detroit where he managed the Harmony Theatre. He succeeds Fred M. Shafer, who leaves for the Middle West to manage a chain of theatres.

Buffalo's part in the celebration of the 30th anniversary of the motion picture industry promises now to be broader in scope than any past event in local theatrical history. Theatres throughout the city and surrounding district have entered into the spirit of the occasion in a manner that assures the success of the venture.

Al Beckerich presided at a meeting on Thursday, July 22, at which complete reports were made on activities up to the present. Chairman Ben Wallerstein, of the parade committee announces that the following will assist him in the work of arranging various carnival features: Fred M. Zimmerman, J. Kelly, Elmer C. Winegar, George E. Williams, Jim Wallingford and William Morris.

This committee will work in conjunction with the "stunts" committee, of which Colonel Howard F. Brink is chairman. The two committees will soon submit a plan which is expected to comprise the greatest demonstration of its kind ever held in Buffalo.

George T. Cruzen, manager of the Palace in Lockport, N.Y., is getting lots of publicity through his local contest to select the most beautiful girl to represent Lockport in the beauty tournament in Atlantic City in September. .

Motion picture theatre owners and managers of Buffalo and towns within a radius of 25 miles, catering to upwards of 650,000 persons weekly, at a luncheon in the Hotel Statler on Monday, July 12, voted unanimously to mark the 30th anniversary of the motion picture industry in August by joining in the celebration of "Greater Movie Season." The event will be inaugurated Monday, August 2, and be continued in all the theatres for twenty days.

Buffalo's participation in the anniversary celebration will be a unit of a nation-wide observance of the natal day of the film, now the third largest industry in the world. It will mean that the theatres of Buffalo and the surrounding community will be dressed in gala attire, show the latest pictures and otherwise enlist the interest of the public in the largest and most comprehensive demonstration ever staged in the interest of the photoplay.

Theatres, large and small, in fact every institution and agency connected with the film world, will co-operate for the staging of a celebration beginning the first week in August. The gala movie event will not be confined to Buffalo, but also will be put on in the surrounding towns.

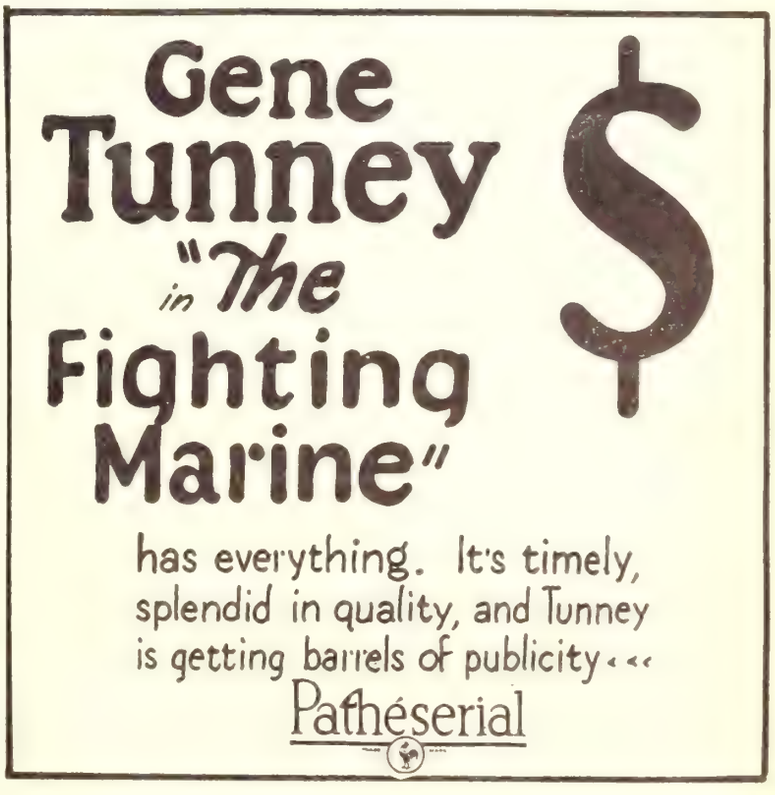
When the exhibitors and exchange men gathered in the Statler to arrange for the Buffalo celebration, J. H. Michael, manager of the Regent Theatre and chairman of Buffalo Zone, M.P.T.O. of N.Y., was chosen general chairman of the Buffalo committee. Al Beckerich, manager of Loew's State, was elected vice-chairman, and Joseph Schuchert, Jr., treasurer.

In addition to fifty Buffalo theatres, the following surrounding towns were represented at the meeting and voted to participate in the campaign in the interest of their patrons: Niagara Falls, Gowanda, Lancaster, East Aurora, Attica, Moravia, Seneca Falls, Salamanca, Lockport, Hamburg, Tonawanda, North Tonawanda, Medina, Kenmore, Batavia and many others.

The following sub-committees were appointed for working out details:

Prizes: Joseph Schuchert, Jr., and Ted O'Shea. This committee plans to distribute a large number of prizes, including annual passes to every theatre in Buffalo, which will be distributed among patrons of those theatres.

Parade committee: Ben Wallerstein, Fred Zimmerman. Stunt committee: Howard Brink, Jake Rappaport. Advertising committee: George E. Williams and Basil Brady. Publicity committee: William Brereton and Marvin Kempner.

# Salt Lake City

EDDIE DIAMOND, manager of the Pantages Theatre of this city, put on the first pictures of the visit here of the Crown Prince and Princess of Sweden within a few days of their arrival. These pictures were taken by the Clawson Film Company of this city, and included the arrival at the depot of the Prince and Princess, and their visit to the different local places of interest.

Commissioner Harmon and Louis Peery have arranged an attractive lobby display this week at their Egyptian Theatre at Ogden, in connection with the F. B. O. production, "The Isle of Retribution." Pine trees and polar bears are used in this lobby display to give the proper atmosphere.

The Peery Brothers, who are visiting this city in the interest of their Ogden houses, report that while their messenger boy was going from the Egyptian to the Ogden Theatre with the day's receipts a few days ago, he was held up and robbed of several hundred dollars. The robber has been captured by the Ogden police and identified by the messenger.

Manager Davis leaves soon for a short trip to northern Utah and southern Idaho. W. T. Withers is now working northern Idaho and Jos. K. Soloman is traveling northern Utah and Wyoming, out of the local F. B. O. exchange.

Business at the Paramount Empress Theatre is holding up exceptionally well for the hot weather, according to Manager George E. Carpenter. A pre-release of "The Black Pirate" is being run at the Paramount for the next ten days. A special act from the Keith Circuit will be offered in connection with this picture.

Clyde H. Messinger, manager for Educational in this city, is on a trip into southern Utah.

S. B. Steck, owner of the Lyceum Theatre at Ogden, Utah, is lining up new business for his house along Film Row this week.



Dr. Alexander Arkatov, co-director of "The Cabinet of Dr. Caligari," who will direct "Studies in Wives," a J. G. Bachmann Preferred Picture

Joe Goss, owner of the Orpheum Theatre at Ogden, Utah, has now opened an office in this city, and it is reported that he is devoting the greater part of his time to the root-beer business, which he has recently taken over.

Joe B. Roden, newly appointed branch manager for Associated Exhibitors here, is still on his initial trip into the Yellowstone Branch of Idaho out of this office.

Manager J. A. Epperson has left the local Pathe exchange for a trip into the Idaho territory.

J. B. Ashton, operating the Princess and Columbia theatres at Provo, Utah, is visiting local exchange managers here this week.

Carl A. Porter, manager of the Victory Theatre of this city, will return from his trip to the coast about July 24th.

Western District Manager Seth D. Perkins is now back to this city from Butte, Mont., where he and Branch Manager L. C. Wingham have been attending to the opening of the new Metro-Goldwyn-Mayer sub-office. Wingham will return within a few days.

Sam Berger, special sales representative out of New York for Metro-Goldwyn-Mayer, will arrive in this city this week, and after a short stay will leave for Denver with Perkins.

C. F. Parr is now in Idaho Falls with his M. G. M. product. Russell Egner and C. C. McDermit are both working Utah and McElhenney is in Montana.

Louis Marcus, district manager for Famous Players-Lasky, is leaving for a six weeks' trip which will cover every center from Detroit to the Pacific Coast and as far south as New Orleans. Before returning to this city Marcus will go to New York, he announces.

The Utah Theatre Supply Company of this city reports the sale of a 2 Powers Six-B Improved Projector to Wm. McFarlane of the Manti Theatre at Manti, Utah.

James R. Keitz, local manager for the Columbia exchanges, has gone into Idaho for a two or three weeks' trip.

E. J. Anderson, shipper here for Columbia exchanges, has returned from his vacation spent in Chyenne, Wyo.

John Ruger of the Orpheum and American theatres at Park City, Utah, is spending a few days in this city.

Al O'Keefe is on his way back to his managerial desk at the local Producers Distributing Corporation exchange, from the Montana territory.

Eddie Walton is still in the Idaho country with his P. D. C. product, and Jack Connors is in this city for a short while from a trip throughout southern Utah.

Joe Madsen, office manager at the local United Artists exchange, has been trying his luck at fishing over the week end. Milton Cohn, sales representative out of this exchange, is now in the Nevada section.

H. Bradley Fish, manager of the Fox exchange in this city, is back from Los Angeles, where he had a conference with J. R. Granger, Fox general sales manager. He also held a conference while there with Alexander Pantages, who arranged for the using of new Fox productions in Salt Lake City, the first of which will be run during Greater Movie Season in August.

Fish announces that they expect to move into the new building July 17th and will be ready to transact business at the new quarters at 216 East First South by July 19th.

The Universal sales representatives are still all out in their respective territories.

Joe Koehler, owner of the Idaho Theatre at Twin Falls, Idaho, is visiting the local Film Mart.

The Associated First National Salesmen will all be in this week for a sales conference with Branch Manager W. F. Gordon, in respect to the fall drive which starts in September.

Harry Lustig, Western District Manager for Warner Brothers, is now in this city holding a special sales conference with Branch Manager W. H. Rankin and all of the salesmen.

Dave Schayer, publicity man for the American Theatre here, is back from Boise, Idaho, where he has been checking over the electrical wiring and seating arrangements for the new theatre being built there. The name for this new house has not yet been decided upon.

# Canada

A VISITOR to the head office of Famous Players Canadian Corp., Toronto, during the past few days was H. M. Thomas, manager of the Capitol Theatre, Winnipeg, and Western Division manager of the corporation. He discussed plans and pictures for the company's many theatres in Western Canada. He stopped off at Chicago, Ill., to visit a number of large theatres there.

Earle C. Hill, also of the Capitol Theatre, Winnipeg, also visited Chicago for a week to study presentations at various theatres.

R. Hyland has leased the Photodrome Theatre, a long established downtown theatre of Toronto, Ontario, to Messrs. Applebaum and Ulster, of Toronto, for a period of ten years.

The Imperial Theatre, St. John, N. B., personally owned by E. F. Albee, of New York, and managed for years by W. H. Golding, has been done over, the whole interior having been redecorated. A new floral scenic setting has also been established on the stage. Lighting equipment has also been improved.

The Manitoba Motion Picture Exhibitors Association has established itself in fine new club quarters in the Phoenix Building, in the business section of Winnipeg, which will be open at all times to representatives of all branches of the business, local or outside.

The association's headquarters were formally opened Friday evening, July 16, when the premises were inspected by about 40 exhibitors and exchange officers. The meeting was presided over by H. N. Jernberg, of the Province Theatre, Winnipeg, president of the association. Arrangements were discussed for the annual picnic of the exhibitors which is to be held shortly and a committee was selected to look after details.

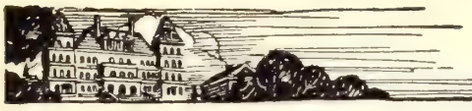
Announcement was made that Walter F. Davis, manager of the Metropolitan Theatre, Winnipeg, had been elected vice-president of the association in succession to Charles A. Meade of the Lyceum, Starland and College Theatres, who moved to New York recently. Gordon Lindsay is the secretary-treasurer of the association and H. M. Thomas, manager of the Winnipeg Capitol, is honorary president.

The Manitoba association is the oldest continuous exhibitor body in Canada, having been established more than ten years ago.

C. A. Shauffele, of Winnipeg, Manitoba, recently spent a week in Toronto to confer with officials of the Canadian Universal Films with regard to the policy and booking schedules for the three Universal theatres in Winnipeg, namely the Lyceum, Starland and College.

C. A. Dentelbeck, of Toronto, for years the director of projection for the many theatres of Famous Players Canadian Corp., Toronto, has opened his own electrical equipment business in Toronto. Dentelbeck was president of the Toronto Projection Machine Operators Union for eight years or more.

Herbert Jennings, of Indianapolis, Ind., once a prominent exhibitor in Canada, has just paid a vacation visit to Toronto, where he formerly resided. He managed theatres in Toronto, Ottawa and elsewhere before becoming general manager of the Palace Theatre in Indianapolis.



# Albany



CHANGES continue to occur along Film Row in this city. Bert Gibbons, who was one time manager of the Vitagraph Exchange here and more recently a salesman attached to the Producers Distributing Company Exchange, has been made manager of the Bond Exchange in place of Sam Burns. O. R. Rieffel, one time manager of the local Fox Exchange, is now a salesman with Paramount here. Fred L. Frechette, from the New England territory, arrived in town during the week to become a salesman in the same exchange. Murray Ross has gone with United Artists and Fenton Lawlor with the Producers Distributing Co.

J. J. Connors, former theatre owner, who has been selling F. B. O. product, resigned during the week and has returned to his home in Cambridge.

Tony Villier, manager of the Mark Strand, once more back at his post after a motor vacation, had plenty of thrills. On one occasion he arrived at the scene of an auto accident shortly after it had occurred and in which one person was killed. He was also so close to the New Jersey explosion that he felt the concussion.

George Loomis, of Frankfort, was in Albany a few days ago in connection with certain matters being threshed out at the regular meeting of the Arbitration Board.

Employees of the Pathe Exchange are quite proud in that an inspection of the exchange made a few days ago resulted in a 100 per cent. record.

The new Mark Ritz in Albany is rapidly nearing completion and will probably open on Labor Day. No manager has yet been named. The house will operate as a first-run theatre, with a 25-cent admission and weekly changes. It will seat about 1,200 persons, the balcony being unusually large.

Sam Hochstim, of the Star, in Hudson, was along Film Row during the week. Mr. and Mrs. A. E. Milligan, of Schuylerville, were also in town and doing quite a little buying.

Just at the time every manager and employee in the local exchanges were buried with work in connection with the moving of the exchanges into the new building, there came a veritable avalanche of home office representatives of all sorts and descriptions.

Jerry LaRock, an exhibitor in Warrensburg, was along the Row during the past week. This is the time the Adirondack exhibitors are busiest and according to LaRock there are plenty of tourists this year and August looks like a record breaker.

The sale of the Empire in Glens Falls to William Benton, who also runs the Rialto there, has resulted in the cutting down of newspaper space in the papers in that city. During the time when Mr. Benton was pitted against C. H. Buckley, huge newspaper ads were of common occurrence.

L. S. Levin, home office representative for Fox, was in town during the past week.

Matt Moran, of Coxsackie, was the first exhibitor to visit and inspect the new Fox exchange. Tom Thornton was the first exhibitor at the Warner Brothers Exchange.

According to word reaching here from Utica, W. H. Linton, who recently opened the Olympic, is planning to lead that city in the way of exploiting pictures. Business has been good with Mr. Linton and a fine orchestra is one of the drawing cards.

Charles Sesonske, in town during the week, hinted that he would shortly take over a house in Watertown, which would be the beginning of a chain in Northern New York.

Looks like a big outing of the film folks at Saratoga Lake on Monday, July 26. All the exchanges will close at noon and everyone is looking forward to a most enjoyable day. Bring the bathing suits.

According to Walter Roberts, manager of the Troy Theatre, the present summer is his best. Robert has a camp at Burden Lake and enjoys a dip each morning before coming to the theatre.

Isadore Schmertz, local manager for Fox, is the only exchange manager in Albany who enjoys fishing. Schmertz returned recently from a fishing trip in the Catskills and is said to have landed both fish and contracts.

The First National Exchange is to move into its new quarters in the Film Building this week and First Graphic will move about August 1. The Empire Movie Supply house has also decided to move into the new building along in August.

Ben Smith has severed connections with the F. B. O. Exchange here and gone to Toronto, where he is visiting his mother for a week or so before assuming some other position.

Harry Seed, manager of the Warner Brothers Exchange, was in Binghamton during the week.

Gardner Hall in Troy, one of the Rose chain, will close on August 1 for a month. The Capitol in Schenectady has been closed for a week or so, permitting repairs to be made.

George Roberts is hustling matters along at the building he recently acquired in Albany and which is being converted into a motion picture theatre. Roberts hopes to have things in shape so that he can open on Labor Day.

Herbert E. Elder, division manager for Warner Brothers, was here last week.

Jake Rosenthal, owner of the Rose in Troy, attended the Delaney-Berlenbach fight in New York City during the past week.

Proctors Fourth Street Theatre in Troy closed last week in order that a new organ could be installed. This is the first time the house has been closed for many years.

Jake Golden, manager of the Griswold in Troy, who has been ill since last January and whose life was despaired of on a number of occasions, is recovering and is expected back at the theatre in September. He has been at a hospital in Boston.

Frances Darrow, pianist at the American in Troy, is now Mrs. Moore, having been married a short time ago. Louis Rinn, also of the same theatre, will be married in August.

Employees of the Lincoln Theatre in Troy held a picnic last Sunday. It is now proposed to hold a picnic of all employees of the three Strand houses in Troy.

Michael McGraw, operator at the Troy Theatre, was operated upon recently for appendicits. He is now well on the road to recovery.

The Avon, in Watertown, will close on July 24 for a six-week period during which time the house will be entirely renovated and redecorated. The house will open the first part of September. This will be the first time in four years that the house has closed for renovation.

In Ogdensburg a poll is being taken over a several day period to determine the public sentiment on the question of Sunday shows. The result of the poll will go far in determining action on the part of the Common Council. On the first day voting took place the result was 349 for Sunday shows and 55 against. Every person of 18 years and over in both the city and its environs is being permitted to vote.

Nate Robbins, operating houses in Watertown, has taken a lease of Garland Park in that city and plans to run the same as an all year round amusement resort. He will feature hockey matches during the winter months between American and Canadian teams.

## DES MOINES

MOVIE ROW was favored with a great many visitors the past week; among them were Mr. Fawver of Brooklyn, Wesley Mansfield from Tama, Ross King of Barnes City, Mr. Hale of Madrid, Frank Wewerka of Osage, P. F. Madden of What Cheer, Kale of Truro, Martin of Creston, Holt of Montezuma and Grossman of Nevada.

E. L. Cox, Traveling Auditor for the Universal is now at the Des Moines branch, also C. C. Knight, District Accessory Supervisor, of Kansas City.

Murray Lafayette, driver for Johnnie Hines, made his appearance at the First National Exchange, this week displaying "Brown Derby." From Des Moines he went to New Mexico.

Mrs. Benjamine of the F. B. O. is back at the office again. Her small daughter has been very critically ill, it being necessary to call Mr. Benjamine from Oklahoma City, where he is associated with Metro-Goldwyn-Mayer.

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# Butte

THE Imperial Theatre in Anaconda, Mont., conducted by Mrs. D. C. Scott, has been closed for the summer months, also the Margaret Theatre, operated by D. C. Scott. This is in line with the usual policy of Mr. and Mrs. Scott during the hot months when the theatre has no special lure, as the majority of fans wish to be out in the open as much as possible.

B. M. Brassey has closed The Grand Theatre at Grass Range, due to the dull season. He expects to reopen in September.

Al O'Keefe, manager of the Producers Distributing Corporation of Salt Lake City, was in Butte for a time to confer with Manager C. R. Wade, of the exchange here. They both left for Missoula July 13, on business connected with the corporation.

James T. Griffin, shipper for Associated First National, is enjoying a two weeks' vacation visiting in a number of the Montana scenic places.

Guy Hazelton, of Missoula, closed the Radio on the 10th and started on the long automobile trip to old Mexico. He went via the scenic highway of Zion National Park, Bryce Canyon, the Grand Canyon of the Colorado, and expects to return by way of Los Angeles and the Pacific Coast, across the Divide and home. The theatre will be opened some time in September.

In the Great Scott Billings sales drive which Pathe forces are in the midst of, the Montana forces in Range five are leading. Manager W. M. Hughart, of Pathe local exchange, has been in Billings working with tireless energy and, as usual, his work counts. He is in Butte right now at his managerial desk.

Miss Martha McWilliams, of the First National staff, is touring the Yellowstone National Park during her vacation.

Manager E. C. Shaffer, of Columbia Exchange, left Butte for Helena, July 13, and while away will extend his activities to all towns along the highline.

Booker-manager Frank Murphy, of Famous Players, has been in Spokane the past week and was accompanied on the trip by Mrs. Murphy. On the 12th the staff at the office received a wire to the effect that he would return about the 15th.

Walt Millar, one time high chief of the Columbia Exchange here, is now head man for the Portland exchange of the same company.

L. J. Schlaifer, who has recently been promoted to the position of Western Sales Director for Universal, is well known in Butte and Montana as well as through the entire Northwest. The West is to be congratulated on having this efficient and popular executive continue in the western service and Universal is felicitated especially in being able to hold his services in the western field.

Jackie McHugh, juvenile moving picture star, has returned to Hollywood, after a summer visit at his old home at Forsyth, Montana. He began work the first of July for the Fox Films, Inc. Jackie is only 13 years of age and was born in Forsyth. He has been in the movies for the past three years and until the Fox contract he was sponsored by the Educational Film Company. While in Forsyth he made a personal appearance at the home theatre.

Col. Tim McCoy of Billings, Montana, has been signed up in the big outdoor picture "The Flaming Forest," written by James Curwood, that is now being filmed by the Metro-Goldwyn-Mayer Corporation at Glacier Park. It is rumored that Tim McCoy will soon rival Bill Hart in his new role. He is only 30 years of age and is known internationally for his splendid horsemanship.

Charlie Hartwig was a recent visitor to Butte, having with him his Broadwater Orchestra. The orchestra played in competition with the Loomis Orchestra at the Winter Garden Hall.

Hartwig, besides operating the Antlers Theatre at Helena, is also owner and manager of the Broadwater Pavilion, also the Winter Garden Dance Hall. Charlie has a lot of energy and then some. Congratulations, Manager Hartwig.

Shorty Randolph, International News cameraman, is reported to have led other cameramen a merry chase when it came to registering the Custer celebration on the celluloid for International. He arrived early on the old battle grounds and shot everything in sight and then some. Then as the various historical characters arrived for the big pageant he was "Johnnie on the Spot" to get them in his camera. Besides, he got a lot of pictures of many of the old-time characters, who are rapidly being gathered in the arms of old "Father Time."

The members of the film colony here were greatly shocked by the death last week of Nestor Cenis, who for many years operated the Happy Hour Theatre at Bear-creek, Montana. He was out riding in his automobile with a party of friends when he made a too short turn, the car skidded and turned over, killing him instantly. The five other members of the party were not seriously hurt.

July 6th was the date of the scheduled opening of the Metro-Goldwyn-Mayer Exchange in Butte, but due to the building not being quite finished it is not in condition to be formally opened. However, Mayor Horgan of the city, extended the keys of the city to S. D. Perkins, district manager; L. Chester Wingham, manager, and David McIlhinney, representative, and in a few well chosen words expressed his pleasure in having the Metro exchange located in Butte and voiced the good wishes of the city for years of splendid prosperity for the company through the Montana agency.

The staff of officials were here to open the office, but as the new building is still unfinished, they have left Butte and are waiting another week for a formal opening. In the meantime they are visiting various exhibitors throughout the state and are not losing time in the waiting game.

# Denver

PHIL HOTES, Home Office representative for Film Booking Offices, has arrived in Denver for a visit with Sid Weisbaum, manager of the local F. B. O. Exchange. Hotes is efficiency expert of the technical department of F. B. O. and is here installing new systems in the local branch office.

Jake Mitchell, well known Denver film man, has accepted a position as sales representative for the local Film Booking Offices branch office. Mitchell entered into his new duties last week. For a while he will travel with Fred Lind, newly appointed Assistant Manager of F. B. O., visiting exhibitors of the New Mexico territory.

Charles R. Gilmour, Warner Brothers manager, has left for a visit with exhibitors in the Black Hills of South Dakota. Gilmour expects this sales trip to last about two weeks.

Earl Nye, manager of the Carl Ray Amusement Company theatres of Cheyenne, Wyo., arrived in Denver a few days ago for a visit with exchanges to book product for the fall months. He was accompanied by Mrs. Nye.

Messrs. Shields and Stacey have acquired the Majestic Theatre, Stratton, Colo., from Davis and Borders, who have operated the theatre for the past two years. The new owners take possession immediately.

H. G. Mork, owner and manager of the Midway Theatre, Burlington, Colo., announces that Orin Milburn, local jeweler, has bought a half interest in the Midway Theatre. The new partnership assures the movie fans of Burlington of the latest and best in the way of entertainment.

G. E. Rosenwald has returned to Denver after an extensive sales trip into the southern territory. Mr. Rosenwald is the local Universal manager.

James Clyne, owner and manager of the Clyne Theatre, Bessemer, Colo., the little steel mill town near Pueblo, was a visitor in Denver yesterday. Clyne's visit is significant because, although near Denver, it is his first call at exchanges for a period of three years.

R. J. Garland, Metro-Goldwyn-Mayer manager, has returned from Grand Junction, Colo., where he spent the past week visiting exhibitors.

# Philadelphia

JACK GREENBERG, secretary of the Film Board of Trade, accompanied by Sam and Nate Stiefel and a party of friends, will leave on July 31st for a two weeks' stay at Sebago Lake, Me.

The Coulter Theatre, Germantown, and the Lyric Theatre, Second and Morris Streets, Philadelphia, have closed for the summer. The Lyric will undergo extensive improvements and alterations during the summer.

Jay Emanuel, sales manager of the local office of Metro-Goldwyn, has resumed his duties after a ten days' stay at Atlantic City.

An innovation which is proving extremely popular with hot-weather theatre-goers has been inaugurated by J. A. Levy, of the Capitol Theatre, Reading, Pa. Free soft drinks are served to patrons by girl ushers at a stand in the lobby every afternoon and evening.

Ray Wolf, manager of the Locust Theatre, 52nd and Locust Streets, is spending several weeks at Wildwood, N. J.

George Bennethum, prominent in motion picture circles in this territory, is seriously ill at his home in Overbrook.

Colin McPherson and J. McBride, proprietors of a number of motion picture theatres in Glasgow, Scotland, who are making a study of motion picture theatres in this section of the country, were recent visitors in Philadelphia.



# Seattle

DAVE BERSHON, West Coast district manager for the Metro-Goldwyn-Mayer Company, arrived in Seattle last week and installed in the manager's office in this city Ben Fish, formerly associated with M.-G.-M. in the Denver and Los Angeles territories. Fish succeeds Clarence Hill in this city; Hill as yet has not made public his plans for the future. With Bershon came Jules Wolf and Jack Tillman to join the local sales staff, and at present the new men are working out in the Oregon territory.

Lou Rosenberg, expert golfer, who spends his spare time representing his brother Al's De Luxe Feature Film Exchange in Portland and the Oregon territory, stopped off in this city just long enough last week to cop off the main prize in the Annual Northwest Film Golf Tournament sponsored by Clyde Walker of the *Northwest Film Journal*. The tournament included representatives of the film and theatre men of the entire Northwest, and the cup which Rosenberg won was donated by Douglas MacLean as an annual trophy. Many other important trophies were awarded, and Wallace B. Rucker, representative of Manager J. A. Gage's local Educational Exchange, won the title of the "best dressed golfer" for the second consecutive year. The tournament ended with a banquet attended by all the participants.

J. Von Herberg, whose houses are turned over to North American Theatres on August 1, last week announced the purchase of a valuable piece of property in this city for a consideration reported to be in excess of $125 000. Although this property is in the heart of the business district, Mr. Von Herberg plans to use it as an investment only, according to report.

E. P. White, of Livingston, Montana, and well known as one of that state's most enterprising theatre men, spent a few days in this city last week. He was accompanied by F. A. Boedecker, exhibitor of Bozeman, Mont., and his recent bride, all en route home from California.

J. Lloyd Willis, field representative of Warner Brothers from New York City, who died in Brooklyn recently, was remembered last week by the employees of Manager Carl Stearn's local Warner exchange, when the office was closed five minutes during the time of the funeral in the East.

L. O. Lukan, assistant Western sales director for the First National organization, paid Seattle one of his all too infrequent visits last week, and spent several days in conference with Manager Fred G. Sliter.

John Danz, owner and general manager of several motion picture houses in this city, returned from Portland last week, where he looked into the situation of the neighborhood first-run theatres.

Lou Hutt, Pathe News cameraman, has returned to his post in Seattle after a short absence in California. Another California and Pathe representative who was also greeted again was Will Hudson, who returned from the North recently with Wilkins and the disappointed Detroit Polar Expedition. Hudson had some remarkable views of the Alaskan mountain scenery.

Raymond Baird, juvenile musician and orchestra conductor, who appears in motion picture houses under the name of "Little Sousa," spent two weeks in the local picture houses recently, and played the first split engagement in the city's memory. His first week here he appeared at Manager Frank Steffy's Coliseum Theatre, and his second week's engagement was at Manager Robert W. Bender's Columbia Theatre. He had played both houses before, and was heartily received by local audiences.

Joe Allen, popular cashier of the Universal exchange, returns to that desk this month, and A. McRae, formerly with First National and other exchanges, replaces him at the booker's desk.

Thomas D. Van Osten, editor of the *Independent Exhibitor*, a trade paper published in San Francisco for Pacific Coast consumption, was a visitor on Film Row recently, spending part of his vacation on a mixed business and pleasure trip in the Pacific Northwest territory.

Another out-of-town visitor to spend a few days in these "parts" was Julius Singer, general sales manager of short subjects for the Universal Company. Singer visited Manager James Reilly's office as part of his trip to the Seattle, Portland and Butte branches.

Manager J. A. Gage, of the local Educational exchange, had as his visitor last week none other than Pat Dowling, well known on this Film Row in his capacity as publicity representative of the Christie Studios. He was on his way to Vancouver and Victoria for a brief vacation.

Another party of Los Angeles film folk also dropped into this city for a few days as part of their annual summer holiday. This time it was a group of exchange employees, including Clyde P. Beasom, formerly with Associated in Butte and now with Pathe in Los Angeles; Murray Stutzman, Fox shipper in Los Angeles; Harley Williams, Educational shipper, and Charles White, formerly with Famous Players in the California territory.

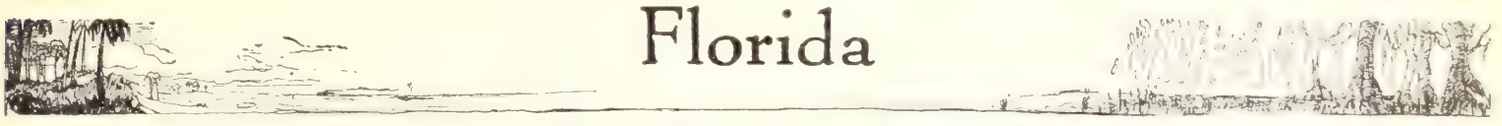
George P. Endert, manager of the local Famous Players exchange, spent a few days last week in the Oregon territory, visiting Manager Neal East at the Portland branch office during his absence.

Acquisition of the new Red Seal short subjects for the Northwest territory was announced last week by Manager Al Rosenberg of the De Luxe Feature Film Exchange, and the Red Seal features already grace the front window of the De Luxe office.

Joe Murphy, famous for his characterizations of Andy Gump in the Universal comedies, made a personal appearance at Universal's Clemmer Theatre in Spokane recently, and was the drawing card of the entire program. He also visited Portland on his travels in this territory, but was unable to appear at the local Universal house.

Les Weir, Western division manager for Producer's Distributing Corporation, spent a few days here last week with Dave Frazer, manager of the local exchange, discussing sales plans for the summer season and early fall.

A novelty in pre-views was staged by Pantages Theatre this week, when they offered one midnight performance of "Eve's Leaves," booked for later showing at that house, for the general public's approval. Regular admission prices were charged, and a complete program was offered.



# Florida

HARRY GRIFFIN, manager of the Plaza Theatre, St. Petersburg, left this week with his wife for a three weeks' cruise on his yacht. "Nothing to do but fish and eat," writes Harry. Sailoring is a great life, if you don't weaken.

George Pack, manager of the Strand, Tampa, left for Chicago this week for a two weeks' vacation "back home." He will spend part of the time in the lake district of Wisconsin.

John B. Carroll, General Manager of the Consolidated Amusements, of Tampa, is getting his "bus" all tuned up for his vacation trip. John usually hits the high spots away up in the mountains of North Carolina.

Baskin and Krim have taken over the Royal Theatre in West Tampa, they having bought out the Schabert Brothers. The house will be operated in conjunction with the Airdome in Ybor City. Baskin is General Manager and Krim is the Booking Manager.

The new "Thomas Meighan Theatre" in New Port Richey, opened this week. The house is being operated by John S. Jackson, owner of the Palms there. The new house is of brick and stucco, with every modern convenience, named in honor of the Paramount star, who is a large property owner there, and is looked upon as one of the citizens.

New Town, which is an exclusive negro city just outside of Sarasota, is going to have movie shows two nights a week in the Masonic Hall. Prof. J. A. Mars, a negro who came from George Town, British Guiana, S.A., is in charge of the picture shows and he says that it seems like the entire population of 1,000 tries to get in the hall each show night.

Sarasota has another negro theatre, the Victory, which is operated by A. Pearlman, and Pearlman writes that he is now building a new house which will seat 352 more than the present house.

A call for the stockholders' meeting of the Maceo Amusement Co., of Tampa, was sent out this week by President Chas. A. Sappal, who returned from a vacation that covered the entire United States, with a side trip into Canada. The Maceo Company has been very successful and Mr. Sappal has a motion to put at this meeting.


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This theatre building is modernly appointed, and is located in a populated residential neighborhood. An inspection will assure that it is a profit-yielding proposition from every standpoint.

*For further information, see or call owner*

KLANG—363 Flatbush Ave., Brooklyn, N. Y.

PHONE: STERLING 2753



# Chicago



CRESS SMITH, General Sales Manager, Mid-West Division, and Al Lichtman, Special Field Representative of United Artists, were in Chicago this week for a conference with Exchange Manager Wallace. Lichtman plans visits to other Central West exchanges before returning to his New York headquarters.

Earl Johnson plans to move into the new offices of Johnson Theatres, Inc., on the sixth floor of 845 South Wabash Avenue the end of the present week. Johnson Theatres, Inc., is now buying pictures for a group of eighteen theatres and additions to the buying circuit are expected to be announced shortly.

It is reported that a deal whereby Cooney Brothers are to take over Lubliner & Trinz, recently opened Grove Theatre has been closed. The house has a seating capacity of over 2,000 and is a handsome theatre of the latest type located at Cottage Grove and 76th Street.

Further additions to the theatres being booked by Jimmy Coston are announced and bring the total number up to forty-two houses. The houses for which he is now buying film include Woodlawn, North Center, States (Hammond), Linden, Kimbark, Lexington, Harvard, Drexel, Rivoli, Buckingham, Julian, Plaza, Shakespeare, E. A. R., Elston, Casimer, Harrison, Hillside, Charm, Pastime, California, Weneeda, Langley, Capitol, Stratford, Ambassador, Empress, Jeffery, Chatham, Cosmopolitan, Hamilton, Bell, Avon, Century, Liberty, Park Manor, Triangle, Claremont, Paradise and Grove.

H. A. R. Dutton of Exhibitors Supply Co. is in the East on company business and George Dekruif is back at Chicago headquarters after three weeks on the road.

Western Sales Director Lou Metzger of Universal held a sales conference at Universal's Chicago exchange this week, which was attended by Roy Alexander, Bill Brumberg and managers from exchanges in the Central West.

The Monroe Theatre is scheduled to reopen on August 14 according to manager Abe Cohn, who states that extensive improvements are to be made in the house during the six weeks it will be closed.

J. L. McCurdy, well-known theatre manager, is now connected with the Charles F. Thompson Scenic Company of Columbus, O. McCurdy's offices are located at 1315 Capitol Bldg., Chicago, and he is specializing on the curtain advertising service of the Thompson Company.

Jimmy Ashcraft, who has a host of friends in Chicago, is here to assist in handling the publicity on Valentino's "Son of the Sheik," which is booked to open for an extended run at Balaban & Katz's Roosevelt Theatre on Monday.

Paul Bush, manager for Associated Exhibitors, was host for a few hours to Myron Selznick, Bill Cody and Director William Craft, when the trio passed through Chicago en route to the Coast last week.



# Oklahoma



NED PEDIGO, "veteran" exhibitor in Oklahoma, has his new theatre at Guthrie ready for opening. The Pedigo Theatre holds 500 seats and is one of the most modern of the smaller sized theatres in the state. The seats, which are upholstered in leather, are equipped with under-arm lights on the aisles; the stage is equipped with silk plush curtains and the walls are beautifully decorated. The lobby is tiled and unusually decorative with plate glass and nickel plate.

The local Fox office is putting on an extensive bill board campaign to sell their product to the public. The plan is to place 1,922 boards throughout the state of Oklahoma; each sign to carry nine titles in colored lithography, to be changed twice during the year.

Charles Blaine of Henryetta, an old-timer in the film business in this state, recently made a purchase of six theatres in Oklahoma. Two of the purchases are ones he formerly owned; they are in Henryetta, where he now has under construction a theatre to be completed some time this summer. The new theatre will be called The Blaine; the other two, newly reacquired, the Morgan and the Yale. At Okmulgee he purchased the Hippodrome and the Morgan (formerly called the Orpheum), and at Wetumka, the Morgan and the Nusho.

Mrs. McDonald, stenographer for P.D.C., is in a local hospital recuperating from an operation for appendicitis.

Steve Colleton, auditor for Metro-Goldwyn-Mayer, is here from New York visiting the local exchange.

Miss W. H. Roberts is the new cashier at Fox. Miss Roberts comes here from Dallas, where she had six years in the cashier's department.

Griffith Brothers purchased three theatres in Oklahoma last week. They bought the Cozy Theatre at Shawnee from Jake Jones, possession to take place September 1st. A. F. Hornbeck, formerly of Yale, Oklahoma, will be partner and manager of this Shawnee show. The other purchases are the Grand and the Glory B theatres of Miami, of which they obtained two-thirds interest from George Merriam.

Roy Sinor has been made manager of the Rex Theatre at Yale, Okla. Sinor was formerly assistant manager at Elk City.

Bob Browning, who has been managing the Rialto at Oklahoma City, has been transferred to Dallas and will manage the Lyric Theatre there.

Ralph Leachman, who has been manager at Cromwell, will take Browning's place at the Oklahoma City Rialto.

W. D. Crowell has been engaged to manage both the Rex and the Liberty theatres at Cromwell. Crowell comes from Dallas.



# Newspaper Opinions on New Pictures



**"Variety"—Paramount, Rialto, New York City**

*New York Mirror:*

"'Variety' is an electrifying human celluloid document that builds to a primitively emotional climax two men passionately in love with the same woman. Brilliant acting and photography, that by its very clearness transcribes thought to the screen, combined with Mr. Dupont's masterly direction, makes 'Variety' foremost among the really great cinemas. Emil Jannings achieves a greater triumph than in any of his previous roles. A truly great picture has come to Broadway. Don't miss it."

*Morning World:* "'Variety' stand on its own legs, a very impressive testimonial to the worth of that German flair for simplification which amounts almost to an individual art form in the cinema."

*Times:* "The strongest and most inspiring drama that has ever been told by the evanscent shadows. This is a production which not only shows the way in which a story should be unfurled, but impresses one with the magic of the camera in picturing effects, such as the torrent of thoughts rushing through a maddened mind, and the views of the audience from the eyes of a hurtling trapeze performer."

*Daily News:* "No two ways about it, when the Germans devote their talents to producing something, whether it be pretzels, pictures or quarrels, they prove that they know their p's and q's. 'Variety' is a German-made film and an excellent job it is. Lya de Putti gives the most realistic characterization seen upon the screen in many moons. Mr. Jannings is himself in this picture, playing without the whiskers and other make-up that have hidden his features in other pictures. His portrayal of the simple-souled and sorely tempted acrobat is as good as anything he has ever done, which is very good. There are some remarkable photographic effects, especially those showing the trapeze act of the three in a theatre over the heads of the audience. The carnival scenes are vivid and there are some excellent studies in character in the faces of many of those who watch the performances. A fine picture, artistically presented."

*American:* "'Variety' stands out vividly as among the most remarkable films I have ever witnessed. 'Variety' is first of all a motion picture. It is the camera which tells the story. Perhaps Cameraman Karl Freund deserves almost as much credit as Director Dupont."

*Herald-Tribune:* "One of the most perfect pictures we ever have seen. It seems to us on these shores that imagination as well as infinite tact and patience has gone into the making of it; but probably they regard it as a little thing which was dashed off in dull season. They do it so easily over there."

**"Variety"—Paramount, Million Dollar Theatre, Los Angeles**

*Hollywood Citizen:* "No matter how narrowly prejudiced the average 100 per cent. American may be, he will be forced to admit that 'Variety' is a masterpiece—artfully touched with a realism seldom, if ever, seen in American films. The work of Emil Jannings was almost overwhelming."

*Times:* "Just about the time everything settles down to a comparatively comfortable session in pictures here, along comes another foreign production to open up a brand new line of thought and demolish certain well-established precedents. Such a picture is 'Variety.' It is both an ingenious and an exceedingly interesting feature, and one that has exceptionally popular elements, as well as sensational novelty. Everybody who goes to see it will, I believe, find it absorbing."

# St. Louis

SPECIAL dispensation from the railroads resulted in a hurry order that brought the five cars carrying the new Ambassador Theatre's $115,000 Wurlitzer organ from the factory in Tonawanda, N.Y., to St. Louis through the congested East St. Louis terminals to St. Louis in one day.

Skouras Brothers were anxious that nothing delay the grand opening of their new house on August 21 so they arranged to have the organ shot across the Mississippi River bridges without any hitch.

Mechanics are now installing the organ, which was designed by Stuart Barrie, organist at the Grand Central Theatre. Through 313 tablets and four keyboards with 93 keys, the organist has at his command organ effects running into hundreds of thousands.

The pipes of the new organ range from a quarter of an inch in diameter to one six feet in diameter and 32 feet high. There is said to be enough wire used in its electrical operation to provide wire for a town of 40,000 persons.

The Washington Theatre, Belleville, Ill., has closed for the summer.

Dwight Perrin, former publicity director for some of the largest motion picture organizations, is now assistant managing editor of the *St. Louis Post Dispatch*. More recently he was City Editor of the *New York Herald-Tribune*.

William Goldman, owner of the Kings Theatre on Kings Highway Boulevard north of Delmar Boulevard, has put the entire St. Louis Fire Department to work selling tickets for "The Still Alarm," which will open an engagement at the Kings on July 24.

Each of the 1,000 men in the department has been furnished with ten tickets to be sold at 50 cents each.

In return for the services of the faithful fire laddies in helping to put his show across, Goldman, who long has been a warm friend of the fire fighters of the city, plans to finance the establishment of a Training School for Firemen.

Through technicalities thrown up by the City Charter the city is without funds to send members of the Fire Department to the Chicago School for Fire Fighting. Goldman's generosity will make it possible for the department to send some men to this school and when they have finished the complete course and receive their diplomas they in turn will be in a position to train other members of the St. Louis Department in modern fire fighting methods.

Thus indirectly Goldman will be benefiting the entire city, since fire losses govern fire insurance rates and anything that helps to keep down losses and improve fire fighting methods will react to the benefit of property owners and business men.

Colvin C. Brown, vice-president in charge of sales for F.B.O., accompanied by C. E. Penrod, district manager, was a visitor to the local F. B. O. office last Thursday.

Another unexpected visitor to F.B.O., was Bob Custer, the Western star, who dropped in on Monday. He met many of the exhibitors of the city and made personal appearances at the Hudson, Senate and Casino theatres, where his pictures were being shown.

Out-of-town exhibitors seen along Picture Row during the past week, included T. M. Priess, Charleston, Ill.; John Rees, Wellsville, Mo.; Messrs. Hagelman and Finklestein of Kansas City, Mo., who operate the Grand Theatre at Mexico, Mo.

St. Louis film stocks quoted on the St. Louis Stock Exchange closed on July 17 as follows: St. Louis Amusement Company, $49 bid and $51 asked. No change for the week. Skouras A, $51 bid and $52 asked. No change. A year ago this stock was quoted at $41.

Fred Wehrenberg plans to build an addition to the stage of his Melba Theatre on Grand Boulevard at Miami Street. The addition will be two stories high, 30 by 60 feet and cost about $25,000.

The Gotham Picture Exchange has been incorporated with $3,000 capital. Pleasant V. Wilson, attorney, 3552-A Olive Street, represented the company in taking out the incorporation papers.

# New England

LAURENCE "BUDDY" STUART, formerly manager of the Fenway Theatre, Boston, and now special representative of the Hays organization, has taken charge of the Greater Movie Season program in New England. He succeeds Bert Adler, who has resigned.

The first meeting of distributors and exhibitors was held Tuesday at the Plymouth Theatre, Boston, attended by a majority of the Greater Boston exhibitors and representatives from all of the exchanges. Judge J. Albert Brackett presided and outlined some of the plans while "Buddy" Stuart gave a general outline of the program.

Another meeting will be held in about a week at the New England Film Board of Trade rooms. Arrangements have already been made to tie up the campaign with some of the leading newspapers.

I. L. Wallenstein, for some years manager of Franklin Films and more recently manager for Tiffany Productions, Boston Exchange, has sold his interests to William F. Shapiro. The Tiffany Exchange is located on Piedmont Street.

R. W. Cole, formerly of Merit Films and Cosmopolitan, has been appointed office manager for Tiffany Productions, Boston.

The Waltham Theare, Waltham, Mass., is temporarily closed for extensive repairs and improvements following a fire at the theatre a few days ago.

The Pastime Theatre at Franklin, N. H., is closed for two weeks for alterations and redecorating.

The Pastime Theatre at Tilton, N. H., is closed for a week for alterations.

Lieut. Commander Richard Byrd, of North Pole fame, was a visitor to the Pathe Exchange in Boston during the week, bringing in a special roll of film, which will be in the news releases.

Max Berman, one of the most popular salesmen out of Boston, passed away Saturday at his home in Dorchester, Mass.

Berman was covering Vermont for First National and during a recent trip his auto was ditched and Berman received two minor cuts. These became infected and despite heroic measures, the end came within a few days.

He was 35 years old and leaves a wife, a son and his mother.

R. C. Cropper, branch manager of Pathe, Boston, has returned from a business trip to the home office.

Joseph Smuck, Rhode Island salesman for Associated Exhibitors, has resigned.

James A. Fitzpatrick, well known song film producer, of New York City, was the guest of the Pathe Exchange during the week.

James Burns, who has been covering Maine for First National, has been transferred to the Vermont territory, taking the place of Max Berman, deceased.

S. A. G. Swenson, director of First National for Sweden, who is making an American trip, spent the week as guest of the Boston exchange. He later will go to New York and eventually to the Coast before returning to Sweden.

It is understood that the theatres at Riverpoint, Arctic and Westerly, R.I., owned by the National Theatres Corporation, have been acquired by J. Dietz.

Edward McAvoy has gone to Cleveland as special representative for Film Booking Office.

Edward Farrell, formerly with M.-G.-M., Boston, covering New Hampshire, has returned to Boston as a special representative for Film Booking Office.

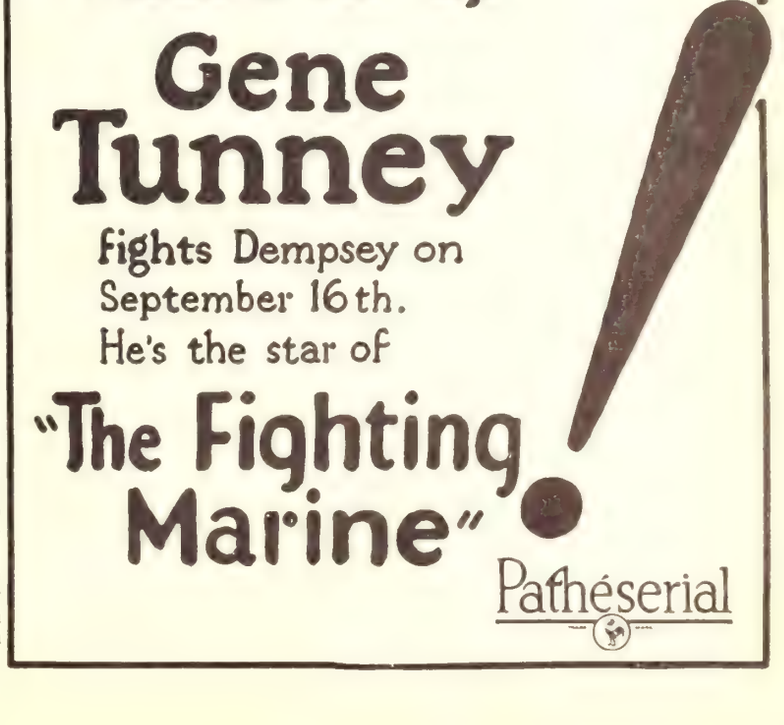
Arthur Symonds, operator at the Fox Exchange and one of the veteran operators in the New England field, has undergone an operation at a Boston hospital and is now convalescing.

Harry Goldstein, formerly city salesman for Paramount, Boston, has gone to Albany to take charge of the Paramount Exchange in that territory. He succeeds Herbert McIntyre, resigned.

Kenneth Robinson, who has covered Rhode Island for Paramount, becomes city salesman for Boston and vicinity and is succeeded in Rhode Island by Carl Crawford.

Abe Goodside, owner of a chain of theatres in Springfield, Mass. and Portland, Me., is said to be negotiating the sale of the theatres to one of the large companies.

"Chick" Varney, who recently returned to Boston from Florida, is covering Rhode Island for Tiffany Productions.

# CLASSIFIED AD SECTION

RATES: 10 cents a word for each insertion, in advance except Employment Wanted, on which rate is 5 cents

## Wanted

THEATRE MANAGER at liberty. Clean cut live wire, 15 years' experience. Modern showmanship, business builder of proven merit. Know how to sell myself and theatre to public in manner that can't fail to bring them in. If you are not satisfied with results as they are, here's your opportunity to make that much desired change. Will go anywhere. Address Box 850, Motion Picture News, New York City.

THOROUGHLY EXPERIENCED film slide camera and laboratory man, 37, married, desires responsible position where ability to produce finest work of kind in country will be appreciated. Location immaterial. Address Film Slide, care of Motion Picture News, New York City.

THEATRE MANAGER—Over 10 years' experience pictures and vaudeville. Also exploitation and publicity expert. Know how to stage presentations. Furnish good references. Will accept position in any city; available immediately. In reply, state salary. Address "N-27," Motion Picture News, New York City.

WANTED Organist. Must be A1. Must be able to cue pictures, play both ragtime and classical. Salary $50 a week. Box 275, Milton, Pa.

WANTED: Theatre in college or industrial town, three to eight thousand population. Details, Box 820, Motion Picture News, New York City.

WANTED: We pay biggest prices for used moving picture machines, opera chairs, portable projectors, etc. What have you for sale? Movie Supply Company, 844 S. Wabash Avenue, Chicago.

WANTED—Used posters, photos, slides, banners and accessories of all kinds. Must be in good condition. Will allow liberal credit. Theatre Poster Supply Company and Sign Exchange, 327 E. Sixth Street, Cincinnati, Ohio.

ORGANIST would consider change of city in Fall. Concert and picture experience. Choicest references. Address Box 810, Motion Picture News, New York City.

OPERATOR and electrician with ten years' experience wants steady job. Married. Operator, Box 282, Mason City, Iowa.

WANTED — Position by manager who is also poster artist, lobby man and exploitation expert. Capable of handling first class house where results are required. Can furnish best of references. Will go anywhere. Address Manager, Motion Picture News, New York.

EXCEPTIONAL OPENING for Engineer familiar with Theatre Lighting. Must be capable of laying out Control for modern lighting effects. Both Engineering and Sales activities are involved. Position to be filled immediately. Give age, training, experience and salary expected. Address Box 760, Motion Picture News, New York City.

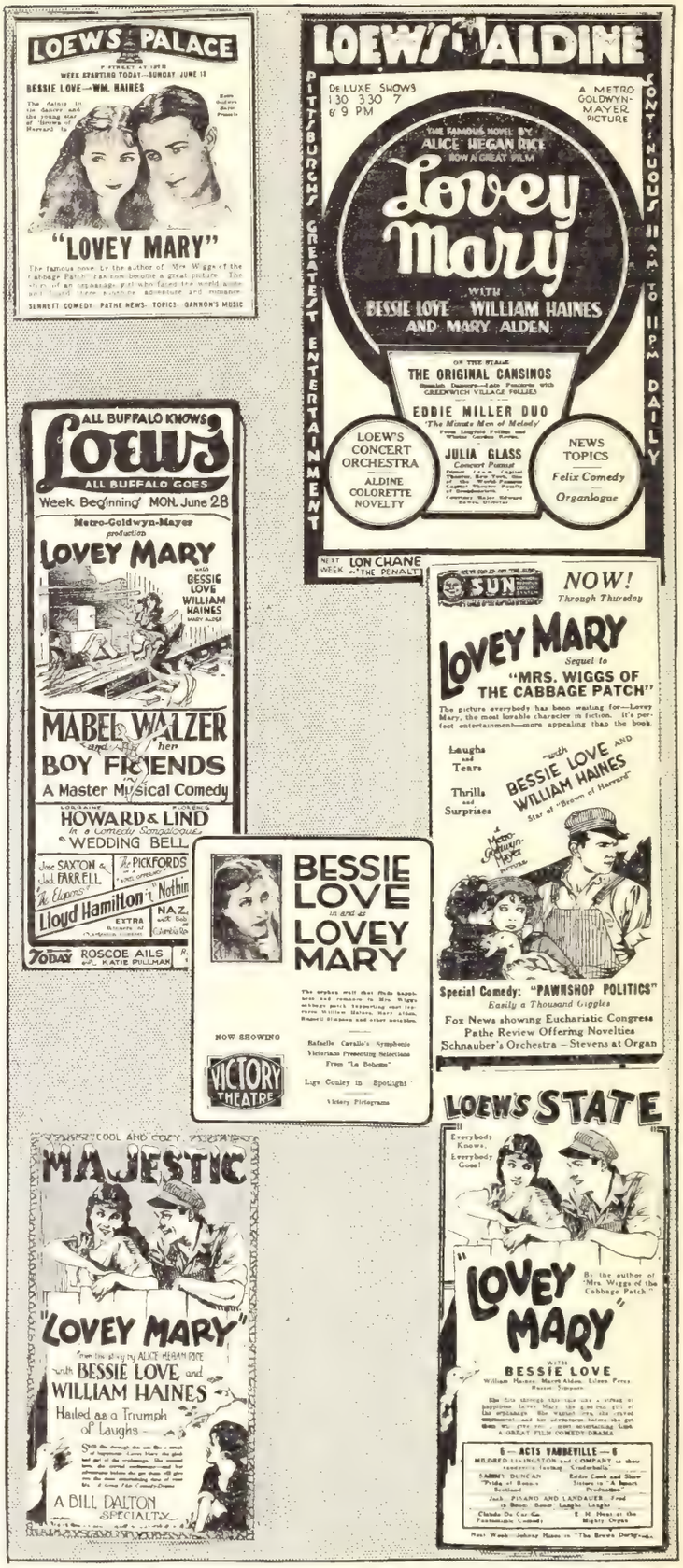
ORGANIST desires position in theatre; 8 years' experience in cuing pictures; good instrument essential; A. F. of M.; give duties and salary; references furnished. Address Organist, E. 3007 Broad Ave., Spokane, Wash.

## For Sale

CHEAP—Lot of scenery, with ropes, pulleys and bags, complete. Box 840, Motion Picture News, New York City.

FOR SALE—Bargain, one remodeled 400 ft. urban professional movie camera, zies tessar lens, four magazines, complete kohler tripod new; twin panchroma portable arc, all for $125.00. N. E. Merhie, Box 94, Charleston, W. Va.

FOR SALE: Complete theatre equipment must be sold at once. 300 opera chairs, two Powers machines, aluminum screen, wall fans, ticket machine, ticket chopper and other items. Will sell cheap. Address Box 830, Motion Picture News, New York City.




*How Metro-Goldwyn-Mayer's screen version of "Lovey Mary" was advertised in the newspapers by first-run theatres. The ads reproduced above show many clever adaptations of press-book suggestions and a number of original lay-outs. In many cases the picture was advertised as a sequel to "Mrs. Wiggs of the Cabbage Patch." The displays shown were used by the following theatres: Sun, Omaha; Loew's, Buffalo; Majestic, Columbus; Loew's Aldine, Pittsburgh; Loew's Palace, Washington, D.C.; Victory, Denver; Loew's State, Cleveland*



# THEATRE MANAGEMENT
## EQUIPMENT CONSTRUCTION OPERATION



# Arranging the Schedule to Fit the Program

## *How Projection Time-Tables Are Worked Out Each Week at the Eastman Theatre*

**BY LEWIS M. TOWNSEND**
**Projection Engineer, Eastman Theatre and Eastman School of Music, University of Rochester**

*(Editor's note. This article publishes part of the paper which Lewis M. Townsend presented before the Society of Motion Picture Engineers on "Problems of a Projectionist," and deals with the arrangement of the screen program containing a feature, comedy and news reel on a two-hour schedule which also includes an act and overture. The balance of Mr. Townsend's paper, dealing with the technical phases of projection, will be published in a later issue of* MOTION PICTURE NEWS.)

MY greatest problem today is to be able to run a thousand-foot-weekly, a two-thousand-foot comedy and an eight-thousand-foot feature on a two-hour schedule, which also includes an eight- or ten-minute overture and a five- or ten-minute act. This cannot be done without speeding.

We have found at the Eastman Theatre that at least the above amount of variety is necessary to make a well-rounded program.

What do we do? Instead of using eighty feet per minute as a standard projection speed, we project at from ninety to one hundred feet per minute. We have one hundred and twenty minutes for the complete show. Subtract ten minutes for an overture and ten minutes for an act or acts and we have left one hundred minutes for film. This will allow us to show approximately nine thousand feet of film. We pick the weekly to make about eight hundred feet. We reduce the comedy to about twelve hundred feet and take out about one thousand feet from the feature. Each of these footages are approximate, bearing in mind that the whole show must not be much in excess of nine thousand feet.

### *Method of Procedure*

How do we do it? By cutting. It is no easy job. This is the way we go about it. The Managing Director, the Musical Director and myself watch the picture through at the first preview, after which we confer as to what can be eliminated. At this time I estimate just how much the film will be reduced in footage. The speed and running time are then decided. I make an index card showing this information and file it. Later when the picture is received for showing, I have it run over again and make the necessary cuts.

This work usually takes six or seven hours.

Producers and exchange managers object to having their pictures cut. This will be done as long as they continue to make features much in excess of seven thousand feet, or make comedies two thousand feet in length which would be much better if only one thousand feet long. Of course we do not cut a thousand or two thousand feet from some particular part of the picture. It is gone over, reel by reel, taking out only minor incidents, which do not have a direct bearing on the story, and unnecessary detail or padding, of which there is usually a great sufficiency. Once the picture is cut to required length, it is ready for scoring. We usually spend the greater part of three days running the picture over and over for the Musical Director to get his music properly arranged.

### *Insurance Against Breaks*

In order to have a smooth running show, free from breaks, it has been found necessary that all film included on the program be inspected by hand. This is not done, because of worn or defective perforations, but on account of bad splices. Apparently the majority of laboratory splices are good. Features, however, have been received from the largest producers in the past year in which poor cement had been used. I think this is mainly on account of improper handling. Many do not seem to realize that a loose cork will soon ruin an entire bottle of cement. On these apparently good splices, if you just pick at the corners of the joined parts, they will open up and with very slight effort they separate very easily. Frequently the "Stuff" used for cement looks and acts more like library paste. Hand inspection is the only remedy. It is also necessary to remove considerable oil, grease and dirt from films as received, even if only five or six weeks old. This is done by hand. Pads of long nap silk velvet are made, then saturated with carbon

(Continued on next page)

## Equipment — A Trade Paper

By P. M. ABBOTT

"A GOOD trade journal—in the best sense of the word—has just as important place in modern industry as modern equipment.

"Equipment may be well and good, but without the latest information on the best uses of that equipment, how can one expect to obtain results which will enable him to survive the demands of present day competition.

"In your hands you are now holding and reading one of the romances of modern times—your trade paper. In a practical way it is your Aladdin's lamp. It will help you in the realization of your many worth while wishes—and you will find it ever ready to do great things for you, if you will only let it. Herein you will find the ideas and plans that will prove stepping stones to your ideals. All are yours, if you will only grasp them. . . . .

"There is nothing more wonderful than modern American commerce; nothing more alluring than to be master of the enormous flow of ideas that run through our trade paper, the trade catalogue and the trade correspondence. No fiction, no book of fiction, no book of romance ever was the equal of it . . . . ."

We have taken this excerpt from The Inland Printer. A reminder of the value of that which may be taken too much as a matter for granted. Perhaps we would never have said these things ourselves—but we feel a refreshing influence from these remarks. Perhaps, too, our readers will likewise.

## Arranging Projection Time Tables at the Eastman

(Continued from preceding page)

tetrachloride. The film is run through these. An electric desk fan is trained on the film in such a way as to evaporate all surplus moisture from the film before it reaches the reel. . . .

After inspection and cleaning, the film is mounted on two thousand-foot reels for showing. To obviate the possibility of a man putting in the wrong reel or putting in a reel backwards (without rewinding), we have found it necessary to use plain white undeveloped film for leaders at the start of each reel with the number of the reel plainly punched on the leader, and to use a colored undeveloped leader (I use amber) at the finish of each reel. This might seem an unnecessary precaution, but I was forced to discharge two otherwise good men for putting in reels backwards a couple of years ago. It has never happened since.

Now let us say a few words in regard to organization and equipment. Any theatre that desires to sell motion pictures to the public must do so through the medium of good projection. This depends entirely upon the organization of the projection department and its equipment. At the Eastman Theatre, I am in complete charge of the projectionists and equipment. I and no one else is held responsible for the projection. Although we have the best equipment money can buy, this would soon deteriorate unless properly cared for.

### *Projection Organization*

The projection department consists of seven men, including myself. We use four projectionists, two at each shift, for running the regular show, one projectionist for screening purposes and an artist who assists me by preparing designs, etc., for projection of color and lighting effects. I am not required to do any actual projection of film. If there is more work than the regular men can do properly, I call in other men at overtime rates for this extra work. The screening man and designer are also able to do general office work, take care of receiving, daily listing of all film on hand and shipment of it. . . .

The work is arranged in such a way that one is accountable to me for the condition of one part of the equipment and another for some other part, and so on.

We now reach the point where the show goes to the main projection room for a regular week's run. During the time that the film has been in preparation the designer has been working out under my direction special effects that will symbolize the different numbers on the program such as weekly, comedy, feature, etc.

All color and lighting effects are rehearsed, after which every detail of it is written out, as well as the speed, footage and time of starting and ending of each number on the program. Only by the written method can we be sure that one show after another will be exactly the same. It is essential that every show be the same even to the timing of color effects.

### Quartet Stars at Madison Theatre

"The Student Prince" quartet, composed of members of the company presenting the musical stage production of that title, supplied the stage feature offered last week at the Madison Theatre, Detroit. "Born to the West" was the screen attraction.



*Some of the out-of-town managers who visited Minneapolis for the Finkelstein and Ruben convention are shown in the group above. M. L. Finkelstein is fifth from the left in the front row, I. H. Ruben sixth, and Theodore Hayes, general manager, seventh*

# "Greater Grosses" Is Slogan of F & R Theatre Managers' Convention

PAST GROWTH and future progress of the firm were strikingly emphasized at the third semi-annual Finkelstein & Ruben managers' convention which was held in Minneapolis July 13, 14 and 15 at the Curtis hotel. Managers and company officials to the number of about 150 attended the varied sessions, and the three-day meeting was voted the most successful and spirited on record.

There was much spirited competition between the three groups of managers—those representing Minneapolis, St. Paul and the towns outside the Twin Cities. The St. Paul delegates brought a brass band with them, and Minneapolis managers made their presence known with a spectacular ride on a fire truck. Key city managers wore distinctive regalia for the convention.

Speeches were numerous and "greater grosses" were stressed as the firm's aim for 1926-1927. The problems of a rapidly growing organization were discussed, and pictures for the coming year were gone over. I. H. Ruben, speaking for the heads of the firm, eloquently welcomed the delegates, and touched on some of the company's business problems. Theodore L. Hays, general manager of the company, explained what F. & R. hoped to accomplish during the coming year. Eddie Ruben told of what the year promised in the way of pictures, and dwelt on some of the difficulties of the booking department in its quest for better movies. J. F. Cubberly, supervisor of the key city managers, outlined the firm's growth, and made known the plans of the executives for the 1926-1927 season.

### *Officials Welcome Delegates*

Alderman O. J. Turner, president of the city council and acting mayor, welcomed the delegates, as did Perry S. Williams of the Civic & Commerce. Dr. C. A. Prosser, president of the Dunwoody Industrial Institute of Minneapolis, spoke on "The Opportunities of the Motion Picture Theatre Manager." H. D. Finkelstein gave an interesting talk on "Music and Vaudeville," while Ben Ferriss entertained the delegates with an equally enlightening address from the advertising standpoint. There were many other speakers.

The entertainment features were by no means neglected. A special program was arranged at the Garrick Theatre, Minneapolis, for the delegates and their families. Each member of the visiting delegation was introduced from the stage by Charlie Perry, and motion pictures were shown of the 1925 managers' convention picnic. One of the features of the evening was the showing of the European film "Variety."

A dinner dance was given for the delegates and their wives Wednesday night at Radisson Inn, Christman Lake, a few miles from Minneapolis.

### *Sport Events Close Meet*

The convention came to a close on Thursday with a bathing beauty contest, swimming races, a baseball game and sport, followed by a dinner and dance at the home of I. H. Ruben at Lake Minnetonka. More than 300, including theatrical men and women of the Twin Cities, attended the picnic. Miss Agnes Peifield, of St. Paul, won the bathing beauty contest, while Mrs. Theodore L. Hays won the pie-eating contest. Minneapolis managers won the baseball game from the out of town delegates, but the latter won the tug-of-war contest. A Sioux Falls swimming team won the water races, while Minneapolis won the water polo contest.

## Ascher's to Produce Acts for Five Theatres

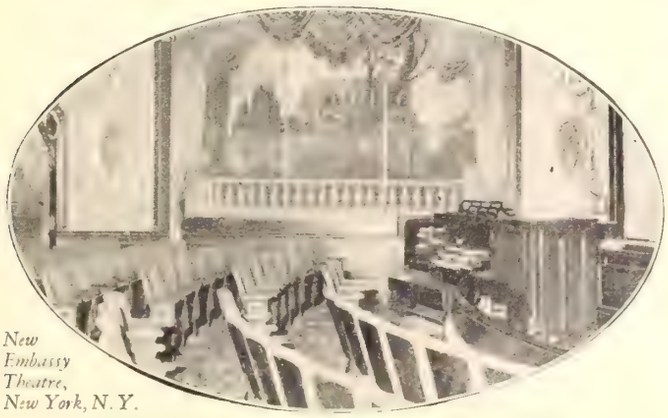
Ascher Brothers, Chicago theatre chain operators, are rapidly completing their plans for their new production department, which will be headed by Roy McMullen, for many years connected with the Asher organization. According to present arrangements, presentations and acts prepared by the new production department will be booked in five Asher houses, the Highland, West Englewood, Mid-West, Drake, and the Colony, which is now nearing completion and is scheduled to open on August 14.

More elaborate presentation will go into the Sheridan and Terminal theatres, among the acts will be included nationally recognized orchestras as well as screen and stage celebrities. The presentation policy will be inaugurated on the opening date for the fall season in all Ascher houses, which has been tentatively set for August 22.



# The Midnight Matinee

HOW long will the house be closed for reseating? A natural question! Not a day if you want to keep it open. Reseating and performances are continuous. They follow each other without interference. When the curtain comes down and the house empties at night, installation mechanics "ring up" on the night's program of putting in new seats. From midnight till morning the work goes on—methodically—rapidly—efficiently. A section of the old chairs comes out. The electric drills begin to hum. A section of new seats goes in. The work is timed—perfectly—to allow for the house being put in perfect order for the next regular performance. Between midnight and morning the old theatre gradually takes on the appearance of a new playhouse. Comfort and beauty grow like a flower from within, spreading from pit to gallery with each night's work and in the end—*new seating throughout—not a night lost or a single patron turned away.*



*New Embassy Theatre, New York, N.Y.*

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# Revivals Still Popular Summer Bills

## 3 Cleveland Houses Showed "Come Back" Pictures Last Week

REVIVAL programs continue to figure prominently in the summer activities of theatres about the country. The practice of presenting again outstanding hits of the past has attained greater importance, and from reports greater public approval, this season than at any time in the past. The revival specialties have been intsalled as continued "summer policies" at some theatres, while in many houses an occasional revival week has made its appearance since the hot weather set in.

Last week three of Cleveland's picture theatres were offering their public revivals. These were the Stillman and the Circle, where revival seasons are on until the opening of the fall season, and the Palace, where "Outside the Law," which incidentally is scoring conspicuously as a popular "come back" photoplay this year, played a week at the head of a combined pictures and vaudeville program.

Pittsburgh picture patrons last week were treated to a revivial bill as a "summer innovation." This was at the State Theatre, where Manager Howard W. Foerste offered six Warner productions, beginning with "The Limited Mail" and including "Bobbed Hair," Hogan's Alley," Lady Windermere's Fan," "The Man on the Box" and "The Sea Beast."

The Victoria Theatre in Rochester presented a series of revivals last week, offering "Pollyanna," "Robin Hood," "Birth of a Nation," "Tess of the Storm Country," "The Mark of Zorro," "Orphans of the Storm" and "A Woman of Paris," while the Majestic in Hartford, Conn., continued for another week its Paramount revival week, during which six more of the Paramount pictures of the past season were shown.

## Grand Central's "Venetian Nights"; Brown at Missouri

"Venetian Nights" was the title of Gene Rodemich's stage offering at the Grand Central, St. Louis, last week. "The Texas Four" were featured in the presentation, which headed the bill surrounding the photoplay "The Sporting Lover."

Tom Brown with his comedy orchestra was the main stage attraction at the Missouri for the week. "The Grecian Urn," the Publix unit show staged by John Murray Anderson, and Charles Previn's orchestra were the other features of the program, built around the screen version of Rex Beach's "Padlocked."

## Strand and Capitol Offer Repeat Programs

The Strand and the Capitol are playing repeat engagements this week of "Men of Steel" and "La Boheme" respectively.

The First National special starring Milton Sills is supplemented at the Strand with personal appearances of Billy Jones and Ernest Hare, "The Happiness Boys" of radio fame, as the main feature of Joseph Plunkett's supporting program.

At the Capitol the music and dance divertissements presented with "La Boheme" by Major Bowes last week are being repeated. The Capitol Orchestra's accompaniment to the picture is one of the main features. It plays throughout the showing of the screen work at the de luxe performances.



AZTEC PRESENTATION

**An elaborate presentation featured the opening of the Aztec Theatre, San Antonio, recently. The act, a scene from which is shown above, offered six principals and sixteen girls in a tableau and ballet entitled "The Court of Montezuma"**

## Elaborate Revue Staged at Des Moines Capitol

An elaborate stage offering called "Blossom Time Revue," and featuring Enrica and Theodore with Billy Marshall, was offered last week as the presentation at the Capitol Theatre in Des Moines. The setting was a rose garden and specialized in dance and song numbers. The closing episode was a fantastic radium syncopation number. "Mantrap" was the screen attraction for the week.

The Des Moines Theatre had the "Original Tennessee Gingersnaps," Tracy and Duncan, in harmony singing as the stage feature. The program was an "anniversary special," the Des Moines celebrating its seventh birthday. "Up in Mabel's Room" headed the program.

## F. & R. Kiddie Revue to Play Return Week at State

The F. & R. Kiddie Revue, which broke all attendance records at the State Theatre, Minneapolis, recently and which since has toured several houses in the chain operated by this company, has been booked for a return engagement at the big Minneapolis house. The same troupe of juveniles who were responsible for this season's annual revue are to appear in the new edition, which is to be staged by C. P. Murphy, production manager for the State Studios. According to F. & R. officials the revue has surpassed all expectations as a popular hit.

## Harmonica Orchestra Stage Feature at Stanley

Borrah Minnevitch, harmonica player, and his harmonica orchestra of thirty players was the stage feature at the Stanley Theatre, Philadelphia, last week, when "Ella Cinders" was presented. The repertoire of the harmonica ensemble ranged from "William Tell" overture to jazz. Emily Day, soprano, was the vocal soloist of the musical program, which included the Stanley Symphony Orchestra, directed for a second week by Graham Harris, guest conductor.

## Geofrey O'Hara Featured on Eastman Stage Bill

Geofrey O'Hara, composer of "K-K-Katy," "There Is No Death," and other songs, appeared in the leading stage act at the Eastman Theatre, Rochester, last week, when "Mlle. Modiste" was offered as the main attraction. His pianistic selections includes several humorous interludes.

## Alaska Trio on Stage at Omaha Rialto

The Alaska trio offered "Sports of the Frozen North" on the stage at the Rialto, Omaha, on the bill headed by First National's "The Savage." The trio performed acrobatic skating stunts on ice and sang and danced in addition.

Harmony singers offered a varied program on the stage of the Strand, which presented "The Greater Glory" as the leading screen attraction.

### Darling Twins with State Bunch

The Darling Twins, singers and dancers, were prominent members of the company which appeared in the presentation last week at the State Theatre, Detroit.

COSTUMES FOR HIRE PRODUCTIONS EXPLOITATIONS PRESENTATIONS BROOKS 1437 Broadway Tel. 5580 Pen.

# *For Greater Movie Season*

For that matter, for every season, insist on pictures that are printed on Eastman Positive Film—the film that carries the quality of the negative through to the screen.

It takes but a moment to check up—look in the film margin for the black-lettered identification, "Eastman" and "Kodak".

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

# Analysis of Latest Theatre Projects

## 96 New Buildings; 70 East of Mississippi, to have 101,500 Seating Capacity, Average of 1,438 per House

THE progress of theatre building has been such, during the first six months of this year, as to justify the predictions for one of the heaviest years, as far as total investment and seating capacity is concerned, that has ever been experienced in the motion picture theatre field.

Very interesting conclusions can be arrived at through a study of the new theatre projects that have been received by Motion Picture News during the past two months.

The total number of projects is 96, 70 of which are east of the Mississippi River. Reviewing these projects, we find that New York leads with a total of 12 new theatres. Indiana is second, with a total of ten and Illinois is third, with a total of nine. Michigan and Pennsylvania follow with eight and five, respectively.

The total investment which the 72 projects east of the Mississippi call for is approximated at $28,845,000, divided as follows:

New York, $4,700,000; Illinois, $4,650,000; Indiana, $3,955,000; Michigan, $3,325,000; Maryland, $3,070,000; Florida, $1,650,000; Pennsylvania, $1,195,000; Georgia, $1,175,000; Tennessee, $1,150,000; Ohio, $925,000; New Jersey and Wisconsin, $750,000 each; Massachusetts, $600,000; Connecticut, $500,000, and Kentucky, $350,000.

The bigger portion of these new theatre projects will be built in the larger centres of population, fifty of them being scheduled for towns of 75,000 population or over, while the remaining twenty-two are to be built in cities, towns and villages ranging in population from 5,000 to 75,000.

A figure most convincing of the present tendency toward the larger house located in the bigger cities, lies in the total number of seats and their distribution planned for the seventy theatres. This total, 101,500, gives an average of 1,438 seats per house, which calls for a large theatre situated in a city.

With the majority of theatre projects, the analysis shows that considerable real estate, other than the theatre proper, is involved. Stores, office buildings and apartment houses forming that part of the structure not being used for the theatre, thereby giving greater financial stability to the project.

Following are the individual projects from which the above detailed report of the Eastern section of the United States are made:

### CONNECTICUT

*Hartford*—Plans are being prepared for the erection of a theatre bldg. at No. 492 Farmington Avenue, known as the Colonial Theatre. The Vulcan Brick Company, owner. Mr. A. M. Schunior, Pres. Approx. cost $350,000. Seating cap. 1,400.

*New Haven*—Plans are being prepared for the erection of a theatre bldg. at Norton Street and Whalley Avenue, by Associated Theatres, Inc., Morris E. Nunes, Treas., owners. Approx. cost, $150,000.

### FLORIDA

*Jacksonville*—Plans are being completed for the erection of a theatre bldg. on the present site of the Police Station. Famous Players-Lasky Corp. owners. Approx. cost, $1,500,000.

*Seminole*—Plans are being prepared for the erection of a theatre bldg. at Seminole Avenue and 54th Street. D. Leonard Halper and Lee Perry, Architects. Approx. cost, $150,000.

### GEORGIA

*Atlanta*—Plans are being prepared for the erection of a theatre bldg. at Peachtree and Ellis Streets, by Universal Pictures Corp., lessees. Approx. cost, $1,000,000. Seat cap., 2,500.

*Atlanta*—Plans are being prepared for the erection of a theatre bldg. at Peachtree and 10th Streets, by Northside Theatres Company, lessees. Approx. cost, $75,000. Seat cap., 750.

### INDIANA

*Indianapolis*—Plans are being prepared for the erection of a theatre bldg. at 3234 N. Illinois Street. Owner, Oscar Markum & Son, care of Tuxedo Theatre, 4020 E. New York Street. Archt., Geo. V. Bedell, 17 Aetna Trust Bldg. Approx. cost $150,000.

*Indianapolis*—Plans are being prepared for the erection of a theatre bldg. at Washington Street and Capitol Avenue. Approx. cost, $1,000,000. Owner, Circle Amusement Co., A. L. Block, 33 West Washington Street.

*Indianapolis*—Plans are being prepared for the erection of a theatre bldg. on property on Washington Street, west of the Claypool Hotel, by Circle Theatre Company. Approx. cost, $1,000,000. Seat cap., 4,000.

*Indianapolis*—Plans are being prepared for the erection of a theatre bldg. at Rural and Michigan Streets, by B. A. Branson, contractor and builder. Approx. cost, $30,000. Seat cap., 600.

*Indianapolis*—Plans are being prepared for the erection of a theatre bldg. at 3432 N. Illinois Street, by Oscar Markum & Co., owners, 4020 E. New York Street. Approx. cost, $150,000.

*Indianapolis*—Plans are being prepared for the erection of a theatre bldg. at 128 West Washington Street, by the Circle Amusement Company, owners. Approx. cost, $1,000,000. Seat cap., 4,000.

*Milroy*—Plans are being prepared for the erection of a theatre bldg. here. Approx. cost, $75,000.

*Shelbyville*—Plans are being prepared for the erection of a theatre bldg. by F. J. Rembush, 512 Board of Trade Bldg., Indianapolis, owner. Approx. cost, $75,000. Seat cap., 1,200.

*South Bend*—Plans are being prepared for the erection of a theatre bldg. at 1001 South Michigan Street by South Bend Theatre Corp., owners. Seat cap., 1,500. Approx. cost, $175,000.

*South Bend*—Plans are being prepared for the erection of a theatre bldg. at 1115 South Michigan Street by National Theatres Co., owners. Approx. cost, $300,000.

### MASSACHUSETTS

*Boston*—Plans are being completed for the erection of a new theatre bldg. across Ridgewood Drive from the postoffice arcade. Messrs. George R. Kline and G. T. Nelson, contractors.

*Dedham*—Plans are being prepared for the erection of a theatre bldg., known as the Dedham Community Theatre, on High Street. Dedham Amusement Company, operators. Approx. cost $250,000. Seating cap. 1,100.

*West Newton*—Plans are being prepared for the erection of a new theatre bldg. at Washington and Elm Streets. Approx. cost, $150,000. Seat cap., 1,300.

### MICHIGAN

*Battle Creek*—Plans are being prepared for the erection of a theatre bldg. at 16 West Main Street, by A. B. Chanel, 717 Post Bldg., archt. Owner, Majestic Theatre, W. J. Bogert, Mgr.

*Bay City*—Plans are being prepared for the erection of a theatre bldg. on Washington Avenue. John Eberson, 212 E. Superior St., archt. Owner, Bay City Theatre Co., Battle Creek, Mich.

*Birmingham*—Plans have been completed for the erection of a theatre bldg. on South Woodward Avenue. John H. Kunsky Co., mgrs. Approx. cost, $300,000.

*Detroit*—Plans are being prepared for the erection of a theatre bldg. on the west side of the city, by the Builders' and Traders' Exchange. Approx. cost, $1,000,000.

*Detroit*—Plans have been completed for the remodeling of a theatre bldg. at 16 West Main Street, by A. B. Chanel, 718 Post Bldg., archt. Owner, Majestic Theatre, William J. Bogert.

*Flint*—Plans are being completed for the erection of a theatre at Harrison and Second Streets. Approx. cost $900,000. Col. W. S. Butterfield, owner. Seat cap., 2,000.

*Kalamazoo*—Plans are being completed for the erection of a theatre at Burdict and Lovell Streets. Approx. cost, $450,000. Col. W. S. Butterfield, pres. of the Bijou Theatrical Enterprise Corp., owner. Seat cap., 2,000.

*Saginaw*—Plans have been completed for the erection of a theatre bldg. at Federal and Baum Streets, by J. E. Eberson, 212 Superior St., Chicago, archt. Owner, Bijou Theatrical Enterprises, 505 Insurance Exchange Bldg., Detroit. Seat cap., 1,800.

### NEW JERSEY

*Hammonton*—Plans are being prepared for the erection of a theatre bldg. on Bellevue Ave. by Magaziner, Eberhard & Harris, 603 Chestnut Street, Philadelphia, Pa. Seat cap., 900.

### $50,000 for Improvements on Crandall's "Met"

**A GREAT deal of carefully planned work is to be done on Crandall's Metropolitan Theatre during the 13 days the house will be closed for alterations, beginning Sunday night, July 18th, only a week away. The lobby will be completely done over, side walls, ceiling, lighting fixtures and lobby one-sheet frames; the house will be entirely re-carpeted and reseated, auditorium and balcony and loge; the orchestra pit will be enlarged; the stage will be materially altered, and new dressing-room facilities provided and the house lighting scheme converted into a multiple-color system controlled by a new switchboard backstage. The total cost of the improvements is estimated at approximately $50,000, which it will be agreed will have been money well spent when the New Metropolitan is viewed by the public. It will reopen with Colleen Moore in "Ella Cinders" as the featured attraction on July 31st, this new First National release to continue for eight days through Saturday, August 7th.**

*Hillside*—Plans are being prepared for the erection of a theatre bldg. at Long and Liberty Avenues. Jacob Wind, arch. West Hillside Improvement Asso., owner.

*Orange*—Plans are being prepared for the erection of a theatre bldg. at S. W. cor. Central Avenue and Center Street. The Baldwin Contruction Company, owners.

*Union*—Plans are being prepared for the erection of a theatre bldg. at Stuyvesant and Morris Avenues. Falls Realty Company of Newark, owners. Approx. cost, $250,000.

NEW YORK

*Binghamton*—Plans are being prepared for the erection of a theatre bldg. at Mt. Vernon and W. Lincoln Avenues, by J. W Clyde & F. C. Pinto, Proctor Bldg., architects. Owner, J. N. Troisi, 28 S. 11th Avenue. Approx. cost, $100,000.

*Brooklyn*—Plans are being prepared for the erection of a theatre bldg. at Prospect Avenue, corner Fifth Avenue, Brooklyn. Owner, Atlas Industrial Corp., 44 Court Street. Archt., Carl A. Sandblom, of 145 W. 45th Street, N. Y. City. Approx. cost $200,000.

*Brooklyn*—Plans are being prepared for the erection of a theatre bldg at the southeast corner 22nd Avenue and W. 10th Street, Brooklyn. Owners, Marlboro Theatre Corp., 2005 86th Street, Brooklyn. Archt., Carl A. Sandblom, 145 W. 45th Stret, N. Y. City.

*Brooklyn*—Plans have been completed for the erection of a theatre bldg. at 49 Sutter Ave. Emblum Holding Co., 292 Flatbush Ave., owners. Approx. cost, $400,000.

*Buffalo*—Plans are being prepared for the erection of a theatre bldg. at 887 Broadway. Owner, Erie Amusement Co., 39 Bidwell Parkway. Approx. cost $150,000. Archt., Henry Spann, 52 W. Chippewa Street.

*Mt. Vernon*—Plans are being prepared for the erection of a theatre bldg. at Mt. Vernon Avenue and H. Lincoln Avenue. Owner, J. V. Treist, 28 S. 11th Avenue. Archts., J. W. Clyde and P. G. Pinto, Proctor Bldg., Mt. Vernon.

*New York City*—Plans are being prepared for the erection of a theatre bldg. at Jerome Ave. and 183rd Street. Philip Stivelban, 2161 Southern Blvd., owner. Israel Crausman, 370 E. 149th Street, architect.

*New York City*—Plans have been completed for the erection of a theatre bldg. at Broadway and Dyckman Street. Broadway-Dyckman Corp. owners, Harry Finkelstein, pres., 277 Broadway. Approx. cost $500,000.

*New York*—Plans are being prepared for the erection of a theatre bldg. at 1st Avenue and 3rd Street by a syndicate headed by Iram Bilogmino, 2 Rector Street.

*Syracuse*—Plans are being prepared for the erection of a theatre bldg. on S. Salina and Jefferson Streets. Owner, Marcus Loew Company. Seat cap., 3,000. Approx. cost, $2,000,000.

*Syracuse*—Plans are being prepared for the erection of a theatre building here. Owner, Thos. Hogan, Merchant's National Bank Bldg. Archt., E. A. Howard, Everson Bldg., Syracuse.

*Utica*—Plans are being prepared for the erection of a theatre building at St. James Street. Owner, Brooks & Gerstein. Approx. cost, $50,000.

OHIO

*Ashtabula*—Plans are being prepared for the erection of a theatre bldg. on Main Street by McGarry & McGarry, Cook Arcade, Ashtabula, architects. Owner, M. J. Newberger.

*Springfield*—Plans are being prepared for the erection of a theatre building at 24 W. Main Street. Owner, Gus Sun Amusement Co., 125 S. Limestone Street. Archt., Wm. F. Miller, 42 Kelley Bldg., Springfield, Ohio.

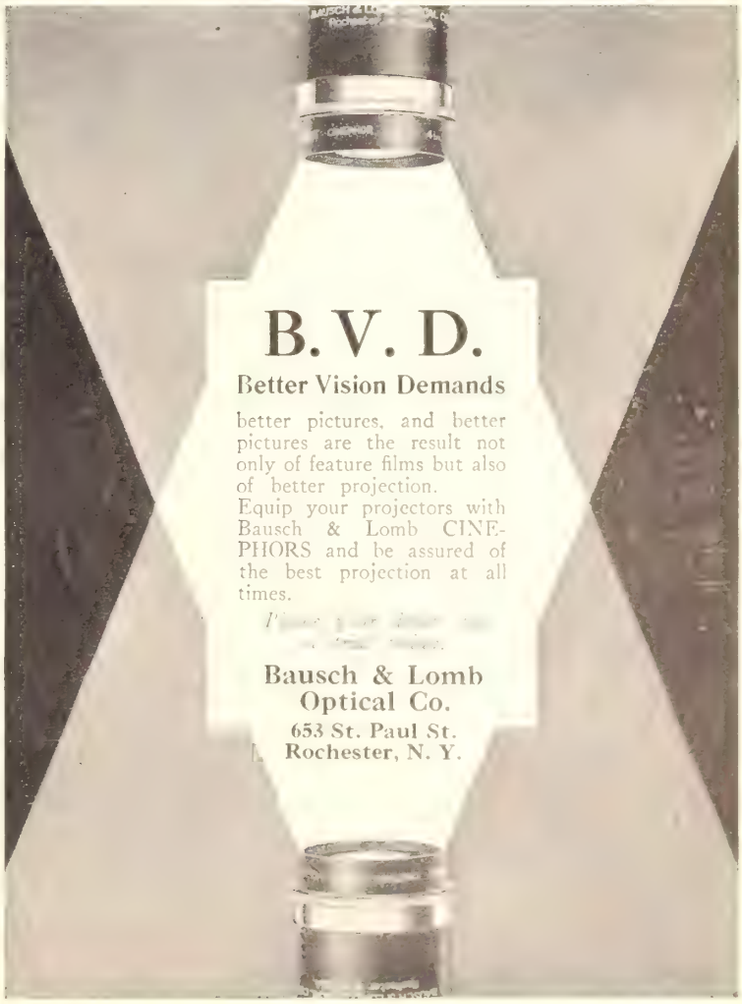
*Youngstown*—Plans have been completed for the erection of a theatre bldg. on West Federal Street. Owner State Theatre Co. F. H. Davis, Treas., c/o Wirt & Gunklinger, Mahoning Bank Bldg. Approx. cost, $750,000.

(*Continued on page* 435)

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## Inquiries and Comments

### *Ghosts, and Then Some*

A PROJECTIONIST from "Los Angeles, the Capital of the World"—to use his quaint expression—visited us the other day and provided some rather illuminating ideas.

During the course of the rag-chewing fest, which followed his whirlwind assault upon our office, and in which we were forced to play but a minor role, Los Angeles covered the entire field of projection, skipping lightly from subject to subject, in a truly remarkable exhibition of versatility.

Problems, which for decades had remained unsolved, were disposed of in an off-hand manner by our friend from the "wide open spaces."

Emerging from our daze just in time to hear him state that an arc spotlight, when used as a flood, merely gave a greatly magnified image of the crater, and that this accounted for the large central ghost in such a beam (said ghost representing the core of the carbon), we timidly ventured to take issue with him.

But he refused to be pinned down. Switching the subject with easy facility, he swung over into an exposition of the Ashcraft high-intensity lamp, which, so far as we have been able to learn, is simply the General Electric lamp with a few frills purporting to improve its operation, added by Mr. Ashcraft.

### *The Square Flood*

We bided our time, however, and when he wasn't looking, so to speak, we switched back to the spotlight subject and asked him to explain how a square filament of an incandescent lamp, as used for movie projection, gave a round flood instead of a square one.

After thinking the matter over for a few moments, he gave up the ghost, both literally and figuratively.

### *Lens Shape Controls Flood*

The reason why a round flood is obtained from a spot-light when a square-shaped incandescent filament is used is simply due to the fact that a *round lens* is used. If such a round lens had its edges ground down to the form of a *square*, the flood beam would then also be square.

This can be proved quite simply by placing a diaphragm having a square opening in front of the condenser lens and running the arc lamp up to flood condition. The result will be a *square flood*.

Indeed, some spot-lights, notably the Brenkert spots, are equipped with framing shutters consisting of an upper blade and lower blade which change the shape of the flood from a circle to a rectangle when the blades are opened and closed.

### *Reason for Ghost*

The presence of the ghost encountered at certain points along the beam—principally between the image and the lens—can be attributed directly to chromatic aberration, or the separation of which light into its constituent colors.

This the lens accomplishes by prismatic action, since in truth, a lens is nothing more than a symmetrical prism primarily designed to receive light from a single point. The fact that extended surfaces are always used in conjunction with it does not alter this, since a surface is nothing more than a collection of points.

It is common knowledge, of course, that lenses having spherical surfaces will give a beam of light having the edges fringed with either blue or red light.

If an image of the light source is formed at some distance from the lens and a screen is placed just this side of the image (between image and lens), the center of the beam will be quite blue, whereas the edge will be red.

If the screen is now moved to the other side of the image (so that the image is between the lens and the screen), the center of the beam will be red and the edge blue.

This is simply due to a crossing of the light rays at the image so that the colors necessarily change places.

If the screen is again placed between the image and lens and moved closer to the lens it will be seen that the blue in the center of the beam disappears and the beam changes to one of white light (red rimmed) having a slightly dark center.

This dark area in the beam increases as the size of the flood is increased and the edge of the beam remains appreciably brighter. The reason for this can be traced to the immediate spreading of the small light cones from individual lens points which gives the flood condition. The edges of the beam have their intensity built up at the sacrifice of light which ordinarily would go to the center.

The larger the flood is made, the more pronounced this becomes.

This same condition is duplicated, only on a much larger scale, in the case of a reflector such as the ordinary mirror arc. As the light source is gradually brought nearer to the mirror so as to obtain a flood instead of a spot, the edges of the beam will grow bright and the center dark. As the source is moved still closer the beam will take on the appearance of unilluminated doughnut.

In the case of an ordinary automobile headlight reflector, with the lens removed, this is very pronounced and apparently no light at all reaches the center.

### *Spot is Source Image*

It is well known, of course, that when the beam is drawn down to form a "spot" an image of the light source will be seen, and it is this fact which makes the use of incandescent lamps for such service objectionable except where extreme concentration is not so important.

Under such a condition, a diaphragm, however, will in no way affect the shape of the spot since each individual point on the lens is forming its own image and all these images are approximately on top of each other.

The beam area immediately before and behind this image marks the inverse square region and the brightness of the image is equal to the brightness of the *source* minus the loss in the lens.

Therefore, if the crater has a brightness of say 90,000 candlepower per square inch, and the lens is 80 percent. efficient (20 percent. loss), the brightness of the image will be 90,000 x 0.8 equals 72,000 candlepower per square inch.

The image acts exactly as a secondary light source with the exception that it provides light only over a limited angle instead of over an agle of 180 degrees as does the arc crater.

This angle, over which the image provides its light, is equal to the angle sub-tended by the condenser lens when viewed from the image position.

## Supply Dealers Convention Postponed Until Aug.

Secretary B. A. Benson, of the Motion Picture Equipment Dealers of America, has sent notices to all members of the association announcing the postponement of the annual meeting, which was to be held in Detroit, July 19 to 22, to the last week in August, the exact date to be fixed shortly.

## United Studios Start on Missouri Project

A new theatre, to cost about $500,000, will be erected in Joplin, Mo., construction being scheduled to start this week. The theatre, which will cover a site of 120x150 feet, will be built by the United Studios, Inc., of Chicago and will be one of the most modern houses in the southern part of the state. It will be located at Fifth and Virginia Streets.

### Indiana House Installs Simplex

Ben Schleeter, manager of the Liberty Theatre, Alexandria, Ind., has recently installed two new Simplex projectors and a Minusa screen. The old machines of the Liberty will be transferred to the Family Theatre.

# Analysis of Latest Theatre Projects

(Continued from page 433)

PENNSYLVANIA

*Philadelphia*—Plans are being prepared for the erection of a theatre bldg. at Broad and Rockland Streets by Magzziner, Eberhard and Harris, of 605 Chestnut Street, architects. Owner, W. S. Hunt, 1324 Vine Street.

*Philadelphia*—Plans are being prepared for the erection of a theatre bldg. on Pine Street.

*Philadelphia*—Plans are being prepared for the erection of a theatre bldg. at 54th Street and Columbus Avenue. Owner, A. Lefkovitz, 1112 Franklin Tr. Bldg. Approx. cost $250,000. Seat Cap., 2,000.

*Philadelphia*—Plans are being prepared for the erection of a theatre building at Lancaster Avenue, near Grace Street. Owner, A. A. Marello, 28 East 4th Street. Approx. cost, $45,000.

*Pittsburgh*—Plans are being prepared for the erection of a theatre building at the southeast corner Penn Avenue and 6th Street. Owner, The Loew Theatrical Enterprises, 1540 Broadway. Archts., Rapp & Rapp, 231 West 43rd Street, New York City.

WISCONSIN

*Milwaukee*—Plans are being prepared for the erection of a theatre building at the southeast corner 37th and Center Streets. Owner, Silliman's Theatres, Inc. J. H. Silliman, Pres. Archts., Peacock & Frank, 445 Milwaukee Street. Approx. cost, $250,000.

*Milwaukee*—Plans are being prepared for the erection of a theatre building on Farrell Street, between Ivanhoe and Kenilworth Streets. Owner, Milwaukee Investment Co., 425 East Water Street. Approx. cost $500,000. Archts., Dick and Bauer, of 811 State Street.

TENNESSEE

*Clifton*—Plans are being completed for the erection of a theatre bldg. next to the Ford garage.

*Dyersburg*—Plans are being prepared for the new "Vaudette Theatre." George Mahan, Jr., archt. Contractor, Jim Biggs.

*Knoxville*—Plans are being prepared for the erection of a theatre bldg. The Publix Theatre Corp., owners. Approx. cost, $1,000,000. Seat cap., 3,100.

ILLINOIS

*Barrington*—Plans are being prepared for the erection of a theatre bldg. by E. N. Braucher, 10 N. Clark St., Chicago, architect. Owner, G. Atkins, Main and Barrington Streets, Barrington. Approx. cost, $35,000.

*Chicago*—Plans have been completed for the erection of a theatre bldg. at 4923 West Chicago Avenue, by the Symphony Theatre Corp., R. Levine & Co., archts. Approx. cost, $1,000,000. Seat cap., 3,000.

*Chicago*—Plans are being prepared for the erection of a theatre bldg. at 69th Street, between Michigan and Indiana Avenues, by E. J. Krug, owner. Seat cap., 2,000. Approx. cost, $750,000.

*Chicago*—Plans are being prepared for the erection of a theatre bldg. at Cottage Grove between 91st and 92nd Streets, by John Eberson, 212 E. Superior Street, archt. Owner, National Theatres Corp., J. J. Conney, Pres.

*Chicago*—Plans are being prepared for the erection of a theatre bldg. at Park Manor. Approx. cost, $700,000.

*Clinton*—Plans are being prepared for the erection of a theatre bldg. near the University of Illinois.

*Kankakee*—Plans are being prepared for the erection of a theatre bldg. on South Dearborn Avenue. Great Lakes Theatre Corp., owners. Approx. cost, $750,000. Seating cap., 2,000.

*Sullivan*—Plans are being completed for the erection of a theatre on the east side of the Square. Hagerman & Harshman, contractors. Approx. cost, $30,000. J. H. Ireland, manager.

*Waukegan*—Plans have been completed for the erection of a theatre bldg. at Clayton and Genessee Streets by Edward P. Steinberg, Architect. Owner, Great States Theatres, Inc. (Balaban & Katz). Approx. cost, $1,000,000. Seat cap., 2,000.

KENTUCKY

*Louisville*—Plans have been completed for the erection of a theatre bldg. at 621 South 4th Street. Owner, Theatre Company, Jas Carragien, Gen. Mgr. Approx. cost, $200,000.

*Louisville*—Plans are being prepared for the erection of a theatre bldg. on Fourth Street, by Arthur Loomis, archt. Approx. cost, $150,000.

MARYLAND

*Baltimore*—Plans are completed for the erection of a theatre bldg.—the Ambassador, at Fulton and Pennsylvania Avenues. Messrs. Clyde N. Friz and Nelson Friz, architects. Approx. cost $1,000,000. Seat cap., 2,500.

*Baltimore*—Plans have been completed for the erection of a theatre bldg. at 909 West 36th Street. Archt., Geo. Schmidt, 9 East Pleasant Street. Approx. cost, $70,000.

*Baltimore*—Plans are being prepared for the erection of a theatre bldg. on Howard Street. Owner, Stanley Crandall Co., 934 F Street, N. W. Archt., Hoffman-Henon Co., Finance Bldg., Philadelphia, Pa. Approx. cost $2,000,000. Seating cap. 4,000.


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# FEATURE RELEASE CHART

*Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy release, as well as information on pictures that are coming, will be found on succeeding pages. (S. R. indicates State Right release.)*

**Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to March**

## MARCH

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Arizona Streak, The | Tom Tyler | F. B. O. | 4640 feet | April 3 |
| Bar C Mystery, The | Phillips-MacDonald | Pathe | 5 reels | |
| Barrier, The | L. Barrymore-Day | M-G-M | 6480 feet | April 3 |
| Bat, The | Special Cast | United Artists | 8219 feet | Mar. 27 |
| Beverly of Graustark | Marion Davies | M-G-M | 6977 feet | May 8 |
| Beyond All Odds | Eileen Sedgwick | Chesterfield (S. R.) | 5 reels | |
| Blue Blazes | Pete Morrison | Universal | 4659 feet | Jan. 23 |
| Broadway Billy | Billy Sullivan | Rayart (S. R.) | 5000 feet | |
| Chip of the Flying U | Hoot Gibson | Universal | 6596 feet | Mar. 6 |
| Combat | House Peters | Universal | 6714 feet | Feb. 20 |
| Coming and Going | Buffalo Bill, jr. | Artclass (S.R.) | 5000 feet | |
| Dancing Mothers | Special Cast | Paramount | 7169 feet | Feb. 27 |
| Dangerous Virtue | Jane Novak | Lee-Bradford (S.R.) | 6000 feet | |
| Danger Quest, The | Reed Howes | Rayart (S. R.) | 5000 feet | May 8 |
| Forbidden Waters | Priscilla Dean | Prod. Dist. Corp. | 5335 feet | April 17 |
| Gilded Highway, The | Devore-Harron | Warner Bros. | 6927 feet | April 17 |
| Hearts and Spangles | Wanda Hawley | Lumas Film | 5980 feet | May 8 |
| Hell's Four Hundred | Margaret Livingston | Fox | 5582 feet | |
| Her Second Chance | Nilsson-Gordon | First National | 6420 feet | May 8 |
| Highbinders, The | Tilden-Daw | Assoc. Exhib. | 5486 feet | May 1 |
| High Steppers | Hughes-Astor | First National | 6136 feet | |
| Let's Get Married | Richard Dix | Paramount | 6800 feet | Mar. 13 |
| Little Irish Girl, The | Dolores Costello | Warner Bros. | 6667 feet | April 10 |
| Midnight Thieves | H. Rawlinson | A. G. Steen | 5 reels | |
| Miss Brewster's Millions | Bebe Daniels | Paramount | 6457 feet | Mar. 20 |
| Monte Carlo | Special Cast | M-G-M | 6512 feet | April 10 |
| New Klondike, The | Thomas Meighan | Paramount | 7445 feet | Mar. 27 |
| Night Patrol, The | Richard Talmadge | F. B. O. | 5085 feet | Mar. 20 |
| Non-Stop Flight, The | Special Cast | F. B. O. | 5650 feet | April 17 |
| Nutcracker, The | E. E. Horton | Assoc. Exhib. | 5786 feet | April 17 |
| Oh! What a Nurse | Syd Chaplin | Warner Bros. | 6967 feet | Mar. 6 |
| Other Women's Husbands | Blue-Prevost | Warner Bros. | 6721 feet | April 3 |
| Out of the Storm | Logan-Burns | Tiffany (S.R) | 7000 feet | May 1 |
| Red Dice | Rod La Rocque | Prod. Dist. Corp | 6 reels | April 3 |
| Roaring Forties, The | Special Cast | Jans (S.R.) | | |
| Sap, The | Kenneth Harlan | Warner Bros. | 5519 feet | |
| Sea Horses | Special Cast | Paramount | 6671 feet | Feb. 27 |
| Secret Orders | Evelyn Brent | F. B. O. | 5486 feet | Mar. 27 |
| Siberia | Special Cast | Fox | 6950 feet | April 24 |
| Six Shooting Romance | Jack Hoxie | Universal | 4869 feet | Jan. 30 |
| Social Celebrity, A | Adolphe Menjou | Paramount | 6025 feet | May 8 |
| Taxi Mystery, The | Roberts-Agnew | Sterling Pict. (S. R.) | 5052 feet | |
| Test of Donald Norton | George Walsh | Chadwick | | |
| Three Weeks in Paris | Moore-Devore | Warner Bros. | 6050 feet | May 8 |
| Unknown Dangers | Frank Merrill | Hercules (S.R.) | 4700 feet | |
| Untamed Lady, The | Gloria Swanson | Paramount | 6132 feet | Mar. 27 |
| Vanishing Hoofs | Wally Wales | Artclass Pictures | 5000 feet | |
| Whispering Smith | H.B.Warner-L.Rich | Prod. Dist. Corp | 6155 feet | April 10 |
| Yellow Fingers | Olive Borden | Fox | 5594 feet | April 10 |

## APRIL

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Big Show, The | Lowell-Russell | Assoc. Exhib. | 5385 feet | May 15 |
| Blind Goddess, The | Special Cast | Paramount | 7249 feet | April 3 |
| Border Sheriff, The | Jack Hoxie | Universal | 4440 feet | Mar. 13 |
| Broadway Gallant The | Richard Talmadge | F. B. O. | 5510 feet | June 5 |
| Brown of Harvard | Pickford-Brian-Haines | M-G-M | 7941 feet | May 8 |
| Crown of Lies, The | Pola Negri | Paramount | 5020 feet | Mar. 27 |
| Desert Gold | Special Cast | Paramount | 6900 feet | Mar. 20 |
| Dance High | Buffalo Bill, Jr. | Artclass (S.R.) | 5 reels | |
| Early to Wed | M. Moore-K. Perry | Fox | 5912 feet | May 15 |
| Earth Woman, The | Alden-Bonner | Assoc. Exhib. | | |
| Exquisite Sinner, The | Nagel-Adoree | M-G-M | 5844 feet | May 1 |
| Fighting Boob, The | Bob Custer | F. B. O. | 4496 feet | May 1 |
| Fighting Buckaroo, The | Buck Jones | Fox | 5096 feet | May 15 |
| Fighting Shadows | Leo Maloney | Clarion Photoplays | 4900 feet | |
| Fighting Thorobreds | Billy Sullivan | Rayart (S.R.) | 5000 feet | |
| For Heaven's Sake | Harold Lloyd | Paramount | 5356 feet | April 24 |
| Hidden Way, The | Mary Carr | Assoc. Exhib. | 5919 feet | |
| Impostor, The | Evelyn Brent | F. B. O. | 5457 feet | May 15 |
| Isle of Retribution, The | Lilian Rich | F. B. O. | 6388 feet | May 22 |
| Kiki | Norma Talmadge | First National | 8299 feet | April 17 |
| Lucky Lady, The | Special Cast | Paramount | 5942 feet | |
| Mike | Sally O'Neill | M-G-M | 6755 feet | Jan. 23 |
| Mlle. Modiste | Corrine Griffith | First National | 6230 feet | May 15 |
| Money Talks | Windsor-Moore | M-G-M | 5139 feet | May 22 |
| Old Loves and New | L. Stone-B. Bedford | First National | 7423 feet | April 24 |
| Only Way, The | Special Cast | United Artists | 6850 feet | May 1 |
| Paris At Midnight | Special Cast | Prod. Dist. Corp. | 6995 feet | May 8 |
| Runaway, The | Special Cast | Paramount | 6271 feet | May 8 |
| Rustlers Ranch | Art Acord | Universal | 5230 feet | April 24 |
| Rustling for Cupid | George O'Brien | Fox | 4835 feet | |
| Sandy | Madge Bellamy | Fox | 7850 feet | April 24 |
| Seventh Bandit, The | Harry Carey | Pathe | 6 reels | Mar. 27 |
| Silence | Warner-Reynolds | Prod. Dist. Corp. | 7518 feet | June 12 |
| Silken Shackles | Irene Rich | Warner Bros. | 6061 feet | May 8 |
| Silver Fingers | George Larkin | Elvin Film | 5000 feet | May 1 |
| Sir Lumberjack | Lefty Flynn | F. B. O. | 5129 feet | April 10 |
| Somebody's Mother | Mary Carr | Rayart (S.R.) | 6000 feet | |
| Starlight's Revenge | Jack Perrin | Rayart (S.R.) | 5000 feet | |
| That's My Baby | Douglas MacLean | Paramount | 6805 feet | April 24 |
| Tony Runs Wild | Tom Mix | Fox | 5477 feet | |
| Tramp, Tramp, Tramp | Harry Langdon | First National | 5831 feet | April 10 |
| Twin Triggers | Buddy Roosevelt | Artclass (S.R.) | 4800 feet | |
| Volga Boatman, The | Special Cast | Prod. Dist. Corp. | 10050 feet | May 1 |
| Watch Your Wife | Virginia Valli | Universal | 6980 feet | Feb. 27 |
| Western Trails | Bill Patton | Chesterfield (S.R.) | 5 reels | |
| Why Girls Go Back Home | Miller-Brook | Warner Bros. | 5262 feet | May 1 |
| Wild To Go | Tom Tyler | F. B. O. | 4570 feet | May 8 |

## MAY

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Black Paradise | M. Bellamy–E. Lowe | Fox | 4962 feet | June 12 |
| Boob, The | George K. Arthur | M-G-M | 5020 feet | |
| Carnival Girl, The | Mack-Forrest | Assoc. Exhib. | 5025 feet | |
| Chasing Trouble | Pete Morrison | Universal | 4585 feet | |
| Ella Cinders | Colleen Moore | First National | 6 reels | June 19 |
| Galloping Cowboy, The | Bill Cody, Jr | Assoc. Exhib. | 5000 feet | May 29 |
| Glennister of the Mounted | Lefty Flynn | F. B. O. | 5480 feet | June 19 |
| Hands Across the Border | Fred Thompson | F. B. O. | 5367 feet | June 5 |
| Hell Bent fer Heaven | Miller-Harron | Warner Bros. | 6578 feet | May 15 |
| It's the Old Army Game | W. C. Fields | Paramount | 6 reels | July 24 |
| Jade Cup, The | Evelyn Brent | F. B. O. | 4656 feet | |
| Looking for Trouble | Jack Hoxie | Universal | 4362 feet | |
| Man Four Square, A | Buck Jones | Fox | 4744 feet | May 22 |
| Man From Oklahoma | Jack Perrin | Rayart (S.R.) | 5000 feet | |
| Masquerade Bandit, The | Tom Tyler | F. B. O. | 4919 feet | July 10 |
| Morganson's Finish | Special Cast | Tiffany (S.R.) | 7500 feet | |
| My Old Dutch | O'Malley-MacAvoy | Universal | 7750 feet | May 8 |
| Paris | C. Ray-J. Crawford | M-G-M | 6 reels | June 12 |
| Perils of the Coast Guard | Special Cast | Rayart (S.R.) | | |
| Phantom Bullet, The | Hoot Gibson | Universal | 6148 feet | |
| Poor Girl's Romance | Short-Hale | F. B. O. | | |
| Prince of Pilsen, The | Special Cast | Prod. Dist. Corp | 6600 feet | April 24 |
| Racing Romance | Reed Howes | Rayart (S.R.) | 5000 feet | |
| Rawhide | Buffalo Bill, Jr. | Assoc. Exhib. | 4460 feet | May 29 |
| Secret Spring, The | Special Cast | Paramount | 5710 feet | |
| Set Up, The | Art Acord | Universal | 4600 feet | Mar. 27 |
| Shadows of Chinatown | Kenneth MacDonald | Bud Barsky (S.R.) | 5000 feet | |
| Shamrock Handicap, The | Special Cast | Fox | 5866 feet | |
| Shipwrecked | S.Owen-J.Schildkraut | Prod. Dist. Corp | 5865 feet | June 12 |
| Sign of the Claw | Peter the Great (dog) | Lumas Film | 5925 feet | |
| Skinner's Dress Suit | Denny-La Plante | Universal | 6887 feet | Dec. 26, '25 |
| Social Highwayman, The | Harron-Miller | Warner Bros. | 6107 feet | May 29 |
| Still Alarm, The | Special Cast | Universal | 7406 feet | Jan. 16 |
| Unfair Sex, The | Hope Hampton | Assoc. Exhib. | 5016 feet | |
| Valley of Bravery, The | Bob Custer | F. B. O. | 5021 feet | June 19 |
| Wet Paint | Raymond Griffith | Paramount | 5109 feet | May 29 |
| Whispering Canyon | J. Novak-R. Ellis | Sterling Pict. (S. R.) | 5652 feet | |
| Wilderness Woman, The | Pringle-Sherman-Conklin | First National | 7533 feet | May 22 |
| Windjammer, The | Billy Sullivan | Rayart (S.R.) | 5000 feet | |
| Winning the Futurity | Landis-C. Horton | Chadwick | 5400 feet | |
| Wise Guy, The | James Kirkwood | First National | 7775 feet | June 5 |

## JUNE

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Better Man, The | Richard Talmadge | F. B. O. | 4703 feet | July 24 |
| Born to the West | J. Holt-M. Morris | Paramount | 6 reels | July 17 |
| Call of the Klondike, The | Special Cast | Rayart (S.R.) | | |
| Certain Young Man, A | Ramon Novarro | M-G-M | | |
| Dangerous Dub, The | Buddy Roosevelt | Assoc. Exhib. | 5000 feet | |
| Dead Line, The | Bob Custer | F. B. O. | 5000 feet | July 10 |
| Dice Woman, The | Priscilla Dean | Prod. Dist. Corp | 5614 feet | June 12 |
| Escape, The | Pete Morrison | Universal | 4500 feet | April 3 |
| Eve's Leaves | Leatrice Joy | Prod. Dist Corp | 6750 feet | May 15 |
| Flashing Heels | Bill Cody | Assoc. Exhib. | | |
| Footloose Widows | Special Cast | Warner Bros. | 6 reels | July 10 |
| Frontier Trail, The | Harry Carey | Pathe | 6 reels | |
| Gentle Cyclone, The | Buck Jones | Fox | 4825 feet | June 26 |
| Good and Naughty | Pola Negri | Paramount | 6 reels | June 26 |
| Grass | | Paramount | | Mar. 7, '25 |
| Hard Boiled | Tom Mix | Fox | | |
| Lew Tyler's Wives | Frank Mayo | Famous Attractions | 6757 feet | July 24 |
| Lodge in the Wilderness | A. Stewart-E. Breese | Tiffany (S.R.) | 7000 feet | |
| Love Thief, The | Norman Kerry | Universal | 6822 feet | June 19 |
| Lovey Mary | B. Love-W. Haines | M-G-M | 6 reels | July 10 |
| Millionaire Policeman, The | Herbert Rawlinson | Gingsberg-Kann | | |
| Miss Nobody | Anna Q. Nilsson | First National | 6859 feet | June 19 |
| One Punch O'Day | Billy Sullivan | Rayart (S.R.) | 5000 feet | |
| Palm Beach Girl, The | Bebe Daniels | Paramount | 6918 feet | July 3 |
| Rainmaker, The | Collier-Hale | Paramount | 6055 feet | May 29 |
| Ranson's Folly | Richard Barthelmess | First National | 7322 feet | May 29 |
| Rolling Home | Reginald Denny | Universal | 6993 feet | May 29 |
| Say It Again | Richard Dix | Paramount | 6 reels | June 19 |
| Scrappin' Kid, The | Art Acord | Universal | 4664 feet | Dec. 5, '25 |
| Self Starter, The | Reed Howes | Rayart (S.R.) | 5000 feet | |
| Silver Treasure, The | Special Cast | Fox | | |
| Sporting Lover, The | Conway Tearle | First National | | |
| Sweet Daddies | Special Cast | First National | 6562 feet | |
| Trip to Chinatown, A | Special Cast | Fox | 5594 feet | June 19 |
| Twisted Triggers | Wally Wales | Assoc. Exhib. | 5000 feet | |
| Unknown Soldier, The | Mack-De La Motte | Prod. Dist. Corp | 7979 feet | June 12 |
| Up In Mabel's Room | M. Prevost-H. Ford | Prod.Dist. Corp | 6 reels | June 19 |
| Volcano | Bebe Daniels | Paramount | 5467 feet | June 12 |
| Yellow Contraband | Leo Maloney | Clarion Photoplays | 4900 feet | |

## JULY

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Bachelor Brides | Rod La Roque | Prod. Dist. Corp. | | |
| Brown Derby, The | Johnny Hines | First National | 7 reels | June 5 |
| Bucking the Truth | Pete Morrison | Universal | 4305 feet | June 26 |
| Cowboy Cop, The | Tom Tyler | F. B. O. | 4385 feet | |
| Dangerous Dude, The | Reed Howes | Rayart (S.R.) | 5000 feet | |
| Doubling With Danger | Richard Talmadge | F. B. O. | | |
| Fighting Peacemaker, The | Jack Hoxie | Universal | 4292 feet | April 10 |
| Flame of the Argentine | Evelyn Brent | F. B. O. | | |
| Hero of the Big Snows, A | "Rin-Tin-Tin" | Warner | | |
| Lawless Valley | Bill Cody | Assoc. Exhib. | 5000 feet | |

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Lone Wolf Returns, The | B. Lytell-B. Dane | Columbia | 6 reels | July 24 |
| Manhood | Special Cast | Fox | | |
| Man in the Saddle, The | Hoot Gibson | Universal | | |
| More Pay-Less Work | Mary Brian | Fox | 6027 feet | July 24 |
| Mulhall's Great Catch | Lefty Flynn | F. B. O. | 5430 feet | |
| Passionate Quest, The | M. MacAvoy-W. Louis | Warner Bros. | | |
| Puppets | Milton Sills | First National | 7 reels | July 10 |
| Road to Mandalay, The | Lon Chaney | M-G-M | 7 reels | July 10 |
| Romance of a Million Dollars | Hunter-Mills | Famous Attractions | | |
| Savage, The | Lyon-McAvoy | First National | | |
| Sea Wolf, The | Ralph Ince | Prod. Dist. Corp | 7500 feet | Dec. 19 |
| Senor Daredevil | Ken Maynard | First National | 6402 feet | July 17 |
| Sinister Detail, The | KennethMacDonald | Bud Barsky (S.R.) | 5000 feet | |
| Speeding Venus, The | Priscilla Dean | P. D. C | 6 reels | July 24 |
| Sunny Side Up | Vera Reynolds | P. D. C. | 7 reels | July 17 |
| Terror, The | Art Acord | Universal | 4862 feet | July 10 |
| Two-Gun Man, The | Fred Thomson | F. B. O. | 6 reels | July 24 |
| Under Western Skies | Kerry-A. Cornwall | Universal | 6352 feet | July 24 |

## AUGUST

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Aloma of the South Seas | Gilda Gray | Paramount | 7 reels | May 29 |
| Arizona Wildcat, The | Tom Mix | Fox | | |
| Bigger Than Barnum's | G. O'Hara-V. Dana | F. B. O. | | |
| Broken Hearts of Hollywood | Special Cast | Warner Bros | | |
| Collegiate | Alberta Vaughn | F. B. O. | | |
| Delicatessen | Colleen Moore | First National | | |
| Devil's Gulch, The | Bob Custer | F. B. O. | | |
| Door Mat, The | Lewis-I. Rich | Warner Bros | | |
| Family Upstairs, The | Virginia Valli | Fox | | |
| Fascinating Youth | Junior Stars | Paramount | | |
| Fig Leaves | G. O'Brien-O. Borden | Fox | 6498 feet | July 24 |
| Fine Manners | Gloria Swanson | Paramount | | |
| Flame of the Yukon, The | S. Owen-A. Gray | Prod. Dist. Corp | 5800 feet | July 3 |
| Golden Web, The | H. Gordon-L. Rich | Lumas (S.R.) | | |
| Into Her Kingdom | Corrine Griffith | First National | | |
| It Must Be Love | Colleen Moore | First National | | |
| Last Frontier. The | Boyd-De La Motte | Prod. Dist. Corp | | |
| Lone Hand Saunders | Fred Thompson | F. B. O. | | |
| Mantrap | Bow - Marmont | Paramount | 6 reels | July 24 |
| Meet the Prince | Jos. Schildkraut | Prod. Dist. Corp | 5929 feet | July 10 |
| Men of Steel | Milton Sills | First National | 10 reels | July 24 |
| Mile a Minute Man | Wm. Fairbanks | Lumas (S. R.) | | |
| No Man's Gold | Tom Mix | Fox | | |
| Padlocked | Special Cast | Paramount | | |
| Pals First | Hughes-Del Rio | First National | | |
| Show Off, The | Ford Sterling | Paramount | | |
| So This Is Paris | Blue-Miller | Warner Bros | | |
| That Model From Paris | | Tiffany (S.R.) | | |

## SEPTEMBER

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Bells, The | L. Barrymore | Chadwick | 6300 feet | |
| Black Pirate, The | Douglas Fairbanks | United Artists | 8200 feet | Mar. 20 |
| Devil's Master, The | G.O'Brien-J. Gaynor | Fox | | |
| Diplomacy | Sweet-Hamilton-O. Moore | Paramount | | |
| Dutchess of Buffalo, The | Constance Talmadge | First National | | |
| Fools of Fashion | | Tiffany (S. R.) | | |
| Forlorn River | Jack Holt | Paramount | | |
| Going the Limit | | F. B. O. | | |
| Kosher Kitty Kelly | Viola Dana | F. B. O. | | |
| Ladies First | Douglas MacLean | Paramount | | |
| Lily, The | Belle Bennett | Fox | | |
| Lost at Sea | | Tiffany (S. R.) | | |
| Marriage Clause, The | Billie Dove | Universal | 8 reels | July 3 |
| Marriage License | Alma Rubens | Fox | | |
| Nell Gwyn | Dorothy Gish | Paramount | 9 reels | Feb. 6 |
| Return of Peter Grimm | Alec B. Francis | Fox | | |
| Silent Power, The | Ralph Lewis | Lumas (S.R.) | | |
| Son of the Sheik, The | Rudolph Valentino | United Artists | | |
| Sparrows | Mary Pickford | United Artists | | |
| Thirty Below Zero | Buck Jones | Fox | | |
| Through Thick and Thin | Wm. Fairbanks | Lumas (S.R.) | | |
| Tin Gods | Thomas Meighan | Paramount | | |
| Variety | Jannings-de Putti | Paramount | 8 reels | July 3 |
| Winning of Barbara Worth | Colman-Banky | United Artists | | |
| Womanpower | K. Perry-R. Graves | Fox | | |
| You Never Know Women | Florence Vidor | Paramount | | |

## OCTOBER

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Campus Flirt, The | Bebe Daniels | Paramount | | |
| College Days | | Tiffany (S.R.) | | |
| Country Beyond, The | Olive Borden | Fox | | |
| Eagle of the Sea, The | Cortez-Vidor | Paramount | | |
| Final Extra, The | | Lumas (S.R.) | | |
| First Night, The | | Tiffany (S.R.) | | |
| Great Gatsby, The | Baxter-Wilson | Paramount | | |
| Kid Boots | Eddie Cantor | Paramount | | |
| Married Alive | Livingston-M.Moore | Fox | | |
| Midnight Kiss, The | J. Gaynor-R. Walling | Fox | | |
| Monkey Talks, The | Bellamy-Lowe-J. Trevor | Fox | | |
| Quarterback, The | Richard Dix | Paramount | | |
| Risky Business | Vera Reynolds | P. D. C | | |
| So's Your Old Man | W. C. Fields | Paramount | | |
| Three Bad Men | Special Cast | Fox | | |
| You'd Be Surprised | Raymond Griffith | Paramount | | |

## NOVEMBER

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Ace of Cads | Menjou-Joyce | Paramount | | |
| Cat's Pajamas, The | Bronson-Cortez | Paramount | | |
| Lady of the Harem, The | Special Cast | Paramount | | |
| Lightning | | Tiffany (S. R.) | 6500 feet | |
| Redheads Preferred | | Tiffany (S. R.) | | |
| Rough Riders, The | Frank Hopper | Paramount | | |
| Wearing of the Green, The | Betty Bronson | | | |
| We're in the Navy Now | W. Berry-Hatton | Paramount | | |
| Winning Wallop, The | Wm. Fairbanks | Lumas (S.R.) | | |

## DECEMBER

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Canadian, The | Thomas Meighan | Paramount | | |
| Flying High | Wm. Fairbanks | Lumas (S. R.) | | |
| Gallant Lady, The | Florence Vidor | Paramount | | |
| Glorifying the American Girl | Esther Ralston | Paramount | | |
| Let It Rain | Douglas MacLean | Paramount | | |
| Love 'Em and Leave 'Em | Esther Ralston | Paramount | | |
| Money to Burn | | Lumas (S.R.) | | |
| One Hour of Love | | Tiffany (S. R.) | | |
| Sin Cargo | | Tiffany (S. R.) | | |
| Stranded in Paris | Bebe Daniels | Paramount | | |

# Comedy Releases

| Title | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| A-1 Society | Luddy-Harris | Fox | 2 reels | July 10 |
| Adorable Dora | Hank Mann | F. B. O. | | |
| Alpine Flapper, The | "Aesop Fables" | Pathe | 1 reel | June 5 |
| All For a Nurse | Sid Smith | Sava Films | 2 reels | |
| All's Swell That Ends Swell | A. Vaughn-L. Kent | F. B. O. | 2 reels | |
| Along Came Auntie | Glenn Tryon | Pathe | 2 reels | |
| Al's Troubles | Al Alt | Universal | 2 reels | Mar. 13 |
| Among Those Present | Harold Lloyd (Reissue) | Assoc. Exhib. | 2877 feet | |
| And George Did | Sam Saylor | Universal | 2 reels | |
| Are Crooks Dishonest? (Reissue) | Harold Lloyd | Pathe | 1 reel | July 17 |
| Are Golfers Cuckoo? | Fatty Layman | Sava Films | 2 reels | |
| Around the Bases | George Lewis | Universal | 2 reels | |
| Babes in the Jungle | "O. Henry" | Fox | 2 reels | |
| Baby Clothes | "Our Gang" | Pathe | 2 reels | April 24 |
| Back Fire | | F. B. O. | | |
| Back to Mother | "Helen and Warren" | Fox | 2 reels | |
| Ball and Chain | Arthur Lake | Universal | | |
| Balloon Tired | "Cartoon" | Educational | 1 reel | |
| Banana King, The | Sid Smith | Sava Films | 2 reels | |
| Bear Cats | "Big Boy" | Educational | 2 reels | June 12 |
| Beauty Parlor, A | "Fat Men" | F. B. O. | 2 reels | |
| Bedtime Story, A | Arthur Lake | Universal | 1 reel | |
| Benson at Marbury | George Lewis | Universal | 2 reels | |
| Big Business | | Fox | | |
| Big Charade, The | A. Vaughn-L. Kent | F. B. O. | 2 reels | June 5 |
| Big-Hearted Fish, A | Aesop Fables | Pathe | 1 reel | April 10 |
| Big Idea, The | Snub Pollard | Pathe (Reissue) | 1 reel | |
| Big Retreat, The | "Aesop Fables" | Pathe | 1 reel | June 5 |
| Bill Grim's Progress (Series) | M. Morris-J. Luden | F. B. O. | | |
| Black and Blue Eyes | Alice Ardell | F. B. O. | 2 reels | June 19 |
| Breaking Records | George Lewis | Universal | 2 reels | |
| Broken China | Bobby Vernon | Educational | 2 reels | May 8 |
| Bumper Crop, The | "Aesop Fables" | Pathe | 1 reel | May 29 |
| Buster Be Good | Trimble-Turner | Universal | 2 reels | |
| Buster Don't Forget | Trimble and Dog | Universal | 2 reels | |
| Buster's Dark Mystery | Trimble and Dog | Universal | 2 reels | |
| Buster's Girl Friend | Trimble and Dog | Universal | 2 reels | |
| Buster's Heart Beat | Trimble and Dog | Universal | 2 reels | |
| Buster Helps Dad | Trimble and Dog | Universal | 2 reels | |
| Buster's Hunting Party | Trimble and Dog | Universal | 2 reels | |
| Buster's Mix-Up | Trimble-Turner | Universal | 2 reels | April 24 |
| Buster's Narrow Escape | Trimble and Dog | Universal | 2 reels | |
| Buster's Orphan Party | Trimble and Day | Universal | 2 reels | |
| Buster's Picnic | Trimble and Dog | Universal | 2 reels | |
| Buster's Prize Winner | Trimble and Dog | Universal | 2 reels | |
| Buster's Sleigh Ride | Trimble and Dog | Universal | 2 reels | |
| Buster's Sky Rocket | Trimble and Dog | Universal | 2 reels | April 24 |
| Buster's Watch Tige | Trimble and Dog | Universal | 2 reels | |
| By George | Sam Saylor | Universal | 2 reels | |
| Caliph, Cupid and the Clock | "O. Henry" | Fox | 2 reels | |
| Camel's Hump | | F. B. O. | 1 reel | |
| Carrie of the Chorus (Series) | Tarbell-Finch | Red Seal | 2 reels | |
| Cat's Whiskers, The | "Cartoon" | F. B. O. | 1 reel | June 26 |
| Caught in the Act | Laymon-Dorety | Tennek Film | 2 reels | |
| Chase Yourself | Jimmie Adams | Educational | 2 reels | |
| Chop Suey and Noodles | "Aesop Fables" | Pathe | 1 reel | |
| Cinder Path, The | George Lewis | Universal | 2 reels | |
| Circus Today | Billy Bevan | Pathe | 2 reels | Mar. 13 |
| Clown, The | "Van Bibbers" | Fox | 2 reels | |
| College Yell, The | Neely Edwards | Universal | 1 reel | April 17 |
| Collegians, The (Series) | Gulliver-Lewis | Universal | 2 reels | |
| Complete Life, The | "O. Henry" | Fox | 2 reels | |
| Comrades-in-Work | Mabel Normand | Pathe | 2 reels | |
| Count Your Change (Reissue) | Harold Lloyd | Pathe | 1 reel | |
| Couple of Skates, A | Neely Edwards | Universal | 1 reel | April 17 |
| Cow's Kimono, The | Glenn Tryon | Pathe | 2 reels | June 26 |
| Creeps | Archer-Dunham | Educational | 2 reels | June 19 |
| Crowned Prince, The | Neely Edwards | Universal | 1 reel | May 22 |
| Daffy Dill, The | Neal Burns | Educational | 2 reels | |
| Dancing Daddy | Jack Duffy | Educational | 2 reels | April 10 |
| Dare Devil Daisy | Edna Marian | Universal | 2 reels | |
| Diamond of Kali | "O. Henry" | Fox | 2 reels | |
| Dinky Doodle and the Little Orphan | "Cartoon" | F. B. O | 1 reel | June 19 |
| Dinky Doodle's Bedtime Stories | "Cartoon" | F. B. O | 1 reel | June 5 |
| Dinky Doodle in Egypt | "Cartoon" | F. B. O. | 1 reel | May 22 |
| Dinky Doodle in the Arctic | "Cartoon" | F. B. O | 1 reel | |
| Dinky Doodle in the Wild West | "Cartoon" | F. B. O. | 1 reel | |
| Dinner Jest, The | | Pathe | | |
| Dizzy Daddies | Jimmie Finlayson | Pathe | 2 reels | Mar. 20 |
| Dizzy Dancers | | Fox | | |
| Don Key-Son of a Burro | Holmes-Davidson | Pathe | 2 reels | May 29 |
| Don't Miss | Cliff Bowes | Educational | 1 reel | |
| Do Your Duty | Snub Pollard | Pathe | 1 reel | |
| Dog Shy | Charles Chase | Pathe | 2 reels | April 17 |
| Do or Bust | Neely Edwards | Universal | 1 reel | |
| Dumb Friend, A | Arthur Lake | Universal | 1 reel | Feb. 13 |
| Dumb Luck | "The Gumps" | Universal | 2 reels | |
| Dummy Love | Bobby Vernon | Educational | 2 reels | |
| Easy Payments | "Helen and Warren" | Fox | 2 reels | |
| Egged On | Charles Bowers | F. B. O. | 2 reels | |
| Eight Cylinder Bull | Austin-Sipperly | Fox | 2 reels | June 12 |
| Excess Baggage | "Big Boy" | Educational | 2 reels | |
| Excuse Maker, The (Series) | | Universal | | |
| Family Picnic, The | "Helen and Warren" | Fox | 2 reels | June 26 |
| Farm Hands | "Aesop Fables" | Pathe | 1 reel | May 22 |
| Felix the Cat Braves the Briny | "Cartoon" | Educational | 1 reel | June 5 |
| Felix the Cat in a Tale of Two Kitties | "Cartoon" | Educational | 1 reel | June 26 |

| Title | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Felix the Cat in Gym Days | "Cartoon" | Educational | 1 reel | |
| Felix the Cat in School Daze | "Cartoon" | Educational | 1 reel | May 27 |
| Felix the Cat in Two Lip Time | "Cartoon" | Educational | 1 reel | |
| Felix the Cat Laughs It Off | "Cartoon" | Educational | 1 reel | Mar. 27 |
| Felix the Cat Misses His Cue | "Cartoon" | Educational | 1 reel | May 15 |
| Felix the Cat Misses His Swiss | "Cartoon" | Educational | 1 reel | |
| Felix the Cat Rings the Ringer | "Cartoon" | Educational | 1 reel | |
| Felix the Cat Scoots Thru Scotland | "Cartoon" | Educational | 1 reel | June 26 |
| Felix the Cat Seeks Solitude | "Cartoon" | Educational | 1 reel | |
| Felix the Cat Uses His Head | "Cartoon" | Educational | 1 reel | May 8 |
| Felix the Cat Weathers the Weather | "Cartoon" | Educational | 1 reel | April 17 |
| Fighting Fools | Wise-McKay | Artclass | 2 reels | |
| Fighting Spirit | George Lewis | Universal | 2 reels | |
| Fighting to Win | George Lewis | Universal | 2 reels | |
| Fight Night | Billy Bevan | Pathe | 2 reels | May 15 |
| Fire Fighter, The | "Aesop Fables" | Pathe | 1 reel | |
| Fistical Culture (Series) | Louis Sargent | F. B. O. | 2 reels | |
| Flashing Oars | George Lewis | Universal | 2 reels | |
| Flivver Vacation, A | Eddie Gordon | Universal | 2 reels | April 3 |
| Flying Wheels | Wanda Wiley | Universal | 2 reels | Mar. 6 |
| Fly Time | "Aesop Fables" | Pathe | 1 reel | |
| Fool's Luck | Lupino Lane | Educational | 2 reels | April 3 |
| Fraternity Mixup, A | Alice Ardell | F. B. O. | 2 reels | |
| Fresh Faces | Walter Hiers | Educational | 2 reels | July 3 |
| From the Cabby's Seat | "O. Henry" | Fox | 2 reels | |
| George Runs Wild | Sam Saylor | Universal | 2 reels | |
| George in Love | Sam Saylor | Universal | 2 reels | |
| George the Winner | Sam Saylor | Universal | 2 reels | |
| Ghost of Folly | Alice Day | Pathe | 2 reels | May 15 |
| Gimme Strength | Jimmie Adams | Educational | 2 reels | |
| Girl | "O. Henry" | Fox | 2 reels | |
| Going Crazy | Lige Conley | Educational | 2 reels | May 29 |
| Gold Brush, The | Hank Mann | Sava Films | 2 reels | |
| Golf Bug, The | Paul Parrott | Pathe (Reissue) | 1 reel | |
| Gypying the Gyps | Eddie Gordon | Sava Films | 2 reels | |
| Hanging Fire | Cliff Bowes | Educational | 1 reel | |
| Hard to Hold | Laymon-Dorety | Tennek Film | 2 reels | |
| Haunted Heiress, A | Edna Marian | Universal | 2 reels | May 22 |
| Hayfoot, Strawfoot | Bevan-Clyde | Pathe | 2 reels | April 24 |
| Hearts for Rent | Arthur Lake | Universal | 1 reel | |
| Heavy Parade, The | "Fat Men" | F. B. O. | 2 reels | |
| He Forgot to Remember | Clyde Cook | Pathe | 2 reels | June 12 |
| Help Wanted | Charles Puffy | Universal | 1 reel | May 1 |
| Hearts and Showers | "Aesop Fables" | Pathe | 1 reel | April 17 |
| Her Ben | "Aesop Fables" | Pathe | 1 reel | |
| Here Comes Charlie | Lloyd Hamilton | | | |
| Hiram's Trip to the Exposition | Ralph Maglin | Vinci Pictures | | |
| Hiram's Trip Up the Hudson | Ralph Maglin | Vinci Pictures | | |
| Hired and Fired | Paul Parrott | Pathe | 1 reel | |
| His Girl Friend | Mack-Marion | Universal | 2 reels | |
| His Private Life | Lupino Lane | Educational | 2 reels | June 12 |
| His Taking Ways | Al St. John | Bischoff (S.R.) | 2 reels | |
| Hitchin' Up | Walter Hiers | Educational | 2 reels | July 3 |
| Hold 'er Sheriff | Cliff Bowes | Educational | 1 reel | July 3 |
| Home Cured | Johnny Arthur | Educational | 2 reels | Mar. 27 |
| Honest Injun | Johnny Arthur | Educational | 2 reels | |
| Honeymoon Feet | "Fat Men" | F. B. O. | 2 reels | |
| Honeymooning With Ma | Charles King | Universal | 2 reels | June 5 |
| Hooked at the Altar | Ralph Graves | Pathe | 2 reels | April 17 |
| Hubby's Quiet Little Game | | Pathe | | |
| Hug Bug, The | Glenn Tryon | Pathe | 2 reels | Mar. 13 |
| Hur Ben | Hank Mann | Sava Films | 2 reels | |
| Hurricane, The | Alice Ardell | F. B. O. | 2 reels | |
| Ice Cold Cocos | Billy Bevan | Pathe | 2 reels | |
| Inventors, The | Fatty Layman | Sava Films | 2 reels | |
| It's a Buoy | Alberta Vaughn | F. B. O. | 2 reels | |
| It's a Gift (Re-issue) | Snub Pollard | Pathe | 1 reel | July 17 |
| It's a Pipe | Barbara Luddy | Fox | 2 reels | July 3 |
| It's the Gate | "Cartoon" | Red Seal | 1 reel | May 1 |
| Jane's Engagement Party | Thelma Daniels | Universal | 2 reels | |
| Jane's Flirtation | Thelma Daniels | Universal | 2 reels | |
| Jane's Honeymoon | Thelma Daniels | Universal | 2 reels | |
| Jane's Inheritance | Thelma Daniels | Universal | 2 reels | |
| Jane's Predicament | Thelma Daniels | Universal | 2 reels | |
| Jane's Troubles | Thelma Daniels | Universal | 2 reels | |
| Jerry the Giant | "Animal" | Fox | 2 reels | July 10 |
| Jolly Tars | Lloyd Hamilton | Educational | 2 reels | |
| Jungle Sports | "Aesop Fables" | Pathe | 1 reel | |
| Keeping His Word | Charles King | Universal | 2 reels | |
| Kicked Out (Re-issue) | Harold Lloyd | Pathe | 1 reel | |
| Killed by Kindness | | Fox | | |
| King of the Kitchen | Lige Conley | Fox | | |
| Kiss Papa | Lige Conley | Educational | 2 reels | |
| Ko-Ko at the Circus | "Cartoon" | Red Seal | 1 reel | Mar. 27 |
| Lafayette Where Are We? | Shields-Arthur | Fox | 2 reels | |
| Land Boom, The | "Aesop Fables" | Pathe | 1 reel | June 26 |
| Last Lap, The | George Lewis | Universal | 2 reels | |
| Last Word, The | "Helen and Warren" | Fox | 2 reels | |
| Let George Do It (Series) | Sam Saylor | Universal | 2 reels | |
| Lickpenny Lover, A | "O. Henry" | Fox | 2 reels | July 17 |
| Light Housekeeping | Lige Conley | Educational | 2 reels | Mar. 20 |
| Lightning Slider, The | A. Vaughn-L. Kent | F. B. O. | 2 reels | May 22 |
| Little Parade, The | "Aesop Fables" | Pathe | 1 reel | June 12 |
| Liquid Dynamite | "Aesop Fables" | Pathe | 1 reel | May 22 |
| Lookout Buster! | Trimble and Dog | Universal | 2 reels | |
| Love's Hurdle | Charles King | Universal | 2 reels | May 15 |
| Love Sundae, A | Alice Day | Pathe | 2 reels | |
| Long Fliv the King | Charles Chase | Pathe | 2 reels | June 12 |
| Love's Labor Lost | Neely Edwards | Universal | 1 reel | |
| Lying Tamer, The | Barbara Luddy | Fox | | |
| Madame Mystery | Bara-Finlayson | Pathe | 2 reels | April 17 |
| Mad Racer, The | "Van Bibber" | Fox | 2 reels | May 8 |
| Making Good | George Lewis | Universal | 2 reels | |
| Man About Town, A | Stan Laurel | Pathe | 1 reel | July 10 |
| Married Widow, The | Eddie Gordon | Sava Films | 2 reels | |
| Marry Month of May | "O. Henry" | Fox | 2 reels | |
| Masters of Arts | "O. Henry" | Fox | 2 reels | |
| Matrimony Blues | Lige Conley | Fox | 2 reels | |
| McDougal Alley (Series) | | F. B. O. | 2 reels | |
| Meet My Dog | Bowes-Vance | Educational | 1 reel | July 10 |
| Meet My Girl | Ralph Graves | Pathe | 2 reels | Mar. 13 |
| Merry Blacksmith, The | "Aesop Fables" | Pathe | 1 reel | April 17 |
| Merry Kiddo, The | Alberta Vaughn | F. B. O. | 2 reels | |
| Mighty Like a Moose | Charlie Chase | Pathe | 2 reels | July 17 |
| Min's Away | "The Gumps" | Universal | 2 reels | |
| Mixed Brides | Wanda Wiley | Universal | 2 reels | |
| Mixed Doubles | Charles Puffy | Universal | 1 reel | |
| Money Screams | | Fox | | |
| Monkey Business | "Our Gang" | Pathe | 2 reels | Mar. 27 |
| Mortgaged Again | Arthur Lake | Universal | 1 reel | |
| Mother-in-Law | "Helen and Warren" | Fox | 2 reels | |

| Title | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Motor Trouble | Charles King | Universal | 2 reels | |
| Move Along | Lloyd Hamilton | Educational | 2 reels | |
| Movie Madness | Edna Marian | Universal | 2 reels | June 5 |
| Movie Struck | Dorie Eaton | Cranfield & Clarke | | |
| Moving Day | "Helen and Warren" | Fox | 2 reels | Mar. 6 |
| Mr. Cinderella | Johnny Arthur | Educational | 2 reels | May 29 |
| Mr. Wife | Neal Burns | Educational | 2 reels | |
| Mum's the Word | Charles Chase | Pathe | 2 reels | May 15 |
| Muscle Bound Music | Kingston-Bevan | Pathe | 2 reels | June 5 |
| Never Too Old | Claude Gillingwater | Pathe | 2 reels | June 26 |
| Newlyweds and Their Baby, The (Series | Snookums-Clair-Dooly | Universal | 2 reels | |
| Newlyweds in Quarantine, The | Snookums-Clair-Dooly | Universal | 2 reels | June 19 |
| Newlywed's Neighbors | | Universal | 2 reels | |
| Nobody's Business | Lloyd Hamilton | Educational | 2 reels | April 24 |
| North of 6⅞ | Sid Smith | Sava Films | 2 reels | |
| Nothing Matters | Lloyd Hamilton | Educational | 2 reels | July 10 |
| Not to Be Trusted | "Helen and Warren" | Fox | 2 reels | |
| Oh! Winnie Behave | Ethlyn Gibson | Artclass | 2 reels | |
| Old War Horse, The | Snub Pollard | Pathe (Re-issue) | 1 reel | April 10 |
| On Thin Ice | "Mutt & Jeff" | Short Film Syn. | 1 reel | Mar. 6 |
| Open House | Johnny Arthur | Educational | 2 reels | |
| Opry House Tonight | Arthur Lake | Universal | 1 reel | |
| Optimist, The | Charles Puffy | Universal | 1 reel | May 22 |
| Ostrich Plumes, The | "Cartoon" | F. B. O. | 1 reel | May 22 |
| Over There | Al Joy | | 2 reels | |
| Painless Pain | Wanda Wiley | Universal | 2 reels | May 8 |
| Papa's Mama | Arthur Lake | Universal | 1 reel | |
| Papa's Pest | Burns-Steadman | Educational | 2 reels | June 12 |
| Pawnshop Politics | Luddy-Harris | Fox | 2 reels | |
| Pelican's Bill | "Cartoon" | F. B. O. | 1 reel | June 5 |
| Phoney Express, The | Charles Puffy | Universal | 1 reel | Mar. 13 |
| Pirates Bold | "Aesop Fables" | Pathe | 1 reel | |
| Plane Jane | Vaughn-Kent | F. B. O. | 2 reels | |
| Playing the Swell | Wanda Wiley | Universal | 2 reels | May 22 |
| Please Excuse Me | Charles King | Universal | 2 reels | |
| Plumber's Life, The | "Aesop Fables" | Pathe | 1 reel | |
| Polar Baron, The | Gladys McConnell | Fox | 2 reels | May 1 |
| Prodigal Bridegroom, The | | Pathe | | |
| Psyche and the Pskyscraper | "O. Henry" | Fox | 2 reels | |
| Puppy Lovetime | Alice Day | Pathe | 2 reels | June 5 |
| Quick Service | Cliff Bowes | Educational | 1 reel | Mar. 20 |
| Radio Mad | Lymon-Dorety | Tennek Film | 2 reels | |
| Raggedy Rose | Mabel Normand | Pathe | 2 reels | |
| Rah, Rah, Heidelberg | "Van Bibber" | Fox | 2 reels | June 19 |
| Rain and Shines | Al St. John | Bischoff | 2 reels | |
| Raisin' Cain | "Big Boy" | Educational | 2 reels | April 17 |
| Read 'Em and Leap | Alberta Vaughn | F. B. O. | 2 reels | |
| Red Hot Rails | "Cartoon" | Universal | 2 reels | |
| Relay, The | George Lewis | Universal | 2 reels | |
| Reporter, The | "Van Bibbers" | Fox | 2 reels | |
| Ring Up the Curtain (Re-issue) | Harold Lloyd | Pathe | 1 reel | |
| Rough and Ready Romeo | "Aesop Fables" | Pathe | 1 reel | May 1 |
| Sawdust Baby | Earl McCarthy | Artclass | 2 reels | |
| Say It With Babies | Glenn Tryon | Pathe | 2 reels | May 29 |
| Say It With Love | Edna Marian | Universal | 2 reels | April 17 |
| Scared Stiff | Holmes-Cook | Pathe | 2 reels | May 1 |
| Scratching Through | Cliff Bowes | Educational | 1 reel | April 24 |
| Sea Dog's Tale, A | Billy Bevan | Pathe | 2 reels | July 17 |
| Second Hand Excuse, A | Charles King | Universal | 2 reels | |
| Separated Sweethearts | Arthur Lake | Universal | 1 reel | May 15 |
| Shady Rest | "The Gumps" | Universal | 2 reels | |
| She Beast, The | Sid Smith | Sava Films | 2 reels | |
| She's A Prince | Alice Ardell | F. B. O. | 2 reels | |
| She's My Cousin | Charles King | Universal | 2 reels | May 15 |
| Shootin' Fool, The | "Aesop Fables" | Pathe | 1 reel | May 15 |
| Shore Shy | Dooley-Joyce | Educational | 2 reels | |
| Should Husbands Marry? | | Pathe | | |
| Skating Instructors | "Mutt and Jeff" | Short Film Syn. | 1 reel | |
| Sky Bound | Al St. John | Educational | 2 reels | April 17 |
| Smith's Baby | McKee-Hiatt | Pathe | 2 reels | |
| Smouldering Tires | A. Vaughn-L. Kent | F. B. O. | 2 reels | May 15 |
| Snookum's Buggy Ride | "Newlyweds" | Universal | 2 reels | June 19 |
| Snookum's Outing | "Newlyweds" | Universal | 2 reels | |
| Snookum's Playmate | "Newlyweds" | Universal | 2 reels | |
| Snookum's Tooth | "Newlyweds" | Universal | 2 reels | June 26 |
| Social Triangle, A | "O. Henry" | Fox | 2 reels | May 22 |
| Sock Me To Sleep | A. Vaughn-L. Kent | F. B. O. | 2 reels | |
| Solid Gold | Lige Conley | Educational | 2 reels | |
| Somebody's Wrong | Bowes-Newman | Educational | 1 reel | |
| Some More Excuses | Charles King | Universal | 2 reels | |
| So This Is Paris | Neely Edwards | Universal | 1 reel | April 17 |
| Spanish Love | "Aesop Fables" | Pathe | 1 reel | Mar. 13 |
| Spanking Breezes | Alice Day | Pathe | 2 reels | Mar. 20 |
| Squirrel Food | Cliff Bowes | Educational | 1 reel | |
| Stage Shy | Hank Mann | Sava Films | 2 reels | |
| Step Lively (Re-issue) | Harold Lloyd | Pathe | 1 reel | June 26 |
| Stork Brought It, The | "Cartoon" | F. B. O. | 1 reel | |
| Swat the Crook (Re-issue) | Harold Lloyd | Pathe | 1 reel | June 19 |
| Swell Affair, A | Arthur Lake | Universal | 1 reel | April 17 |
| Swimming Instructor, The | "Van Bibber" | Fox | 2 reels | July 3 |
| Take the Air | Paul Parrott | Pathe (Reissue) | 1 reel | |
| Taking the Heir | Charles Puffy | Universal | 1 reel | April 3 |
| Thanks for the Boat Ride | | Universal | | |
| That's My Baby | Charles Puffy | Universal | | |
| There She Goes | Wanda Wiley | Universal | 2 reels | July 3 |
| Thirteenth Man, The | Charles Puffy | Universal | 1 reel | |
| Three of a Kind | "Fat Men" | F. B. O. | 2 reels | |
| Thrilling Romance, A | Wanda Wiley | Universal | 2 reels | July 24 |
| Thundering Fleas | "Our Gang" | Pathe | 2 reels | July 10 |
| Till We Eat Again | Bobby Vernon | Educational | 2 reels | July 24 |
| Tin Ghost, The | Lige Conley | Educational | 2 reels | May 8 |
| Tonight's the Night | Bowes-Bradley | Educational | 1 reel | May 1 |
| Too Many Babies | Darling-King | Universal | 2 reels | May 8 |
| Too Many Relations | "Helen and Warren" | Fox | 2 reels | May 15 |
| Tow Service | "The Gumps" | Universal | 2 reels | |
| Tune Up | Charles Puffy | Universal | 1 reel | Mar. 6 |
| Twelve Smiles Out | | F. B. O. | | |
| Twin Sisters | Wanda Wiley | Universal | 2 reels | |
| Two Lips in Holland | | Fox | 2 reels | April 17 |
| Ukelele Sheiks | Glenn Tryon | Pathe | 2 reels | April 10 |
| Uncle Tom's Uncle | "Our Gang" | Pathe | 2 reels | May 29 |
| Uncovered Wagon, The | "Aesop Fables" | Pathe | 1 reel | May 15 |
| Up and Wooing | A. Vaughn-L. Kent | F. B. O. | 2 reels | |
| Up in the Air | "Aesop Fables" | Pathe | 1 reel | |
| Vamping Babies | Alice Ardell | F. B. O. | 2 reels | |
| Village Cut Up, The | Arthur Lake | Universal | 1 reel | |
| Vulgar Boatman, The | Hank Mann | Sava Films | 2 reels | |
| Wait A Bit | Earl Mack | Universal | 2 reels | |
| Wanderers of the Wetland | Hank Mann | Sava Films | 2 reels | |
| Wandering Willies | Billy Bevan | Pathe | 2 reels | April 3 |
| Wedding Daze | | F. B. O. | | |
| Westerner, The | Reata Hoyt | Fox | | |

| Title | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| What A Life | Frank Davis | Educational | 1 reel | June 26 |
| What Happened to Jane (Series of 13) | Thelma Daniels | Universal | 2 reels | |
| What'll You Have? | Charles King | Universal | 2 reels | May 22 |
| What! No Spinach? | | F. B. O. | | |
| What' Your Hurry? | Charles King | Universal | 2 reels | |
| When Hell Froze Over | "Mutt and Jeff" | Short Film Syn | 1 reel | Feb. 20 |
| When Sally's Irish Rose | Vaughn-Kent | F. B. O. | 2 reels | July 24 |
| Where's My Baby? | Neely Edwards | Universal | 1 reel | May 1 |
| Which is Which? | Charles King | Universal | 2 reels | |
| Whiskering Chorus | A. Vaughn-L. Kent | F. B. O. | 2 reels | |
| Whoa Emma | Jimmie Adams | Educational | 2 reels | April 3 |
| Who Hit Me? | Al St. John | Educational | 2 reels | |
| Who's Boss? | Davis-Bowes | Educational | 1 reel | June 5 |
| Who's My Wife? | Lige Conley | Educational | 2 reels | July 17 |
| Who's Next? | Neely Edwards | Universal | 1 reel | July 24 |
| Why George? | Sam Saylor | Universal | 2 reels | |
| Wife Tamers | Cook-L. Barrymore | Pathe | 2 reels | April 3 |
| Wireless Lizzie | Walter Hiers | Educational | 2 reels | Mar. 13 |
| Wisecrackers (Series) | Short-Withers | F. B. O. | | |
| Wise Guys Prefer Brunettes | Helene Chadwick | Pathe | 2 reels | |
| Wise Quacker, The | Eddie Gordon | Tennek Film | 2 reels | |
| Wise Or Otherwise | Charles Puffy | Universal | 1 reel | June 5 |
| Yankee Doodle Duke, A | Ralph Graves | Pathe | 2 reels | |
| Yearning for Love | Wanda Wiley | Universal | 2 reels | April 3 |

# Short Subjects

| Title | Distributed by | Length | Reviewed |
|---|---|---|---|
| Alexander's Ragtime Band | Artclass | | |
| Alligator's Paradise (Hodge Podge) | Educational | 1 reel | |
| All Star Freaks (Curiosity) | Educational | 1 reel | |
| America Today (Variety) | Fox | 1 reel | |
| Amidst the Millions (Sportlight) | Pathe | 1 reel | |
| Animated Hair Cartoons (Series) | Red Seal | 1 reel | |
| Angelus, The | Cranfield & Clarke | 2 reels | April 24 |
| Aphrodite (Novelty) | Service Film | 1 reel | |
| Around the World in Ten Minutes (Variety) | Fox | 1 reel | |
| At the Water Hole | Cranfield & Clarke | 1 reel | |
| Austrian Alps (Variety) | Fox | 1 reel | |
| Bar-C Mystery (Serial) | Pathe | 10 episodes | |
| Beasts of the Veldt | Chesterfield | 2 reels | |
| Beautiful Britain | Cranfield & Clarke | 1 reel | |
| Bed Time Stories | Sierra Pictures | 2 reels | |
| Beechnuts | Cranfield & Clarke | 2 reels | |
| Belgium Today (Variety) | Fox | 1 reel | June 12 |
| Bits of Jap Life | Cranfield & Clarke | 1 reel | |
| Blue Boy, The | Educational | | |
| Broadway of Jungle Land | Cranfield & Clarke | 1 reel | |
| Buffalo Bill (Serial) | Universal | | |
| Burkhardt's Plastic Films, No. 1 | Tiffany | 2 reels | April 3 |
| Burkhardt's Plastic Films, No. 2 | Tiffany | 2 reels | May 15 |
| Canary Islands (Variety) | Fox | 1 reel | May 15 |
| Casey of the Coast Guard (Serial) | Pathe | 10 episodes | Feb. 20 |
| Charleston Films | Cranfield & Clarke | 4 half reels | May 1 |
| Chips of the Old Block (Hodge Podge) | Educational | 1 reel | |
| Chronicles of America (Series of 18 Three Reelers) | Pathe | | |
| Colorado (Variety) | Fox | 1 reel | |
| Coming Back (Mustang) | Universal | 2 reels | |
| Congress of Celebrities (Hodge Podge) | Educational | 1 reel | May 1 |
| Curiosities—The Movie Side Show (Series) | Educational | | |
| Dancing Around the World (Variety) | Fox | 1 reel | July 17 |
| Day Dreams | Cranfield & Clarke | 2 reels | |
| Death Ray, The (Novelty) | Cranfield & Clarke | 1 reel | |
| Desperate Dan (Mustang) | Universal | 2 reels | May 1 |
| Dixie Doodle (Sportlight) | Pathe | 1 reel | Mar. 27 |
| Doctor, The (Famous Paintings) | Cranfield & Clarke | 2 reels | May 8 |
| Dolly Gray (Song Car-Tune) | Red Seal | 1 reel | |
| Don't Shoot (Mustang)—Jack Mower | Universal | 2 reels | |
| Down to Damascus (Variety) | Fox | 1 reel | July 10 |
| Drops From Heaven (Variety) | Fox | 1 reel | |
| Egypt | F. B. O. | | |
| Emergency Man, The Edmund Cobb | Universal | 1 reel | |
| Every Picture Tells a Story | Cranfield & Clarke | 1 reel | |
| Fade Away Foster (Mustang) | Universal | 2 reels | May 1 |
| Falling Water Valley (Bruce Novelty) | Educational | 1 reel | |
| Family Album, The (Sketch Book) | Pathe | 1 reel | |
| Fighting Marine, The (Serial) | Pathe | | |
| Fighting With Buffalo Bill (Serial) | Universal | | |
| Film Facts (Series) | Red Seal | 1 reel | |
| Fire Barrier (Mustang) | Universal | 2 reels | |
| Fire Fighters, The (Serial) | Universal | | |
| Flaming West, The (Mustang) | Universal | 2 reels | |
| Flashes of the Past | Pathe | 2 reels | |
| Four Square Steve (Mustang) | Universal | 2 reels | June 5 |
| Frame Up, The (Mustang) | Universal | 2 reels | May 22 |
| From A to Z Thru Filmdom (Hodge Podge) | Educational | 1 reel | June 12 |
| Fugitive Futerise (Novelty) | Cranfield & Clarke | 1 reel | |
| Gems of the Screen (Series) | Red Seal | 1 reel | |
| Giggles (Novelty Series) | Tennek Film | 1 reel | |
| Glory or Dollars (Sportlight) | Pathe | 1 reel | June 26 |
| God's Country | Cranfield & Clarke | 2 reels | |
| Gold and Fleece (Bruce Novelty) | Educational | 1 reel | |
| Great Lakes, The (Variety) | Fox | 1 reel | |
| Green Archer, The (Serial) | Pathe | 10 episodes | |
| Grinning Fists (Mustang) | Universal | 2 reels | |
| Gunless Bad Man, The (Mustang) | Universal | 2 reels | |
| Happy Hunting Grounds (Sportlight) | Pathe | 1 reel | April 10 |
| Has Anybody Here Seen Kelly | Red Seal | 1 reel | Mar. 6 |
| Heavens Above (Novelty) | Service Film | 1 reel | |
| Her First Night in a Beauty Parlor | Arthur J. Lamb | 2 reels | |
| Hero Land (Color Novelty) | Service Film | 1 reel | |
| Heroes of the Sea | Cranfield & Clarke | 1 reel | |
| His Pal...Fearless (Dog) | Chesterfield | 2 reels | |
| Homeless Husbands' Land (Novelty) | Short Film | 1 reel | |
| Honeymoon Cruises | Tennek Film | 1 reel | |
| If a Picture Tells a Story | Cranfield & Clarke | 1 reel | |
| India Tea | Pathe | 1 reel | May 22 |
| Inland Voyage, An (Variety) | Fox | 1 reel | |
| In Sunny Spain (Variety) | Fox | 1 reel | July 10 |
| Inside Dope, The (Sportlight) | Pathe | 1 reel | May 1 |
| International Detective Stories | Tennek Film | 2 reels | |
| Keeping 'Em Guessing (Series) | Red Seal | 1 reel | |
| Keeping in Trim (Sportlight) | Pathe | 1 reel | |

| Title | Distributed by | Length | Reviewed |
|---|---|---|---|
| King of the Beasts (Cartoon) | F. B. O. | 1 reel | |
| Ko Ko Song Car-Tunes (Series) | Red Seal | 1 reel | |
| Jack's of One Trade (Sportlight) | Pathe | 1 reel | June 26 |
| Jungle Heroine, A | Chesterfield | 2 reels | |
| Jungle Tragedy, A | Chesterfield | 2 reels | |
| Land of Rivers (Scenic) | Service Film | 1 reel | |
| Last Man, The | Chesterfield | 2 reels | |
| Leaps and Bounds (Sportlight) | Pathe | 1 reel | Mar. 13 |
| Lest We Forget | Educational | 1 reel | May 1 |
| Let Loose (Mustang) | Universal | 2 reels | |
| Let's Go Fishing | Cranfield & Clarke | 1 reel | |
| Let's Paint | Cranfield & Clarke | 1 reel | |
| Lightnin' Flashes (Drama) | Sava Films | 2 reels | |
| Lightnin' Strikes (Drama) | Sava Films | 2 reels | |
| Lightnin' Wins (Drama) | Sava Films | 2 reels | |
| Lightning Hutch (Serial) | Arrow Film | | |
| Light on Lookout Mountain, The | Cranfield & Clarke | 2 reels | |
| Lion Charge, The | Cranfield & Clarke | 1 reel | May 22 |
| Lion's Mate, The | Chesterfield | 2 reels | |
| Little Brown Rug, The (Bruce Novelty) | Educational | 1 reel | |
| Little Warrior, The (Mustang) | Universal | 2 reels | July 24 |
| Lizzie's Last Lap (Novelty) | Cranfield & Clarke | 1 reel | |
| Love Deputy, The (Mustang) | Universal | 2 reels | |
| Love Fighter . Fearless (Dog) | Chesterfield | 2 reels | |
| Lumber Jacks, The (Variety) | Fox | 1 reel | |
| Marvels of Motion (Series) | Red Seal | 1 reel | |
| Menace of the Alps, The | Universal | 1 reel | Mar. 27 |
| Mother O'Mine | Cranfield & Clarke | 1 reel | |
| Mother, The (Famous Paintings) | Cranfield & Clarke | 2 reels | May 22 |
| Mountain Molly O (Mustang) | Universal | 2 reels | April 17 |
| Mountain of the Law, The (Variety) | Fox | 1 reel | June 19 |
| Movie Struck | Cranfield & Clarke | 2 reels | |
| My Old Kentucky Home (Song Car-tune) | Red Seal | 1 reel | April 10 |
| Neptune's Domain (Hodge Podge) | Educational | 1 reel | June 5 |
| Nervous Moments (Sportlight) | Pathe | 1 reel | May 1 |
| Off Shore Trails (Variety) | Fox | 1 reel | |
| Old Black Joe (Song Car-Tune) | Red Seal | 1 reel | July 10 |
| One Wild Time (Mustang) | Universal | 2 reels | Mar. 27 |
| Outlaw Love (Mustang) | Universal | 2 reels | |
| Out of the Inkwell (Series) | Red Seal | 1 reel | |
| Pathe Review, No. 17 | Pathe | 1 reel | May 1 |
| Pathe Review, No. 18 | Pathe | 1 reel | May 1 |
| Pathe Review, No. 19 | Pathe | 1 reel | May 15 |
| Pathe Review, No. 20 | Pathe | 1 reel | May 22 |
| Pathe Review, No. 21 | Pathe | 1 reel | May 22 |
| Pathe Review, No. 22 | Pathe | 1 reel | May 29 |
| Pathe Review, No. 23 | Pathe | 1 reel | June 5 |
| Pathe Review, No. 24 | Pathe | 1 reel | June 26 |
| Pathe Review, No. 25 | Pathe | 1 reel | June 26 |
| Pathe Review, No. 26 | Pathe | 1 reel | |
| Pathe Review, No. 27 | Pathe | 1 reel | July 3 |
| Pathe Review, No. 28 | Pathe | 1 reel | July 24 |
| Pathe Review, No. 29 | Pathe | 1 reel | July 17 |
| Pathe Review, No. 30 | Pathe | 1 reel | |
| Peeking at the Planets (Hodge Podge) | Educational | 1 reel | July 17 |
| Pep of the Lazy J. (Mustang) | Universal | 2 reels | |
| Planting Season, The (Sportlight) | Pathe | 1 reel | June 5 |
| Poland—A Nation Reborn (Variety) | Fox | 1 reel | June 26 |
| Popular Song Parodies (Series) | Artclass | | |
| Putting on Dog (Variety) | Fox | 1 reel | |
| Quick on the Draw (Mustang) | Universal | 2 reels | April 17 |
| Radio Detective, The (Serial) | Universal | 10 episodes | April 17 |
| Rare Bits (A Curosity) | Educational | 1 reel | |
| Reelviews (Series) | Red Seal | 1 reel | |
| Rescue, The (Mustang) | Universal | 2 reels | |
| Return of the Riddle Rider, The (Serial) | Universal | | |
| Rhinoceros Hunt, The | Cranfield & Clarke | 1 reel | |
| Riches of the Earth (Variety) | Fox | 1 reel | |
| Ridin' For Love (Mustang) | Universal | 2 reels | |
| Revolutions per Minute (Sportlight) | Pathe | 1 reel | June 5 |
| Rushing Waters | Cranfield & Clarke | | |
| Rustler's Secret, The (Mustang) | Universal | 2 reels | |
| Scotty of the Scouts (Serial) | Rayart (S. R.) | | |
| Screen Snapshots (Series) | Columbia | 1 reel | |
| Screen Snapshots, No. 13 | Columbia | 1 reel | June 26 |
| Screen Snapshots, No. 14 | Columbia | 1 reel | July 3 |
| Searchlight (Series) | Red Seal | 1 reel | |
| Shadowland | Cranfield & Clarke | | |
| Silent Flyer, The (Serial) | Universal | 10 episodes | |
| Sin | Cranfield & Clarke | 2 reels | |
| Sketch Book | Pathe | | |
| Sky Skidder, The (Serial) | Bischoff | 10 episodes | |
| Snowed In (Serial) | Pathe | 10 episodes | June 26 |
| Songs of Central Europe (Melody Series) | Pathe | 1 reel | |
| Songs of England (Melody Series) | Pathe | 1 reel | Feb 6 |
| Songs of Italy (Melody Series) | Pathe | 1 reel | July 24 |
| Songs of Scotland (Melody Series) | Pathe | 1 reel | Feb. |
| Songs of Spain (Melody Series) | Pathe | 1 reel | June 26 |
| Songs of the Northern States | Pathe | 1 reel | |
| Songs of Yesterday | Cranfield & Clarke | 1 reel | |
| Soul of the Cypress | Red Seal | 1 reel | F b 27 |
| Spanish Holiday (Variety) | Fox | 1 reel | |
| Sportsman's Dream | Cranfield & Clarke | | |
| String of Diamonds...Fearless (Dog) | Chesterfield | 2 reels | |
| Strings of Steel (Serial) | Universal | 10 episodes | |
| St. Pauls | Cranfield & Clarke | 1 reel | |
| Sweden Today (Variety) | Fox | 1 reel | May 15 |
| Tin Bronc, The (Mustang) | Universal | 2 reels | June 5 |
| Trapped (Mustang) | Universal | 2 reels | |
| Trails of the Gods | Cranfield & Clarke | 1 reel | |
| Trail of the North Wind | Cranfield & Clarke | 2 reels | |
| Tramp, Tramp the Boys Are Marching | Red Seal | 1 reel | May 1 |
| Travels in Toyland (Variety) | Fox | 1 reel | |
| Tulip Land | Cranfield & Clarke | 1 reel | |
| Under Desert Skies (Mustang) | Universal | 2 reels | |
| Valiant Skipper, The | Cranfield & Clarke | 2 reels | |
| Vanishing Millions (Serial) | Sierra Pictures | 15 episodes | |
| Vision, The | Educational | 2 reels | May 22 |
| When East Meets West (Mustang) | Universal | 2 reels | |
| Whirlwinds (Series) | F. B. O. | | |
| Wild America (Variety) | Fox | 1 reel | May 22 |
| Wire Tigers, The | Chesterfield | 2 reels | |
| Where the Silver River Gleams | Cranfield & Clarke | 1 reel | |
| Whispering Smith Rides (Serial) | Universal | | |
| White Waters | Cranfield & Clarke | 2 reels | |
| Winking Idol, The (Serial) | Universal | 10 episodes | Mar. 20 |
| Wolf, The Fearless (Dog) | Chesterfield | 2 reels | |
| Wolf's Brush | Cranfield & Clarke | 2 reels | |
| Wonder Book Series | Short Film | 1 reel | |
| Wonderful Water | Service Film Corp. | 1 reel | May 1 |
| Wooden Shoes | Cranfield & Clarke | 1 reel | Dec. 12 |

# Coming Attractions

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Accused | Special Cast | Inde. Film | 5000 feet | Jan. 16 |
| Ace High | Hoot Gibson | Universal | | |
| Across the Pacific | Monte Blue | Warner Bros | | |
| Advice to the Lovelorn | | Universal | | |
| Against the Wall | Wally Wales | Assoc. Exhib | | |
| Almost a Lady | Marie Prevost | Prod. Dist. Corp | | |
| Altars of Desire | M. Murray-C.Tearle | M-G-M | | |
| Amateur Gentleman, The | Dick Barthelmess | First National | | |
| An American Tragedy | | Paramount | | |
| Annie Laurie | Lillian Gish | M-G-M | | |
| April Fool | Alexander Carr | Chadwick | | |
| Aristocrat, The | | Famous Attractions | | |
| Arizona Nights | Fred Thomson | F. B. O | | |
| Arizona Whirlwind, The | Bill Cody | Assoc. Exhib | | |
| Ashes | C. Griffith-T. Moore | First National | | |
| Atlantis | | First National | | |
| Atta Boy | Monty Banks | Pathe | 6 reels | |
| Auctioneer, The | George Sidney | Fox | | |
| Avenger, The | Bob Custer | F. B. O | | |
| Back Slapper, The | John Gilbert | M-G-M | | |
| Bad Habits | Special Cast | Astor Dist. (S.R.) | | |
| Bad Little Good Girl | | Chadwick | | |
| Bandit Buster, The | Wally Wales | Assoc. Exhib | | |
| Bandits of the Air | Al Wilson | Assoc. Exhib | | |
| Bardelys the Magnificent | John Gilbert | M-G-M | | |
| Bargain Bride, The | Mary Philbin | Universal | | |
| Barriers of Fire | Monte Blue | Warner Bros | | |
| Battling Butler | Buster Keaton | M-G-M | | |
| Beau Geste | Special Cast | Paramount | | |
| Beauty | Special Cast | M-G-M | | |
| Beauty and the Beast | Coleman-Banky | United Artists | | |
| Bed and Board | Doris Kenyon | First National | | |
| Behind the Lines | Sandow (Dog) | Assoc. Exhib | | |
| Behind the Screen | Special Cast | M-G-M | | |
| Belle of Broadway, The | | Columbia Pictures | | |
| Beloved Enemy, The | Boyd-Goudal | Prod. Dist. Corp | | |
| Beloved Fraud, The | | American Cinema | | |
| Ben Burbridge's African Gorilla Hunt | | | 8 reels | June 26 |
| Ben Hur | Special Cast | M-G-M | 12000 feet | Jan. 16 |
| Better 'Ole, The | Syd Chaplin | Warner Bros | | |
| Better Way, The | | Columbia Pictures | | |
| Beware of Widows | Laura La Plante | Universal | | |
| Beyond the Trail | Bill Patton | Chesterfield-(S.R.) | 5 reels | |
| Be Yourself | Raymond Griffith | Paramount | | |
| Bigger They Are, The | George O'Hara | F. B. O | | |
| Big Gun, The | George Lewis | Universal | | |
| Big Night, The | Laura La Plante | Universal | | |
| Big Parade, The | John Gilbert | M-G-M | 12550 feet | Nov. 28 |
| Bill of Sale, The | | Arthur J. Lamb | | |
| Birds of Prey | | Columbia Pictures | | |
| Bitter Apples | Monte Blue | Warner Bros | | |
| Black Diamond Express, The | Monte Blue | Warner Bros | | |
| Black Ivory | | Warner Bros | | |
| Black Tears | | Gorman Pictures | | |
| Blarney | R. Adoree-R. Graves | M-G-M | | |
| Blazing Courage | Buffalo Bill, Jr | Assoc. Exhib | | |
| Block Signal, The | | Lumas (S.R.) | | |
| Blonde Saint, The | Kenyon-Stone | First National | | |
| Bonanza Buckaroo, The | Buffalo Bill, Jr | Assoc. Exhib | | |
| Border Thunderbolt, The | Bill Cody | Assoc. Exhib | | |
| Born to Battle | Tom Tyler | F. B. O | 5100 feet | Feb. 13 |
| Boy Friend, The | J. Harron-M. Day | M-G-M | | |
| Branded | Bob Custer | F. B. O. | | |
| Breed of the Sea | | F. B. O | | |
| Brides Will Be Brides | | Universal | | |
| Broadway Drifter, A | | Gorman Pictures | | |
| Broken Hearts | M. Schwartz-L. Lee | Jaffe Art Film (S.R.) | 7500 feet | Mar. 20 |
| Broncho Twister, The | Buck Jones | Fox | | |
| Brute, The | Monte Blue | Warner Bros. | | |
| Buckaroo Kid, The | Hoot Gibson | Universal | | |
| Bull Dog Luck | Wally Wales | Assoc. Exhib | | |
| Burning Bridges | Harry Carey | Pathe | | |
| Butter and Egg Man, The | | First National | | |
| Butterflies in the Rain | Laura La Plante | Universal | | |
| Callahans and the Murphys, The | | M-G-M | | |
| Call in the Night, A | | Truart (S.R.) | 5000 feet | |
| Call of the Wilderness | Sandow (Dog) | Assoc. Exhib | | |
| Cancelled Debt, The | Special Cast | Sterling Pict. (S. R.) | | |
| Captain Sazarac | Ricardo Cortez | Paramount | | |
| Captain Salvation | | M-G-M | | |
| Captain's Courage, A | R. Holt-D. Dwan | Rayart | | |
| Cat and the Canary, The | | Universal | | |
| Catch As Catch Can | Wm. Fairbanks | Lumas (S.R.) | | |
| Chains | Bennett-Colman | United Artists | | |
| Charity Ball, The | | M-G-M | | |
| Charleston Kid, The | Mackaill-Mulhall | First National | | |
| Cheating Danger | Dick Talmadge | Universal | | |
| Cheerful Fraud, The | Reginald Denny | Universal | | |
| Cheyenne Days | Hoot Gibson | Universal | | |
| Chic Chick, The | Alberta Vaughan | F. B. O | | |
| Christine of the Bip Tops | Garon-Landis | Sterling Pict. (S. R.) | | |
| Cigarette Maker's Romance, The | Special Cast | M-G-M | | |
| Circus, The | Charles Chaplin | United Artists | | |
| City, The | Lowe-Livingston | Fox | | |
| City of Shadows, The | | F. B. O | | |
| Cleaner Flame, The | Louise Carter | Arrow | | |
| Climbers, The | Irene Rich | Warner Bros. | | |
| Clinging Vine, The | Leatrice Joy | P. D. C | | |
| Closed Gates | Special Cast | Sterling Pict. (S. R.) | | |
| Clown, The | | Columbia Pictures | | |
| Code of the Northwest | Sandow (dog) | Assoc. Exhib. | | |
| College Days | | Tiffany (S. R.) | | |
| College Widows | Dolores Costello | Warner Bros | | |
| Come On Charley | Devore-Horton | Assoc. Exhib | | |
| Coney Island | Special Cast | M-G-M | | |
| Confession | Pola Negri | Paramount | | |
| Corporal Kate | Vera Reynolds | Prod. Dist. Corp | | |
| Cossacks, The | John Gilbert | M-G-M | | |
| Country Doctor, The | Faye-R. Schildkraut | Prod. Dist. Corp | | |
| Cowboy Grit | Buffalo Bill, Jr | Assoc. Exhib | | |
| Cow Punching for Cupid | Tom Tyler | F. B. O | | |
| Cradle Snatchers | | Fox | | |
| Crashing Hoofs | Bob Custer | F. B. O. | | |
| Crashing Timbers | Harlan-Dana | Universal | | |
| Crazy Fool, The | | M-G-M | | |
| Crooks Tours | George O'Hara | F. B. O | | |
| Cruise of Jasper B, The | Rod La Roque | Prod. Dist. Corp | | |
| Cruel Truth, The | | Sterling Pict. (S. R.) | | |
| Crystal Cup, The | Dorothy Mackaill | First National | | |
| Cyclone of the Range | Tom Tyler | F. B. O | | |
| Cyclone Sam | Buffalo Bill, Jr | Assoc. Exhib | | |
| Cyrano de Bergerac | Special Cast | Atlas Dist. (S.R.) | 9500 feet | Jl. 18, '25 |
| Dame Chance | Special Cast | American Cinema | | |
| Dancing Days | | Famous Attractions | | |
| Danger Line, The | Special Cast | Astor Dist. (S.R.) | | |
| Dangerous Friends | Special Cast | Sterling Pict. (S. R.) | | |
| Dangerous Virtue | Jane Novak | Lee-Bradford (S.R.) | | |
| Daring Venus, The | | First National | | |
| Dark Horse, The | Harry Carey | Prod. Dist. Corp | | |
| Dark Rosaleen | Buck Jones | Fox | | |
| Darling of the Gods, The | | United Artists | | |
| Dead Command, The | Special Cast | M-G-M | | |
| Dearie | L. Fazenda-W. Louis | Warner Bros. | | |
| Defend Yourself | Dorothy Drew | Dependable Films | 5000 feet | Jan 9 |
| Desert Legion, The | Fred Thomson | F. B. O | | |
| Desert Valley | Buck Jones | Fox | | |
| Desert Whirlwind, The | Bob Custer | F. B. O | | |
| Desperate Woman, The | Doris Kenyon | First National | | |
| Detour | | Prod. Dist. Corp | | |
| Devil Horse, The | Rex (Horse) | Pathe | 6 reels | April 24 |
| Devil's Dice | Special Cast | Sterling Pict. (S. R.) | | |
| Devil's Island | Pauline Frederick | Chadwick | | |
| Devil Partner, The | | Truart (S.R.) | 5000 feet | |
| Dixie | | Universal | | |
| Dixie Flyer, The | Landis-E. Novak | Rayart | | |
| Do Clothes Make the Woman? | Mrs. Valentino | F. B. O | | |
| Don Juan | John Barrymore | Warner Bros | | |
| Don't Lie to Your Wife | Haver-McDonald | Arrow | | |
| Don Juan's Three Nights | Stone-Mason | First National | | |
| Don't Tell the Wife | Irene Rich | Warner Bros. | | |
| Double Daring | Wally Wales | Artclass (S.R.) | 5 reels | |
| Double Handed Bandit, The | Bob Custer | F. B. O | | |
| Down Grade, The | Wm. Fairbanks | Lumas (S.R.) | | |
| Down the Stretch | Pat O'Malley | Universal | | |
| Driven From Home | | Chadwick | | |
| Drivin' Mad | | American Cinema | | |
| Duke of Black Butte, The | Fred Humes | Universal | | |
| Duke of Ladies, The | Special Cast | First National | | |
| Eager Lips | | Chadwick | | |
| Easy Going | Buddy Roosevelt | Artclass (S.R.) | 5 reels | |
| Eden's Fruit | | Famous Attractions | | |
| Enchanted Island | | Tiffany | | |
| Eyes of the Totem | Special Cast | Assoc. Exhib | | |
| Exclusive Rights | | Famous Attractions | | |
| False Alarm, The | Special Cast | Columbia | | |
| False Hopes | | Gorman Pictures | | |
| Fangs of Alaska, The | Sandow (Dog) | Assoc. Exhib | | |
| Fast and Furious | Reginald Denny | Universal | | |
| Fast Life in New York | Special Cast | M-G-M | | |
| Faust | Emil Jannings | M-G-M | | |
| Fifth Horseman, The | | Lee-Bradford (S.R.) | | |
| Fighting Cub, The | | Truart (S. R.) | 5800 feet | |
| Fighting Fate | Billy Sullivan | Rayart (S.R.) | 4991 feet | Feb. 6 |
| Fighting Foundling, The | Jack Hoxie | Universal | | |
| Fighting Love | Jetta Goudal | Prod. Dist. Corp | | |
| Fighting Ranger, The | Bob Custer | F. B. O | | |
| Finnegan's Ball | | Assoc. Exhib | | |
| Fire Brigade, The | M. MacAvoy-C. Ray | M-G-M | | |
| Flame of the Border, The | | First National | | |
| Flames | E. O'Brien-V. Valli | Assoc. Exhib | | |
| Flaming Forest, The | Renee Adoree | M-G-M | | |
| Flaming Frontier, The | Special Cast | Universal | 8829 feet | Apri 17 |
| Flaming Fury | Buddy Roosevelt | Assoc. Exhib | | |
| Flaming Timber | | Tiffany | | |
| Flash in the Night, A | | American Cinema | | |
| Flash Kid, The | Dick Talmadge | Universal | | |
| Flesh and the Devil, The | J. Gilbert-G. Garbo | M-G-M | | |
| Flying Fool, The | Al Wilson | Assoc. Exhib | | |
| Flying Mail, The | Al Wilson | Asso. Exhib | | |
| Follow the Signs | | Universal | | |
| For Alimony Only | Leatrice Joy | Prod. Dist. Corp | | |
| Forbidden Trails | Bill Cody | Assoc. Exhib | | |
| Forest of Destiny, The | | Gotham Prod. (S. R.) | | |
| Forever After | M. Astor-L. Hughes | First National | | |
| For Ladies Only | | Columbia Pictures | | |
| For Wives Only | Marie Prevost | Prod. Dist. Corp | | |
| Four Feathers | Richard Barthelmess | First National | | |
| Four Flusher, The | Reginald Denny | Universal | | |
| Four Stragglers, The | Special Cast | M-G-M | | |
| Fourth Commandment, The | Belle Bennett | Universal | | |
| Free Souls | Norma Shearer | M-G-M | | |
| French Dressing | A. Pringle-B. Lyon | First National | | |
| Friends | Special Cast | Vitagraph | | |
| Frisco Sal | Special Cast | M-G-M | | |
| Frozen Justice | | Fox | | |
| Funny Face | Alberta Vaughn | F. B. O | | |
| Gambling Chaplain, The | Special Cast | M-G-M | | |
| Galloping Thunder | Tom Tyler | F. B. O | | |
| Garden of Allah, The | N. Talmadge-R. Colman | United Artists | | |
| Garden of Eden, The | Special Cast | M-G-M | | |
| Gay Deceiver, The | Special Cast | M-G-M | | |
| Gay Old Bird, The | Fazenda-Louis | Warner Bros | | |
| General, The | Buster Keaton | United Artists | | |
| George Washington Cohen | George Jessel | | | |
| Get Off the Earth | Raymond Griffith | Paramount | | |
| Get Set—Go | George O'Hara | F. B. O | | |
| Getting Gertie's Garter | Marie Prevost | Prod. Dist. Corp. | | |
| Gigolo | Rod La Rocque | Prod. Dist. Corp. | | |
| Gilt-Edged | Richard Talmadge | F. B. O | | |
| Girl in the Rain, The | David Butler | Carlome Pict. (S.R.) | | |
| Girl Who Dared, The | Evelyn Brent | F. B. O | | |
| Girl Who Smiles, The | | Columbia Pictures | | |
| Glorious Gamble, The | Evelyn Brent | F. B. O | | |
| God's Great Wilderness | | American Cinema | | |
| Going Crooked | Special Cast | Fox | | |
| Going! Going! Gone! | George O'Hara | F. B. O | | |
| Gold | C. Geraghty | | | |
| Goose Man, The | Special Cast | M-G M | | |
| Grand Army Man, The | | Fox | | |
| Grandma's Boy (Re-issue) | Harold Lloyd | Assoc. Exhib | | |
| Great Deception, The | Lyon-Pringle | First National | | |
| Great K. & A. Robbery The | Tom Mix | Fox | | |
| Greater Glory, The | Special Cast | First National | | Apr. 17 |
| Greatest Show on Earth | Wallace Berry | Paramount | | |
| Grey Hat, The | Cody-Crawford | M-G-M | | |
| Gulliver's Travels | | Universal | | |
| Gun Gospel | Ken Maynard | First National | | |
| Hairpin Duchess, The | Special Cast | M-G-M | | |
| Hair-Trigger Barton | Bob Custer | F. B. O | | |

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Harem Girl, The | Special Cast | Astor Dist. (S. R.) | | |
| Harp In Hock, A | Schildkraut-Coghlan | Prod. Dist. Corp | | |
| Hat of Destiny, The | | First National | | |
| Haunted Lady, The | | Assoc. Exhib | | |
| Haven, The | Special Cast | M-G-M | | |
| Head Waiter, The | Adolphe Menjou | Paramount | | |
| Heart Collector, The | Alberta Vaughn | F. B. O | | |
| Heart of a Coward, The | Billy Sullivan | Rayart | | |
| Heart of a Cowboy, The | Bob Custer | F. B. O | | |
| Heart of Maryland, The | Dolores Costello | Warner Bros | | |
| Heart Thief, The | Jos. Schildkraut | Prod. Dist. Corp | | |
| Heaven on Earth | C. Nagel-R. Adoree | M-G-M | | |
| Held By the Law | Special Cast | Universal | | |
| Hello Bill | | F. B. O | | |
| Hell's Kitchen | | First National | | |
| Her Big Night | Laura La Plante | Universal | | |
| Here Y'are, Brother | | First National | | |
| Here He Comes | Earle Douglas | Sierra Pictures | 5000 feet | |
| Her Teacher Said No | Gertrude Short | F. B. O | | |
| Her Honor, The Governor | Pauline Frederick | F. B. O | | |
| Her Man o'War | Jetta Goudal | Prod. Dist. Corp | | |
| Heroes of the Night | | Lumas (S.R.) | | |
| Hero on Horseback, A | Hoot Gibson | Universal | | |
| Hidden Loot | Jack Hoxie | Universal | 4375 feet | Oct. 31 |
| High Hand, The | Leo Maloney | Universal | | |
| High Society | Tom Mix | Fox | | |
| High Stakes | Evelyn Brent | F. B. O | | |
| Hills of Kentucky | Rin-Tin-Tin | Warner Bros | | |
| His Dog | Rod La Rocque | Prod. Dist. Corp | | |
| His Honor's Wife | | Fox | | |
| His New York Wife | | Famous Attractions | | |
| His Woman | Special Cast | Whitman Bennett | 7 reels | |
| Holy Terror, A | | Fox | | |
| Home, Sweet Home | Special Cast | Gorman Pictures | | |
| Horses and Women | | Famous Attractions | | |
| Hounds of Spring | | First National | | |
| Human Mill, The | Blanche Sweet | M-G-M | | |
| Human Nature | | Gorman Pictures | | |
| Hurricane, The | Special Cast | Truart (S.R.) | | |
| Hurry Up Man, The | Dick Talmadge | Universal | | |
| Husband Hunters | | Tiffany (S.R.) | | |
| I Can Do It | Special Cast | M-G-M | | |
| Ice Flood, The | K. Harlan-V. Dana | Universal | | |
| I'll Tell the World | Olmstead-Arthur | M-G-M | | |
| Impostor, The | Evelyn Brent | F. B. O | | |
| In His Arms | Special Cast | M-G-M | | |
| In the First Degree | | Sterling Pict. (S. R.) | | |
| Irish Eyes | George O'Hara | F. B. O | | |
| Irish Hearts | Dolores Costello | Warner Bros | | |
| Isle of Forbidden Kisses, The | Jack Trevor | Universal | | |
| Is Zat So? | Special Cast | Fox | | |
| It Could Have Happened | Colleen Moore | First National | | |
| Jack O' Hearts | Landis-G. Hullette | American Cinema | | |
| Jail Birds, Inc. | | First National | | |
| Jason | Special Cast | M-G-M | | |
| Jazz Singer, The | George Jessel | Warner Bros | | |
| Jerry Settles Down | Tom Tyler | F. B. O | | |
| Jewels of Desire | Priscilla Dean | Prod. Dist. Corp | | |
| Jim The Conqueror | W. Boyd-E. Fair | Prod. Dist. Corp | | |
| Johnny Get Your Hair Cut | Jackie Coogan | M-G-M | | |
| Johnny Newcomer | Harry Langdon | First National | | |
| Justice of the Far North | | Columbia | 5500 feet | |
| Juft Off Broadway | Corinne Griffith | | | |
| Keep Going | Earl Douglas | Sierra Pictures | | |
| Kick-Off, The | George Walsh | Excellent Pictures | | |
| Kidnapped in New York | | American Cinema | | |
| King of Kings, The | | Prod. Dist. Corp | | |
| King of the Air | Al Wilson | Assoc. Exhib | | |
| King of the Pack | | Lumas (S.R.) | | |
| Knickerbocker Kid, The | Johnny Hines | First National | | |
| La Boheme | Gish-Gilbert | M-G-M | 8781 feet | Mar. 13 |
| Ladies Must Love | Rod La Rocque | Prod. Dist. Corp | | |
| Ladies of Ease | | Chadwick | | |
| Laddie | J. Bowers-B. Flowers | F. B. O | | |
| Lady Be Good | | First National | | |
| Lady of Leisure | Special Cast | M-G-M | | |
| Lady With the Lamp, The | | Florence Nightingale Prod | | |
| Larceny, Ltd | Evelyn Brent | F. B. O | | |
| Last Alarm, The | Wanda Hawley | Rayart | | |
| Last Chance, The | Bill Patton | Chesterfield (S.R.) | | |
| Laurels | Mae Murray | M-G-M | | |
| Lea Lyon | | Universal | | |
| Les Miserables | | Universal | | |
| Let's Go | Fred Humes | Universal | | |
| Life of an Actress | | Chadwick | | |
| Life of a Woman | | Tiffany (S.R.) | 6500 feet | |
| Lightning Chaser, The | George O'Hara | F. B. O | | |
| Lightnin' Lariat | Tom Tyler | F. B. O | | |
| Lighting Express, The | | Columbia Pictures | | |
| Limehouse Lou | Evelyn Brent | F. B. O | | |
| Little Adventuress, The | Vera Reynolds | Prod. Dist. Corp | | |
| Little Journey, The | Special Cast | M-G-M | | |
| Little Firebrand, The | Edith Thornton | Arrow Pictures | 5007 feet | Dec. 12 |
| London | Dorothy Gish | Paramount | | |
| Look Who's Here | Dick Talmadge | Universal | | |
| Lord Hokum | E. E. Horton | Assoc. Exhib | | |
| Lost House, The | | Columbia Pictures | | |
| Love Me and the World Is Mine | Philbin-Kerry | Universal | | |
| Love Thrill, The | Special Cast | Universal | | |
| Love's Blindness | Starke-Moreno | M-G-M | | |
| Loyalties | Special Cast | Fox | | |
| Lunatic at Large, The | Leon Errol | First National | | |
| Lure of the West | Eileen Sedgwick | Chesterfield (S. R.) | | |
| Lure of the Yukon, The | | Assoc. Exhib | | |
| Lying Truth, The | Milton Sills | First National | | |
| Madame Pompadour | Dorothy Gish | British National Pictures, Inc. | | |
| Mad Girl of Moscow, The | Evelyn Brent | F. B. O | | |
| Magic Garden, The | | F. B. O | | |
| Magician, The | A. Terry-P. Wegener | M-G-M | | |
| Man and the Woman | Special Cast | M-G-M | | |
| Man Bait | Marie Prevost | Prod. Dist. Corp | | |
| Man in the Shadow, The | Special Cast | American Cinema | | |
| Man of Quality, A | George Walsh | Excellent Pictures | | |
| Man of the Forest | | Paramount | | |
| Manon Lescaut | John Barrymore | Warner Bros | | |
| Man With a Thousand Faces | Special Cast | M-G-M | | |
| Mare Nostrum | Special Cast | M-G-Ingram | 11000 feet | Feb. 27 |
| Mary of Vassar | Marion Davies | M-G-M | | |
| Masked Woman, The | Anna Q. Nilsson | First National | | |
| Masquerade Bandit, The | Tom Tyler | F. B. O | | |
| Matinee Ladies | Special Cast | Warner Bros | | |
| Memories | Ramon Novarro | M-G-M | | |
| Men of the Dawn | Milton Sills | First National | | |
| Men of the Night | Rawlinson-Hughes-Hawley | Sterling Pict. (S. R.) | 5700 feet | July 24 |
| Merry Wives of New York | | Chadwick | | |
| Message to Garcia, A | Special Cast | M-G-M | | |
| Michael Strogoff | Ivan Mosjoukine | Universal | | |
| Midnight Lovers | Nilsson Stone | First National | | |
| Midnight Sun, The | Special Cast | Universal | 10 reels | May 15 |
| Mike Donovan of Ireland | | First National | | |
| Millionaires | L. Fazenda-W. Louis | Warner Bros | | |
| Million Bid, A | Dolores Costello | Warner Bros | | |
| Million Dollar Doll | | Assoc. Exhib | | |
| Mismates | Kenyon-Baxter | First National | | |
| Miss 318 | Special Cast | M-G-M | | |
| Morals of Today | | Gorman Pictures | | |
| Moran of the Mounted | Reed Howes | Rayart | | |
| Morganson's Finish | Special Cast | Tiffany (S. R.) | 6500 feet | |
| Mother | | F. B. O | | |
| Mount Eagle, The | Nita Naldi | Lee-Bradford (S.R.) | | |
| Mountains of Manhattan | | Lumas (S.R.) | | |
| Music Master, The | | Fox | | |
| My Official Wife | I. Rich-Tearle | Warner Bros | | |
| Mysterious Island | Special Cast | M-G-M | | |
| Mysterious Rider, The | | Paramount | | |
| Mystery Club, The | Special Cast | Universal | | |
| Mystery Lady, The | Special Cast | M-G-M | | |
| My Wife's Friend | | First National | | |
| Naughty But Nice | Colleen Moore | First National | | |
| Naughty Marietta | Marion Davies | M-G-M | | |
| Nervous Wreck, The | Special Cast | Prod. Dist. Corp. | | |
| New York | | Paramount | | |
| Next Generation, The | Special Cast | M-G-M | | |
| Next Year's Model | Alberta Vaughn | F. B. O | | |
| Night Bride, The | Marie Prevost | Prod. Dist. Corp. | | |
| Night Siren, The | Evelyn Brent | F. B. O | | |
| Night Watch, The | Special Cast | Truart (S.R.) | 5000 feet | |
| Noah's Ark | | Warner Bros. | | |
| Nobody's Widow | Leatrice Joy | Prod. Dist. Corp. | | |
| No Control | P. Haver-H. Ford | Prod. Dist. Corp. | | |
| Nocturne | Special Cast | M-G-M | | |
| North of Nome | Special Cast | Arrow | 5491 feet | |
| No Speed Limit | Al Wilson | Assoc. Exhib | | |
| Obey the Law | | Columbia Pictures | | |
| Oh! What a Night | | Sterling Pict. (S. R.) | | |
| Old Heidelberg | Ramon Novarro | M-G-M | | |
| Old Ironsides | Special Cast | Paramount | | |
| Old Soak, The | Jean Hersholt | Universal | | |
| One Chance in a Million | Wm. Fairbanks | Lumas S.R | | |
| One Hour of Love | Jacqueline Logan | Tiffany (S. R.) | | |
| One Increasing Purpose | Lowe-Rubens | Fox | | |
| Open Book | Special Cast | M-G-M | | |
| Ordeal, The | Lon Chaney | M-G-M | | |
| Ou, La! La! | Alberta Vaughn | F. B. O | | |
| Outlaw Broncho, The | Buddy Roosevelt | Assoc Exhib. | | |
| Out of the Ruins | | First National | | |
| Out of the West | Tom Tyler | F. B. O. | | |
| Pals In Paradise | Special Cast | Prod. Dist. Corp. | | |
| Paradise | M. Sills-B. Bronson | First National | | |
| Paradise for Two | Richard Dix | Paramount | | |
| Pass in Paradise | | Prod. Dist. Corp | | |
| Paying the Price | | Columbia Pictures | | |
| Peacocks of Paris | B. Lyon-D. Mackaill | First National | | |
| Perch of the Devil | P. O'Malley-M. Busch | Universal | | |
| Personality | Gloria Swanson | United Artists | | |
| Phantom Flyer, The | Al Wilson | Assoc. Exhib | | |
| Phantom Ranger, The | Bill Cody | Assoc. Exhib | | |
| Pleasure Before Business | | Columbia Pictures | | |
| Pleasure Garden, The | V. Valli-C. Geraghty | Lee-Bradford (S.R.) | | |
| Pleasure Highway | Evelyn Brent | F. B. O | | |
| Plumes | Special Cast | M-G-M | | |
| Poker Faces | E. Horton-L. La Plante | Universal | | |
| Polly of the Circus | Norma Shearer | M-G-M | | |
| Polly Preferred | Marion Davies | M-G-M | | |
| Polly With a Past | Norma Shearer | M-G-M | | |
| Poor Fish, The | | Sterling Pict. (S. R.) | | |
| Poor Girls | | Columbia Pictures | | |
| Power of the Weak, The | Alice Calhoun | Chadwick | | |
| Prairie King, The | Hoot Gibson | Universal | | |
| Price of Honor, The | | Columbia Pictures | | |
| Princess Pro Tem | Evelyn Brent | F. B. O | | |
| Prisoners | | First National | | |
| Prisoners of the Storm | House Peters | Universal | | |
| Private Izzy Murphy | George Jessel | Warner Bros | | |
| Prowlers of the Night | Fred Humes | Universal | | |
| Puppets | Mae Murray | M-G-M | | |
| Purple and Fine Linen | L. Stone-A. Nilsson | First National | | |
| Quality Street | | M-G -M | | |
| Quarantined Rivals | | Lumas (S.R.) | | |
| Racing Blood | R.Agnew-A.Cornwall | Lumas Film | | |
| Raging Seas | | Tiffany | | |
| Rambling Galoot, The | Buddy Roosevelt | Assoc. Exhib. | | |
| Rat, The | M. Marsh-I Novello | Lee-Bradford (S.R.) | | |
| Raw Country, The | Bowers-Cornwall | Assoc. Exhib | | |
| Red Hot Hoofs | Tom Tyler | F. B. O. | | |
| Red Mill, The | Marion Davies | M-G-M | | |
| Red Signals | | Sterling Pict. (S. R.) | | |
| Rejuvenation of Aunt Mary, The | Special Cast | Prod. Dist. Corp | | |
| Remember | Special Cast | Columbia Pictures | | |
| Return of a Soldier | Special Cast | M-G-M | | |
| Riddle Ranch, The | Buddy Roosevelt | Assoc. Exhib | | |
| Ride 'Em Rough | Buffalo Bill, Jr | Assoc. Exhib | | |
| Riders of the Wind | | First National | | |
| Riding Honor | Art Accord | Universal | | |
| Riding Rivals | Walley Wales | Artclass (S.R.) | 5 reels | |
| Ridin' 'Em Ragged | Tom Tyler | F. B. O | | |
| Ridin' Like Fury | Hoot Gibson | Universal | | |
| Rip Roaring Rider, The | Buddy Roosevelt | Assoc. Exhib | | |
| Rise and Fall of Jesse James | | J. S. Woody | | |
| Roaring Bill Atwood | Dick Patton | Rayart | | |
| Roaring Crowd, The | | F. B. O | | |
| Rogue's Riches | Special Cast | Astor Dist. (S. R.) | | |
| Romance | Ramon Novarro | M-G-M | | |
| Romance a la Carte | Richard Dix | Paramount | | |
| Romantic Age, The | | Columbia Pictures | | |
| Ropin' Venus, The | Josie Sedgwick | Universal | | |
| Rose-Marie | | M-G-M | | |
| Rose of the Bowery | | American Cinema | | |
| Rose of the Tenements | | F. B. O | | |
| Rubber Tires | | Prod. Dist. Corp. | | |
| Runaway Express, The | Special Cast | Universal | | |
| Rust | Special Cast | M-G-M | | |
| Sailor Made Man, A (Reissue) | Harold Lloyd | Assoc. Exhib | | |
| Satan Town | Harry Carey | Pathe | | |
| Savage in Silks, A | Laura La Plante | Universal | | |
| Scarlet Letter, The | Lillian Gish | M-G-M | | |
| See If I Care | Alberta Vaughn | F. B. O | | |

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Self Defense | Aileen Percy | Arrow Film Corp. | | |
| Separate Rooms | Special Cast | Fox | | |
| September Love | | First National | | |
| Seventh Heaven | Special Cast | Fox | | |
| Seward's Folly | Special Cast | M-G-M | | |
| Shadow Lane | | M-G-M | | |
| Shadow of the Mosque | Stewart Rome | Usa | 5750 feet | Dec. 26 |
| Shameful Behaviour | | Famous Attractions | | |
| Shamrock and the Rose | | Chadwick | | |
| Sheik of Hollywood, The | Ben Lyon | First National | | |
| Shenandoah | | Famous Attractions | | |
| Sheriff's Girl, The | Ben Wilson | Rayart | | |
| She's My Baby | | Ginsberg-Kann | | |
| Shock Absorber, The | | First National | | |
| Shopworn | | Famous Attraction | | |
| Show Business | Mae Murray | M-G-M | | |
| Show World, The | B. Dove-F. Bushman | Universal | | |
| Sidewalks of New York, The | | Columbia Pictures | | |
| Silent Avenger, The | | Lumas (S.R.) | | |
| Silent Panther, The | Francis McDonald | M-G-M | | |
| Silent Rider, The | Hoot Gibson | Universal | | |
| Silk | Goudal-Schildkraut | Prod. Dist. Corp | | |
| Silken Lady, The | Hulette-Hamilton | Arrow | | |
| Silk Hat Cowboy, The | Tom Mix | Fox | | |
| Silky Anne | Constance Talmadge | First National | | |
| Silver Lanterns | Special Cast | Arrow | | |
| Simple Sis | | Warner Bros. | | |
| Sinews of Steel | | Lumas (S.R.) | | |
| Sinners of Paradise | | First National | | |
| Sky High | Al Wilson | Assoc. Exhib. | | |
| Sky Peril, The | Al Wilson | Assoc. Exhib. | | |
| Sky's the Limit, The | Richard Talmadge | Universal | | |
| Smith of Cornell | George Walsh | Chadwick | | |
| Snowbound | | Tiffany | | |
| Song of Steel | | Tiffany | | |
| Sorrows of Satan | Adolphe Menjou | Paramount | | |
| Spangles | P. O'Malley-M. Nixon | Universal | | |
| Span of Life The | Lon Chaney | M-G-M | | |
| Speed Boy, The | Dick Talmadge | Universal | | |
| Speedy Eddy | Devore-Horton | Assoc. Exhib. | | |
| Speedy Spurs | Buffalo Bill, Jr. | Artclass (S.R.) | 5 reels | |
| Splitting the Breeze | Tom Tyler | F. B. O. | | |
| Sport of Kings, The | | First National | | |
| Squared Ring, The | | Tiffany (S.R.) | | |
| Squads Right | | Tiffany | | |
| Steeplechase, The | | Tiffany | | |
| Stolen Pleasures | | Columbia Pictures | | |
| Story of Mother Machree | | Fox | | |
| Strong Man, The | Harry Langdon | First National | | |
| Stronger Than Steel | | American Cinema | | |
| Strange Bedfellows | | M-G-M | | |
| Studies in Wives | | Famous Attractions | | |
| Subway Sadie | Mackaill-Mulhall | First National | | |
| Such a Little Pip | Alberta Vaughn | F. B. O. | | |
| Summer Bachelors | M. Moore-Bellamy | Fox | | |
| Sun of Montmartre, The | Norma Talmadge | First National | | |
| Sunshine of Paradise Alley | | Chadwick | | |
| Sweet Rosie O'Grady | Special Cast | Columbia | | |
| Take It From Me | Reginald Denny | Universal | | |
| Tale of a Vanishing People | | Tiffany (S. R.) | 6500 feet | |
| Tangled Herds | Buddy Roosevelt | Artclass (S.R.) | 5 reels | |
| Tardy Tolliver | Hale-King | Assoc. Exhib. | | |
| Tarzan and the Golden Lion | | F. B. O. | | |
| Tavern Knight, The | John Barrymore | Warner Bros. | | |
| Taxi, Taxi | Horton-Nixon | Universal | | |
| Tell It to the Marines | Chaney-Haines | M-G-M | | |
| Tempest, The | | Tiffany | | |
| Temptress, The | Garbo-Moreno | M-G-M | | |
| Texas Streak, The | Hoot Gibson | Universal | | |
| That Old Gang of Mine | Maclyn Arbuckle | Dependable Films | 4900 feet | Jan. 9 |
| Their Second Honeymoon | Special Cast | M-G-M | | |
| Then Came the Woman | Frank Mayo | American Cinema | 6805 feet | July 17 |
| There You Are | Nagel-Roberts | M-G-M | | |
| Third Degree, The | Patsy Rnth Miller | Warner Bros. | | |
| Three Twins, The | | M-G-M | | |
| Three Wax Men. The | Emil Jannings | E. M. Fadman, Inc. | | |
| Thrill Chaser, The | Alberta Vaughn | F. B. O. | | |
| Thumbs Down | Special Cast | Sterling Pict. (S. R.) | | |
| Thundering Speed | Eileen Sedgwick | Chesterfield | 5 reels | |
| Tiger, The | | Tiffany | | |
| Tillie, the Toiler | Marion Davies | M-G-M | | |
| Tin Hats | Windsor-Nagle-Roach | M-G-M | | |
| Toilers of the Sea | Special Cast | M-G-M | | |
| Tongo | Special Cast | M-G-M | | |
| Tongues of Scandal | | Sterling Pict. (S. R.) | | |
| Too Many Women | Norman Kerry | Universal | | |
| Top of the World, The | | Tiffany | | |
| Tornado Jones | Wally Wales | Assoc. Exhib. | | |
| Tornado Terry | George O'Hara | F. B. O. | | |
| Tracked by the Police | Rin-Tin-Tin | Warner Bros. | | |
| Trailing Shadows | Edmond Lowe | Fox Film | | |
| Trail of '98 | K.Dane-P. Starke | M-G-M | | |
| Trapped | Elinor Fair | Sierra Pictures | 5000 feet | |
| Trip to Tilsit, A | G. O'Brien-Livingston | Fox | | |
| Truthful Sex, The | | Columbia Pictures | | |
| Turkish Delight | | Prod. Dist. Corp. | | |
| Twelve Miles Out | John Gilbert | M-G-M | | |
| Twinkletoes | Colleen Moore | First National | | |
| Two-Gun McCoy | Bob Custer | F. B. O. | | |
| Two-Gun Terror, The | Buddy Roosevelt | Assoc. Exhib. | | |
| Uncle Tom's Cabin | Special Cast | Universal | | |
| Understanding Heart, The | | M-G-M | | |
| Unknown Cavalier, The | Ken Maynard | First National | | |
| Unknown Treasures | Agnew-Hulette | Sterling Pict. (S. R.) | | |
| Up and at 'Em | Dick Talmadge | Universal | | |
| Upstage | Norma Shearer | M-G-M | | |
| Upstream | Dolores Del Rio | Fox | | |
| Vagabond Lover, The | John Barrymore | United Artists | | |
| Vagabond Prince, The | Colman-Banky | United Artists | | |
| Vanishing Breed, The | Sandow (Dog) | Assoc. Exhib. | | |
| Vanity | Leatrice Joy | Prod. Dist. Corp. | | |
| Vengeance of Durand, The | Irene Rich | Warner Bros. | | |
| Virgin Flame, The | | M-G-M | | |
| Voice of His Mate, The | Sandow (Dog) | Assoc. Exhib. | | |
| Walloping Wildcat, The | Wally Wales | Assoc. Exhib. | | |
| Waltz Dream, The | Special Cast | M-G-M | | |
| Wandering Girls | | Columbia Pictures | | |
| Waning Sex, The | Norma Shearer | M-G-M | | |
| Wanted—A Coward | Special Cast | Sterling Pict. (S. R.) | | |
| War of the Worlds | | Paramount | | |
| Way of an Eagle, The | Special Cast | M-G-M | | |
| Way Things Happen | Madge Bellamy | Fox | | |
| Wedding March, The | von Stroheim | Paramount | | |
| Wedlock | Lowe-Perry-Livingston | Fox | | |
| West of Broadway | Priscilla Dean | Prod. Dist. Corp. | | |
| West of Rainbow's End | Jack Perrin | Rayart | | |
| What Every Girl Should Know | Patsy Ruth Miller | Warner Bros. | | |
| What Happened to Father | Sydney-Gordon | Warner Bros. | | |
| What Price Glory? | Special Cast | Fox | | |
| What Will People Say? | | M-G-M | | |
| Wheel of Life, The | Florence Vidor | Paramount | | |
| When Danger Calls | Wm. Fairbanks | Lumas (S.R.) | | |
| When the Wife's Away | | Columbia Pictures | | |
| When We Were Twenty-One | Special Cast | M-G-M | | |
| While London Sleeps | Rin-Tin-Tin | Warner Bros. | | |
| Whispering Wires | Special Cast | Fox | | |
| White Chief, The | Monte Blue | Warner Bros. | | |
| White Eagle, The | Buck Jones | Fox | | |
| White Flannels | Special Cast | Warner Bros. | | |
| White Gold | Jetta Goudal | Prod. Dist. Corp. | | |
| White Heat | Special Cast | M-G-M | | |
| Whole Town's Talking, The | Ed. Horton | Universal | | |
| Whose Baby | Alberta Vaughn | F. B. O. | | |
| Wife, The | Special Cast | M-G-M | | |
| Wildcat Kid, The | Buffalo Bill, Jr. | Assoc. Exhib. | | |
| Wild Geese | | Tiffany (S. R.) | | |
| Wild Man of Borneo, The | W. E. Fields | Paramount | | |
| Wings | C. Bow-C. Farrell | Paramount | 12 reels | |
| Winner, The | Charles Ray | Chadwick (S. R.) | | |
| Without Orders | | Artclass (S.R.) | 5 reels | |
| Wive s at Auction | Special Cast | Astor Dist. (S. R.) | | |
| Wolf Hunters, The | Special Cast | Rayart | | |
| Wolves of the Air | | Ginsberg-Kann | | |
| Woman's Battalion of Death, The | Gloria Swanson | United Artists | | |
| Woman's Heart, A | E. Bennett-Whitman-Earle | Ginsberg-Kann | | |
| Woman Who Did Not Care | | Gotham (S. R.) | | |
| Women and Wives | | M-G-M | | |
| Women Love Diamonds | | M-G-M | | |
| World's Illusion, The | | M-G-M | | |
| Worst Woman, The | | Famous Attractions | | |
| Wreck, The | | Columbia Pictures | | |
| Wyoming Whiz, The | Tom Tyler | F. B. O. | | |
| Wrong Mr. Wright, The | Special Cast | Universal | | |
| Yankee Clipper, The | W. Boyd-E. Fair | Prod. Dist. Corp | | |
| Yellow Back, The | Fred Humes | Universal | | |
| Yoke, The | Special Cast | Warner Brothers | | |
| Young April | Special Cast | Prod. Dist. Corp | | |
| Your Brother and Mine | | American Cinema | | |
| You Too | Special Cast | M-G-M | | |

# Newspaper Opinions on New Pictures

### "The Unknown Soldier"—Producers Distributing Corporation, St. Francis Theatre, San Francisco

*Chronicle:* "Renaud Hoffman has made a war picture in 'The Unknown Soldier,' that is big, poignant, spiritual and real without putting the horrors of conflict, nor its heart-rending sorrows to the fore. It is a fine picture."

*Bulletin:* "'The Unknown Soldier' got off to a rousing start at the St. Francis Theatre Saturday and Sunday. There are many thrills on the battlefield, and a large amount of comedy."

*Daily News:* "A moving picture which is destined to rank among the greatest of the war films. A picture which has told its story of the greatest blight modern civilization has to face. The acting is excellent throughout."

*Call and Post:* "'The Unknown Soldier' is a uniformly excellent picture. It depicts life in the trenches in a sincere and arresting manner, comparable with that of 'The Big Parade.' The story holds interest from the first to the final 'shot.' With the screening of 'The Unknown Soldier' there seems to be little left of the Great War theme to be pictured."

### "The Devil Horse" — Pathe, Warners, New York City

*Evening World:* A corking good picture. Cleverly and logically constructed drama. Rex's training and the direction are marvelous.

*Times:* Rex is just as wonderful as in his previous picture. The direction is admirable. There are striking outdoor scenes and clever comedy touches.

*Herald-Tribune:* Has been made by a man or men with imagination. There are whimsical touches which delighted us.

*Daily Mirror:* A delightful relief from the ordinary run of things cinematic. Certainly Hal Roach deserves praise for his ability to star this beautiful horse in a more human manner than many mortals are starred. Rex is magnificent.

*Evening Post:* Has not only Indians, cavalrymen, battles and thrills galore, but it boasts, as well, unusually beautiful scenic effects and a most intelligent star.

*American:* Rex dominated the picture with a proud grace any human star might envy.

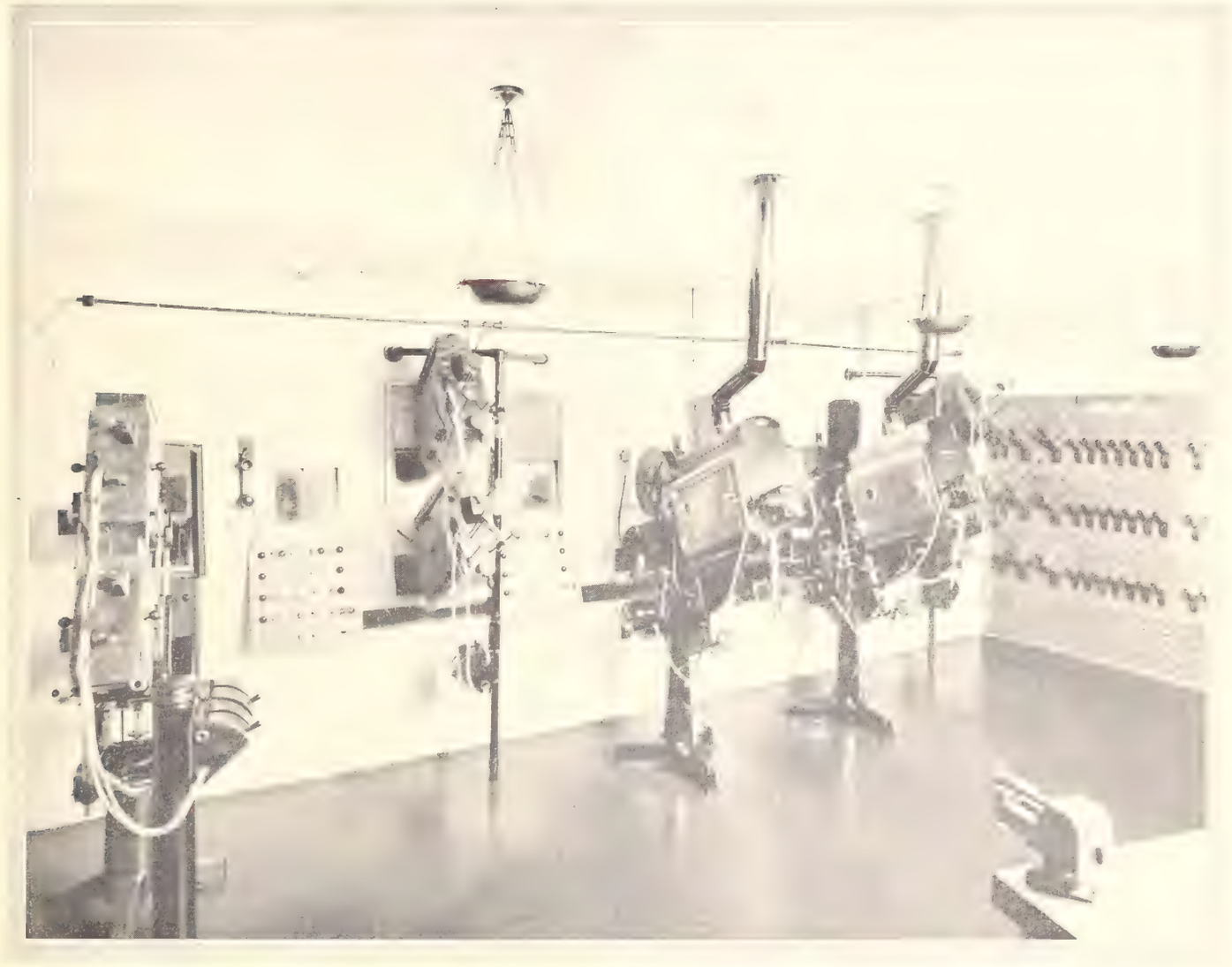
*Morning Telegraph:* Story is well told and beautifully photographed and should prove a novelty on Broadway.

*Daily News:* Performance of Rex is remarkable throughout the picture and a great deal of credit must go to the silver mare, Lady, and to the black and white Killer.

*Evening Graphic:* Rex is simply glorious galloping across plains, swimming fords and jumping natural hurdles . . . He's a treat and you can't afford to miss him.

*New York Telegram:* Engages the respect and attention of film patrons.

BLANCHARD PRESS, INC., N.Y.



*This is the projection room of the Carthay Circle Theatre, Los Angeles, California*

# GOOD THEATRES DESERVE GOOD EQUIPMENT

**Simplex**
**PROJECTORS**

You do not need to see more than the projection room of this theatre to know that it is one of the finest and most successful houses on the Coast. Practicality, durability and simplicity, three factors demanded of the modern booth are here satisfied in full and in a way that is consistent with the dignified beauty of the theatre proper.

The furnishings and equipment for this theatre were selected in accordance with the belief that the return on the investment for the best of equipment would more than justify the necessary expenditure. The success of the theatre is proof of the wisdom of that policy and the choice of Simplex Projectors is evidence of the good judgment exercised in carrying it out.

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# The NEW PIT PIPE ORGAN

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August 7, 1926

# Motion Picture News

Reg. U. S. Patent Office




AN OPEN LETTER TO NORMA SHEARER

Dear Miss Shearer—
The thrilling news about the success of your new picture "The Waning Sex" has just come from California
You may be sure that 1926-27 will find the name of Norma Shearer more than ever at the top of the industry with

4 BIG NORMA SHEARER Hits in 1926-27

METRO-GOLDWYN-MAYER'S PARADE OF HITS

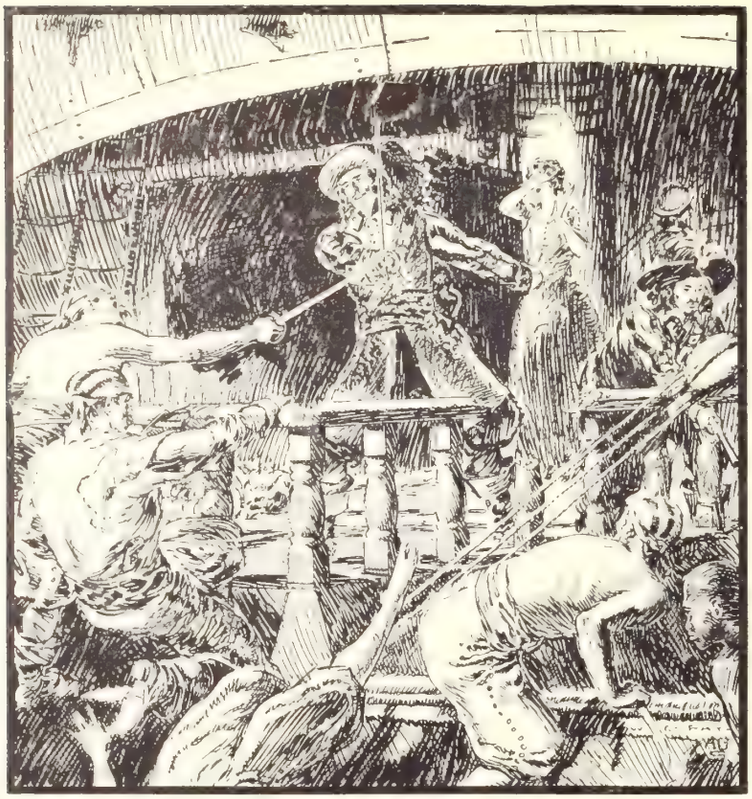

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Published Weekly—$2.00 a year

PRICE, 20 CENTS

Los Angeles — New York — Chicago



"Fifteen men on the dead man's chest—
Yo-ho-ho, and a bottle of rum!
Drink and the devil had done for the rest—
Yo-ho-ho, and a bottle of rum"

*ALL the thrills of Treasure Island buccaneer encounters in all their realism—pistol shots, clashing swords, swishing waves, ruffling sails, crashing banisters.*

## Realism

There is nothing in the entire gamut of human emotion that cannot be expressed better musically on a Wurlitzer Unit Organ than on any other musical instrument or group of instruments. This perfect musical accompaniment instills a realism to your picture presentations that brings the multitudes back again and again.

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**BIG REPUTATION - READ BY 5,000,000 PEOPLE IN COSMOPOLITAN MAGAZINE**

## BIG BUSINESS!

**AT Criterion, Oklahoma City, "Padlocked" did 40% better than average business!**

**WATCH IT NEXT WEEK AT N. Y. RIVOLI!**

**Paramount's 1926-7 product is setting new BOX OFFICE RECORDS!**



# THE BOX OFFICE IS THE ANSWER!

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STARRING

## Dorothy Gish

(COURTESY OF INSPIRATION PICTURES ~ INC.)

**$26,000 last week at Rivoli, N. Y.—
hottest week of summer!**

**$58,000 at Oriental, Chicago!**

**At Howard, Atlanta, Ga., best
business in eight weeks!**

**CHECK THE AMAZING BUSINESS being done amid the hectic heat of Summer by NELL GWYN, MANTRAP, VARIETY, PADLOCKED, ALOMA ~~and the ONLY ANSWER TO 1926-7 is**

15th BIRTHDAY GROUP

# Paramount Pictures

Member of Motion Picture Producers and Distributors of America, Inc., Will H. Hays, President



# *Sandow*

*"The World's Greatest Dog"*

IN accordance with exhibitor demand, we have arranged to star Sandow, the world's greatest dog, in a SERIES OF SIX PICTURES during the new season, to be made by the Chesterfield Motion Pictures Corporation, George D. Batchellor, President.

TO meet public demand these pictures will be the best that have ever been made with Sandow. The first of the series, "CODE OF THE NORTH-WEST," is now in our exchanges. It is action from start to finish, with smashing melodrama and the Royal Mounted thrown in for good measure. You will like it; your patrons will love it.

BUT even finer things await the buyers of the Sandow series. Orders have been sent to the studio that Associated's product must be bigger than ever before. The result will show itself in the second of the series, "CALL OF THE WILDERNESS," which is now in production under the supervision of Joe Rock.

*THIS is announcement No. 2 regarding the Associated Exhibitors' Product for 1926-27. No. 1 announced the signing of Bill Cody for a series of six smashing Westerns. Watch for No. 3*

## *Associated Exhibitors, Inc.*

*LEWIS J. SELZNICK, President*

# The Event That Wi
# Motion Pictures!

# VITAPHON
## Will Thrill The Wor

PRESENTED BY

**WARNER BROS.**

IN CONJUNCTION WITH

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**"DON JUAN"**

SCENARIO BY BESS MEREDYTH DIRECTED BY ALAN CROSLAND

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**JOHN BARRYMORE**

BY ARRANGEMENT WITH

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# ll Revolutionize

## *August 6th – is the date!*

## *The Warner Theatre, N.Y.*

## *–is the place!*




EXHIBITORS! Do you realize that on August 6th motion pictures will have been completely revolutionized by "VITAPHONE"? On that day "VITAPHONE" will bring the realization of a new future to the theatres of the world; a future brighter in its aspects, broader in its scope, and greater in its possibilities than any other period in the development of motion pictures.

What the telephone means to modern life; what the railroad train means to modern travel; what the world's greatest inventions mean to civilization today—that is what Warner Bros. bring to motion pictures in "VITAPHONE."

Nothing in the history of motion pictures compares with the importance of this one event! Through "VITAPHONE" it will now be possible for the world at large to see and hear that which was heretofore impossible. At last the actual performances of the world's greatest artists will be brought to the screen! Martinelli, Mischa Elman, Marion Talley, Harold Bauer, Efrem Zimbalist, Anna Case, The Metropolitan Opera Chorus, the 107-piece New York Philharmonic Orchestra—personally directed by Henry Hadley! Each one a name that draws fabulous prices at the box-offices of opera houses and concert halls everywhere. And scores of others still to come. Stop and think! The motion picture public will see and hear in one performance, for one admission price, the greatest entertainment the stage or screen has ever seen!

In collaboration with the finest scientific and engineering laboratories in the world, those of the Western Electric Company and the Bell Telephone Laboratories with their staffs of more than three thousand expert scientists and engineers, Warner Bros., through its alertness, its eagerness to excell in deeds, its farsightedness and ready appreciation of big ideas have brought the realization of this new future for motion pictures.

Like the rumblings of a coming storm, word-of-mouth comment comes low and slowly, but gathering power as it sweeps onward, it carries like lightning to the far corners of the world. Such will be the praise for "VITAPHONE"! Already you have heard of it. And on August 6th the whole world will thrill to the greatest news the entire motion picture industry has ever heard. The World Premiere of "VITAPHONE"—Remember the date, August 6, 1926.

# sold!

## That shrewd showman ALEXANDER PANTAGES now in the market for the finest type of pictures has bought FOX PRODUCT for his ENTIRE CIRCUIT in the U.S.

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**Theatre Owners Everywhere Know that FOX Has the Box-Office Pictures for 1926-27 and are Buying them Fast!**

Fox Film Corporation

absolutely sold!

# LOS ANGELES is all FOX! NOW, the FIGUEROA THEATRE has bought the other three William Fox Giants for indefinite runs at legitimate prices!

*this means—*

**WHAT PRICE GLORY**

and

**7th HEAVEN**

will play at the CARTHAY CIRCLE THEATRE

*and—*

**3 BAD MEN**

**The MUSIC MASTER**

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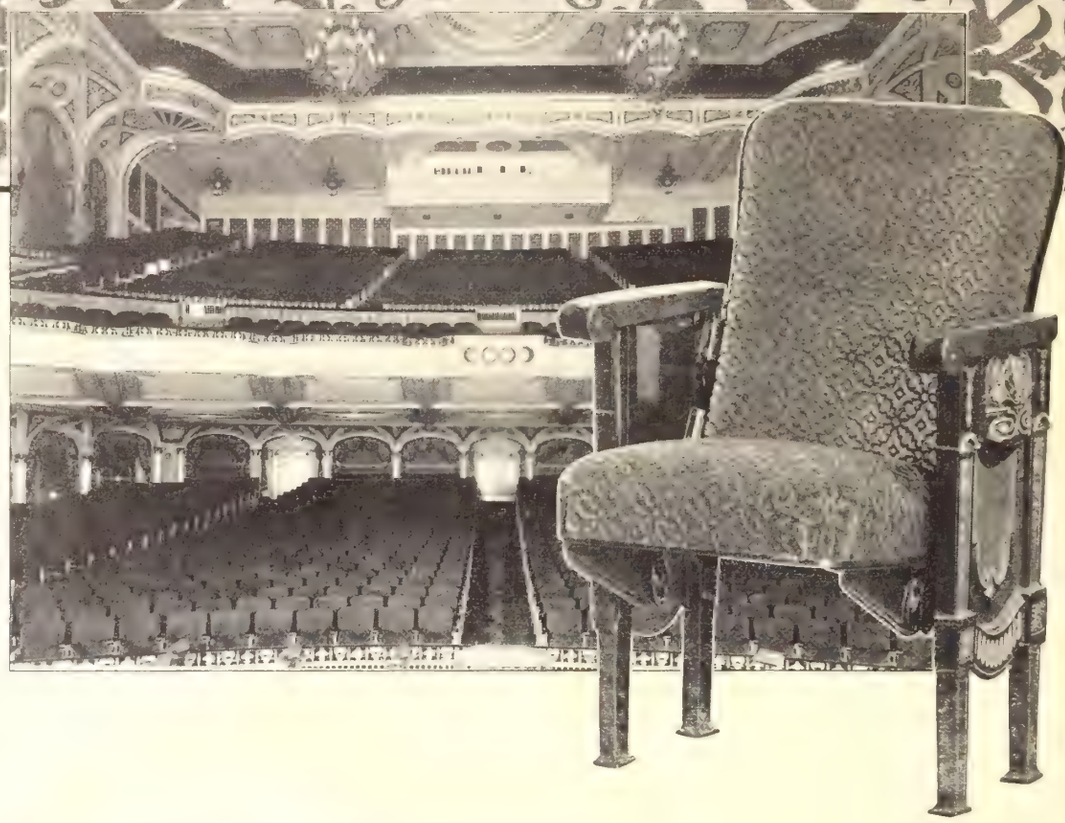
will play at the FIGUEROA THEATRE

FOX

**supremacy is fast becoming an established fact in the leading theatres of the country!**

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Special Opera Chair: full upholstered, Sinai Walnut woodwork, aisle standards equipped with aisle lights; designed by C. C. Hamilton and J. W. Reeve and built to specifications by Heywood-Wakefield.

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**YOU** asked for them—
**HERE** they are!
**SIX** M-G-M WESTERNS!
**BIGGER,** faster
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**THAN** any western features
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**THIS**
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**FULL** of sweep and romance
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**ALL** on M-G-M'S
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**ITS** big stars and fine directors,
**EXHIBITORS** know
**THAT** M-G-M knows
**HOW** to make pictures
**THAT** make the money.
**THEY** look to this company
**TO** lead the way out of the rut
**AND** produce a newer
**GREATER** group of westerns
**THAN** this industry
**HAS** ever known.
**M-G-M** has come through
**FOR** them and thousands of others
**WITH** six of the swiftest
**MOST** spectacular westerns
**EVER** offered.
**SO** step right up
**AND** set your dates
**FOR** the surprise sensation
**OF** the year:

# 6



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*featuring*

# TIM McCOY

KING OF THE SADDLE

## in 4 GREAT

## PETER B. KYNE

*stories ablaze with action,*
*romance and adventure*
*of the Golden West*

AND A GALAXY OF STARS IN

## 2 EPIC

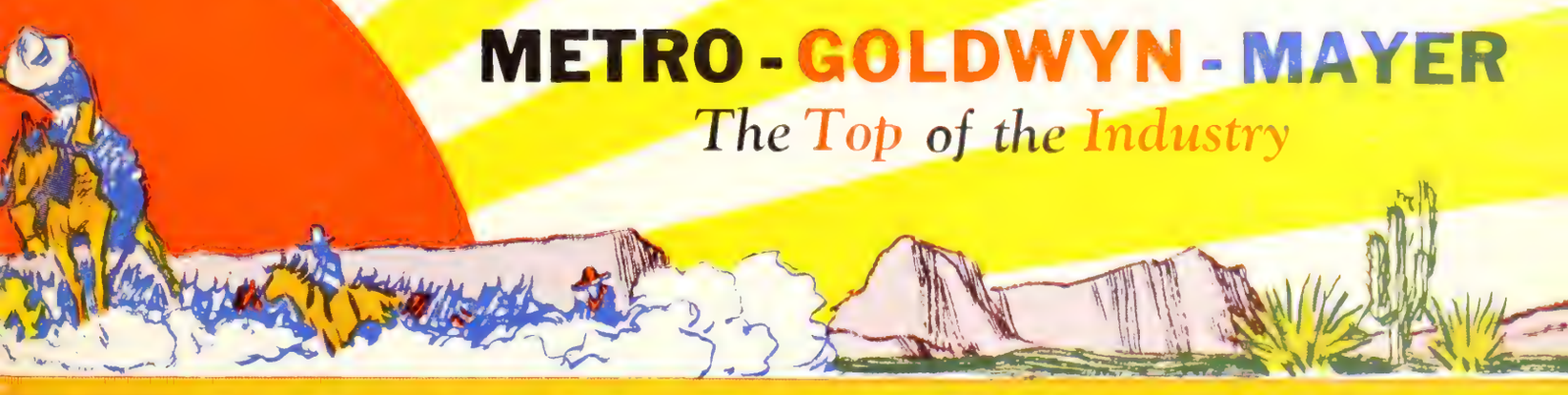
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**R. Field Overbaugh,** Master Cameraman. Photographed "The White Sister", "Dr. Jekyll and Mr. Hyde", "Nell Gwyn", and many other photographic masterpieces.

**Shaw Lovett,** Former production manager for Inspiration Pictures, Inc.—John Robertson—Barthelmess units and all round production man. A shrewd producer who gets value for every dollar expended.

**Frances Marion,** Leading American scenarist, writing only for the biggest stars and producers. By arrangement with Samuel Goldwyn, we have secured this talented writer to do the continuity for "Madame Pompadour". Miss Marion will write this amazing story in Hollywood.

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Tremendous publicity to help pack your houses.

The most popular man in the ring in a smashing, crashing, super box-office serial.

Timely, sensational, superbly produced.

*Scenario by* FRANK LEON SMITH

Pathéserial

TRADE MARK

# unney

## "Devil Dogs" in

# Marine"



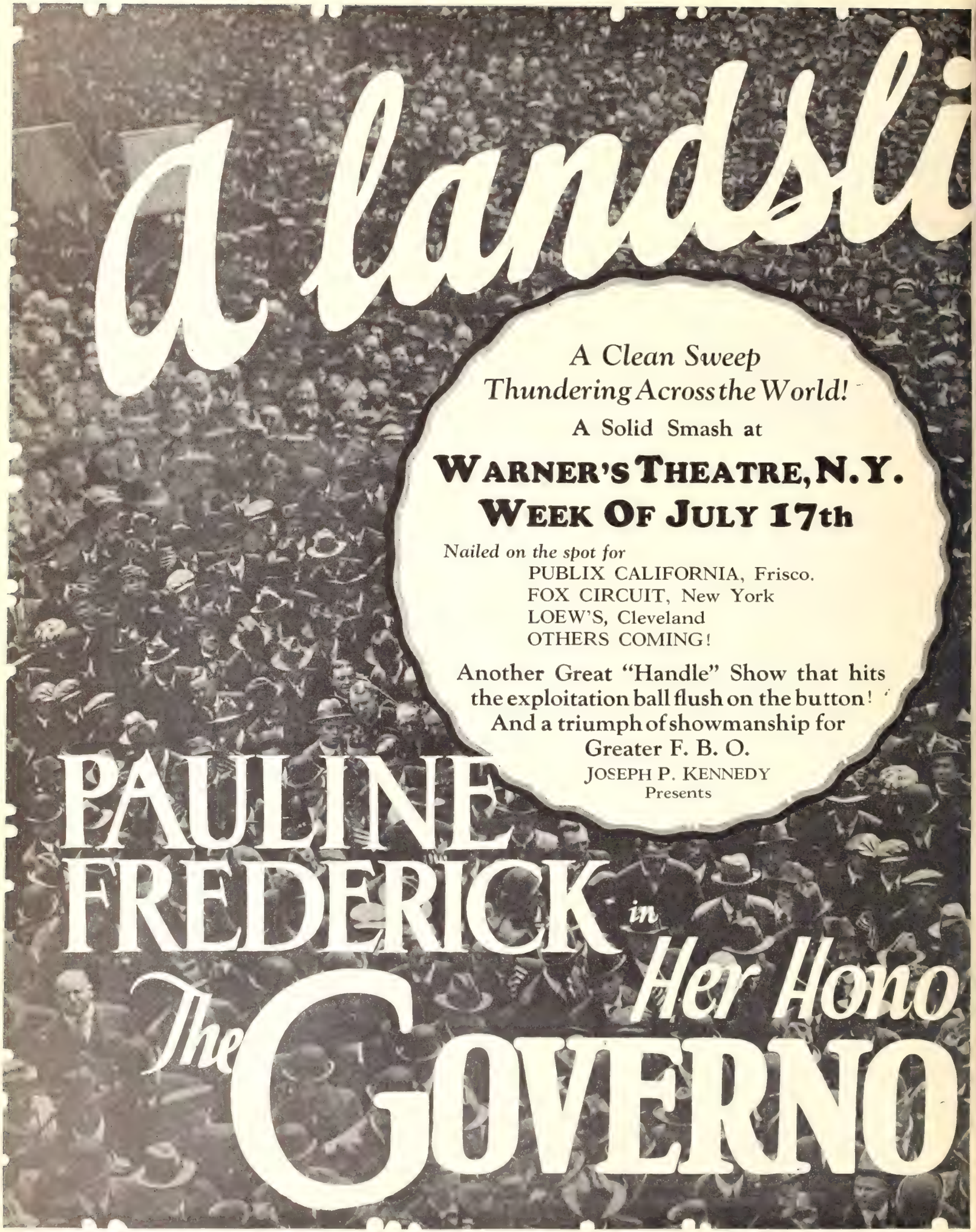
Tunney is the leading contender for Dempsey's crown.

Story written and produced by the same wonderful combination of talent that made "The Green Archer" and "Snowed In" the outstanding successes of serialdom.

*Directed by* SPENCER BENNET

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TRADE MARK


A landsli
A Clean Sweep
Thundering Across the World!
A Solid Smash at
WARNER'S THEATRE, N.Y.
WEEK OF JULY 17th
Nailed on the spot for
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FOX CIRCUIT, New York
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OTHERS COMING!
Another Great "Handle" Show that hits the exploitation ball flush on the button!
And a triumph of showmanship for
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JOSEPH P. KENNEDY
Presents
PAULINE FREDERICK in Her Hono
The GOVERNO


de!
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CRITICS LEAD THE WIDESPREAD ACCLAIM!
Pete Harrison (Harrison's Reports:
One might almost say that Miss Frederick does better work than in Madame X.
Freddie Schader (Variety)
Has especial value at this time with "M'e" Ferguson breaking into print so often.
Harriett Underhill, Tribune:
We found ourself along about the fifth reel hanging onto our seat to keep from falling.
Conservative Evening Post:
F. B. O. deserves vote of thanks for bringing Pauline Frederick to Broadway screen.
H. D. Strauss, Mor. Telegraph:
An auspicious return for Pauline Frederick.
Palmer Smith, Eve. World:
Rare good melodrama.
Roscoe M'Gowen, Daily News:
Presentation is something in which Joseph P. Kennedy may take pride.
Distributed by
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Please continue sending THE BOOKING GUIDE, as we appreciate it very much here in this office as a guide and review for some of the older plays, also a convenient and handy reference for first-hand information.

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Have always found THE BOOKING GUIDE of the *Motion Picture News* a wonderful asset as a ready reference.

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*Garden Theatre, Burlingame, Cal.*

I think THE BOOKING GUIDE is very good. I get big help from it. It is so easy to find the picture you are looking for and to turn to the issue and page, and you have it all.

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*Superba Theatre, Freeport, Ill.*

# Motion Picture News Booking Guide

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# MILTON SILLS

IN

# MEN OF STEEL

far mightier still in its cyclorama of human

# NATIONAL'S GIANT AMONG SPECIALS



*By* MILTON SILLS *Suggested by* R.G. KIRKS *short story* UNITED STATES FLAVOR

WITH

# DORIS KENYON

*Directed by* GEORGE ARCHAINBAUD

*Produced under the Supervision of* EARL HUDSON

*Scenario by* J.F. Goodrich
*Photographed by* Roy Carpenter

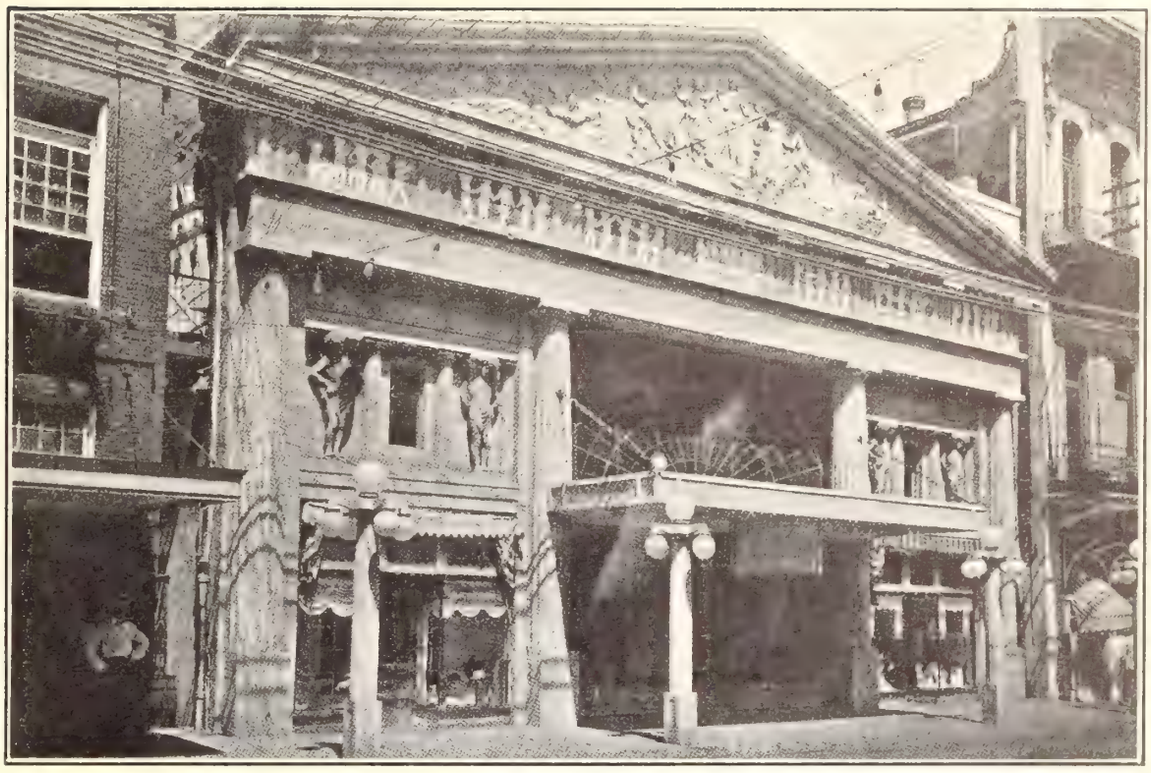
*Art Director* Milton Menasco
*Costumes by* June Rand

*Film Editor,* Arthur Tavares
*Supervised by* Earl Hudson

First National Pictures




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Motion Picture News

Volume XXXIV NEW YORK CITY, AUGUST 7, 1926 No. 6

# Business Facts

"VARIETY" keeps up its sensational run at the Rialto. It is not only retaining its hold, but gaining strength. Put on for a six weeks' run, it is now slated to stay at this theatre until the early part of September.

This is interesting enough in itself: but, also, it would seem to put an end to all the squabbling about foreign pictures in the American market; and, still more importantly, it shows a way to, and gives a promise of, stability in international film relations.

* * *

"Variety," I am reliably informed, will pay the producer-distributor, out of its Rialto performance, a sum in excess of $50,000. This is as much as or more than an exceptional American picture will earn for its producer in all Germany. A single New York theatre, only half the size of our largest houses and but one of our eight hundred larger houses, will do for one German picture more than all of Germany's picture theatres do for one American picture.

We are pointing out this remarkable fact as emphatically as we can; not at all to brag about the prowess of the American theatre and the American trade; not to give laurels to the picture itself: but only in the hope that the trade papers of Germany—and also those of Great Britain and France, will extend the information to the lay press in their respective countries, and so put some element of truth in the widespread and constant agitation against the American film trade.

This newspaper agitation is senseless and purposeless, because it is without truth. Admitting that the American film trade has many faults and makes many mistakes, two facts, at least, stand forth. First, we have never intentionally held back any European picture from or in this market and, secondly, we are sincerely in favor and support of international film relations to the end of better pictures and better theatres for the world public.

If Europe feels likewise, it is high time that the film trade on both sides of the water work in business harmony, realizing that these are matters, not of sentiment, patriotism and wordy discussions, but only of plain economics—the making of the right goods and the selling of them in the proper way. And feeling this way it is time that we throw these wholesome truths in the face of the professional agitator, within or outside our ranks.

* * *

What are the business facts about "Variety?"

First, it is here as the result of a reciprocal trade deal.

Secondly, it is being handled by a distributor of trade knowledge and resources.

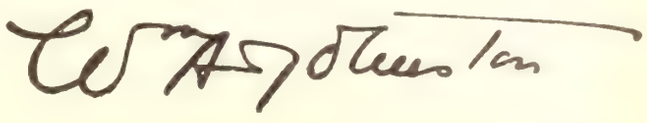
Thirdly, it was immediately and normally popular with the American public.

All of these three are essentials. There's nothing strange about them. They apply to trade success in all commodities. Why should they not serve as a basis of and for satisfactory international trade relations in the film business?

* * *

One picture of the right kind, handled in the right way, does more to solve an international film trade problem than years of silly discussion.

Let's continue the deeds and stop the talk.



MOTION PICTURE NEWS

AUGUST 7 1926 Vol. XXXIV No. 6

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# Speaking Editorially

THE WALL STREET JOURNAL, recognized financial authority, printed in recent issues a series of articles on the tremendous growth of the motion picture industry, and gave a number of interesting facts and figures.

Among these were the statement that weekly attendance at picture houses in the United States is estimated at 130,000,000, while admission returns in 1925 reached $700,000,000, or nearly half as much as the total capital invested in the industry.

The figures on weekly attendance have been a moot question in the industry for a long time; and with a view to establishing the facts, MOTION PICTURE NEWS has been engaged for months in a survey of seating capacities and their relation to attendance. This survey has not yet been completed, but results so far arrived at vary widely from the *Wall Street Journal* estimate.

Taking the admission returns figure—$700,000,000—as substantially correct, in order to arrive at 130,000,000 as the weekly attendance, it is necessary to figure the average admission price as ten and a half cents, which is obviously too low.

The best authorities in the industry estimate the average price at more than twenty-eight cents. Thus, the average weekly attendance would be nearer 49,000,000 than 130,000,000.

* * *

IN ANY event, this is shown by the NEWS survey as far as it has gone. The method used is briefly this: compilation of the figures by states from a carefully prepared table, by which theatres are divided into forty-five classifications, with some four hundred big houses treated individually. For instance, the results of the NEWS survey, to date, show:

On the basis of Alabama alone, the weekly attendance total for the whole country would be 30,000,000.

On the basis of Arizona alone, the weekly attendance total for the whole country would be 24,495,000.

On the basis of California alone, the weekly attendance total for the whole country would be 54,000,000.

On the basis of Colorado alone, the weekly attendance total for the whole country would be 45,000,000.

On the basis of Connecticut alone, the weekly attendance total for the whole country would be 53,835,000.

The wide variance in the figures comes about because in Denver, for example, 425,600 people attend 43 theatres each week, while in the rest of the State only 163,000 admissions per week are sold by 154 theatres. On the other hand, in California, there are two large cities and a number of good-sized towns.

* * *

IT IS probable that the figure 49,000,000 will be changed somewhat by later results of the survey. It does not appear, however, that the total can be anything like 130,000,000, the mistake evidently being in figuring the admission price too low.

The NEWS attendance estimate has been forwarded to *The Wall Street Journal* in a spirit of friendly co-operation. The financial articles in the *Journal* are read with keen interest in the industry, and serve to show that the motion picture has become firmly established along with other great businesses as necessary to the American people and the world.

Elsewhere in this issue we print excerpts from the recent series in *The Wall Street Journal* and invite the attention of everybody in the industry to them.

* * *

ONE of the striking statements in the Wall Street Journal articles is this: "It [the motion picture industry] has grown at a rate none foresaw and there is no saturation point in sight." Coming from a high financial authority, this is an extremely significant statement. And it is unquestionably true, particularly when one remembers that the industry is now definitely a world affair, not limited to any one country, and capable, therefore, of expansion, as we pointed out in a recent editorial, measured only by man-power.


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August 7, 1926 MOTION PICTURE NEWS Vol. XXXIV, No. 6

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# AN EDITOR ON BROADWAY

## The Week in Review By William A. Johnston



Joseph P. Kennedy

PERSONALITIES—does any business rest on them as does this? Stars, directors, authors—all selling personality. Executives—their organizations lengthened shadows of themselves. Successful exhibitors, even—men who are outstanding personalities in their communities.

Which brings us to as interesting and significant a personality as has entered this business in years—Joseph P. Kennedy, who left a more than successful banking career to head Film Booking Offices. He has now put in some six months and we are beginning to see what he can do. No ballyhoo. No nonsense. But a thorough reconstruction of the entire organization, and not the sort that comes from the whim of a new executive, either; a reconstruction to gear the company up to the demands of the day.

They told Kennedy that the best man he could get to head the studios was Edwin C. King of Famous Players—but that he could not be obtained. Kennedy got him. Forces were realigned and strengthened and to-day the production end of F. B. O. is right. Kennedy has seen to that. The sales force, he believes, is the best in the field. Confidence breeds success, in this business.

* * *

KENNEDY offers a curious instance of the underground telegraph that exists in this business. He has not had time to go about much, as yet. He has met few people, for the simple reason that he has had a man-sized job to do and has given all his time and energies to it.

Yet, in spite of that fact, the word has gotten about thoroughly that this man Kennedy will bear watching—that he is a go-getter—that he is grasping the intricacies of film affairs in an amazingly short time—that, with it all, he is a likeable and engaging personality. That impression (correct, we may add) has gone the rounds by word of mouth.

SOUND ideas concerning the sort of pictures that F. B. O. should and will make are one of Kennedy's assets. He believes that there is a definite niche for his firm, and he intends to see that it fills it. Making pictures to please exhibitors, he believes, is only half of a producer's duty.

"We must make them to please the public," he points out. "If an exhibitor likes them, but his audiences don't, he won't keep on buying them. On the other hand, he will buy pictures which he personally does not care for, if his patrons have shown that they like that sort of thing."

He cites, in that connection, Gene Stratton-Porter and "The Keeper of the Bees."

"That picture sold slowly at first," he tells, "because to you and I, and to most exhibitors, Gene Stratton-Porter didn't mean a great deal. But she means something to a large number of readers, as proved by the fact that her smallest success sold 410,000 copies, and her larger successes into the millions.

"After word of the success of the first showings got around, bookings poured in, and the picture piled up a remarkable gross. That is why I say that the public reaction is more important than what those of us in the business think of a picture."

* * *

ANOTHER man in the F. B. O. organization who is doing big things, although you won't find much about him in the publicity columns, is the new treasurer, E. B. Derr. He has been with Kennedy for seven years, and during the war was with Bethlehem Steel.

Here is a man who has had but six months' contact with this business. Today—well, just ask him a question about any financial or statistical matter connected with pictures. He doesn't tell you he'll find out or look it up—he tells you—in concrete figures. That sort of practical getting down to cases is valuable in any business and particularly in one that requires the shrewd management needed for success in this industry. With it all, Derr does not make the mistake of assuming that the film business is just like the steel business or the automobile industry.

Sometimes, as in cases like this, we are tempted to believe that there is a great deal of loose talk and pure "bunk" about the peculiar nature of this industry and the impossibility of a man from the outside understanding it. But that is a subject for another article.

JAMES R. GRAINGER, sales chief of Fox Films, contributes some interesting thoughts on the need for new screen faces from the angle of the sales department—an angle not always considered in discussing this highly pressing problem.

"There are four qualifications necessary in making a movie star," he says. "After all, the public makes them, accepting them or not accepting them. These essentials are beauty, youth, acting ability and a distinct personality. I would not attempt to rate them in the order of their importance, for they are all closely linked to one another.

"But it has been my observation that an indefinable something, which has been called 'it' for want of a better word, is what sells a big movie star to the public. It is distilled of beauty in woman, looks in a man, plus youth and emotional range. It is an aura, in a way.

"We can get any number of splendid looking young men and beautiful girls—nature does nobly on the whole—but the obtaining of persons with histrionic abilities and this 'it' is decidedly something else again. It's just like prospectors hunting for gold. One never knows when or where the treasure will be found.

"That's why we are forever prospecting, making screen tests, in the hope of finding persons who will charm the public.

"Then, after we find, or rather develop, our stars, we have the problem, of course, of selling their pictures. We put them in well-advertised and publicized vehicles, but just 'selling' them to the public is not what I mean.

"What I mean is selling pictures in a big way—getting the most out of them while they last. They only last a little while, like perishable fruit. Other pictures crowd in on them, and they must be sold quickly and kept constantly moving, just like fruit.

"Now and then some great picture is made that is not so ephemeral. They go on for a long, long time, and often are revived. But usually pictures have only a short life—a tragically short life, salesmen will tell you.

"Mr. William Fox is insuring against this perishability of pictures by setting out to build twenty theatres in the United States. It will be the best kind of a protection in a thirty-million-dollar investment in his product."

# PICTURES AND PEOPLE



*Del Lord, comedy director, has been awarded this diamond belt by Mack Sennett for making two of Pathe's four 100 per cent. comedies in 10 years within 6 months*



*One of the fastest rising young leading men on the West Coast is Russell Ritchie, who has just finished an important role in a current production, "Hungry Arms"*



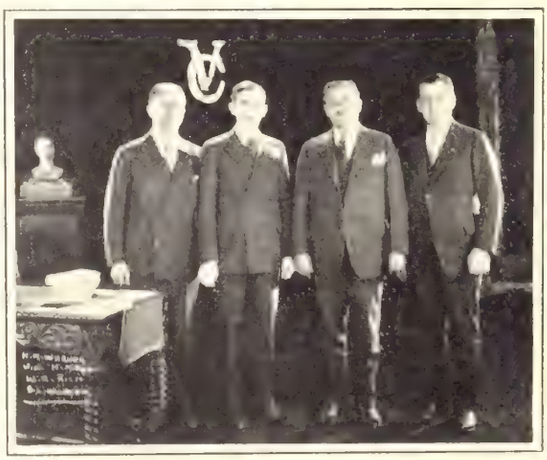
*Marian Nixon, lent to Chadwick for an important role in support of Pauline Frederick in "Devil's Island," which is having its premiere in New York City*

## SAFETY FOR "WING"

WHAT is probably the first instance in which motion pictures have helped to develop an invention in another field comes to light this week with the announcement that Famous Players-Lasky is financing the construction and trial of a parachute device for bringing disabled airplanes to earth, invented by Harry D. Doucett, chief aviation mechanic at North Island Flying Field, San Diego.

The parachute, now being constructed in Hollywood, is 50 feet in diameter with a series of air valves to reduce the first shock of opening. It is carried in the tail fuselage of the plane. The hope is that it will enable the pilot of a disabled plane to bring it safely to earth. The test flight will be made in about 30 days by F. Oelze, an ex-Navy pilot, who will employ his own plane. He will take it up more than 5,000 feet, stall the motor and rely on the parachute to do the rest.

Doucett, who was unable to finance a trial of the device, went to Famous Players, having heard of plans for the filming of "Wings," a story of the American air force. Jesse L. Lasky, feeling that anything which might reduce the hazards of filming this air epic was decidedly worthwhile, consulted with William Wellman, the director, and B. P. Schulberg, and agreed to furnish the necessary funds. Famous asks no share in the device, merely reserving the exclusive rights to the use of the parachute during the filming of "Wings," after which it reverts to the inventor.



*Principals in the development and furthering of the Vitaphone, which will be seen and heard for the first time at the premiere of "Don Juan" (Warner Bros.) at Warners Theatre on August 6th; left to right: H. M. Warner, Will H. Hays, Walter J. Rich and Samuel L. Warner*



*Sally Rand, one of the most promising of the De Mille "younger set," appears as Caprice Lane in the Metropolitan production, "The Last Frontier"*



*Alertness and intelligence are displayed in abundance by Sandow, the trained police dog who is starring in a series of productions for Associated Exhibitors*



*Gene Tunney, heavyweight contender, has finished work in his action-serial for Pathe, "The Fighting Marine," and arrives in New York with the negative*



*The visit of H. R. H. Crown Prince Gustavus Adolphus of Sweden to the Metro-Goldwyn-Mayer studios; left, Louis B. Mayer is host to the prince. Mr. Mayer is at the prince's right, with Greta Garbo at his left. Right, a group of stars: John Gilbert, Prince Erick of Denmark, Ramon Novarro, Louis B. Mayer, Crown Princess Louise of Sweden and Princess Louise of Denmark, Lon Chaney and H. R. H. the Crown Prince*

## ENTERTAINING ROYALTY

AT some future date, when Crown Prince Gustavus Adolphus and Crown Princess Louise of Sweden settle back comfortably on their thrones (or are thrones ever comfortable?) and begin reminiscing over their sight-seeing tour of America, we imagine that they will linger longest over their reception in the Celluloid Capital of America, forgetting many a boresome official function in relieving the joys of the days in Hollywood and Culver City. At least that is our impression from the photographs we have seen. A few weeks ago we saw him in person, and since then in innumerable news photos, and nowhere has the prince shown such genuine enthusiasm and unalloyed interest as in the pictures taken of him amidst the studios.

At the Metro-Goldwyn-Mayer studios, the prince and princess were honored upon their arrival by a twenty-one-gun salute from the Marines and then escorted to the Scottish village set for "Annie Laurie," where a thrilling group of scenes was staged. Visits to other sets, a luncheon at which Louis B. Mayer was host, the prince's adoption by the Arapahoe Indian tribe, and his meeting with Lars Hanson, Karin Nolander and Greta Garbo, likewise Swedish, made up the events of a thrilling day.

The Famous Players-Lasky West Coast studio was gaily deco-



*Few items in current screen fare have attracted so much attention as the amazingly beautiful technicolor fashion show in Fox Films' "Fig Leaves." Never, probably, has anything of the sort been so well done. Olive Borden is surrounded by the loveliest gown models available, and tops them all. The appeal to men and women alike of these optically ravishing color scenes is obvious*

rated with Swedish and American colors for the royal visit to that plant, and Jesse L. Lasky and a committee of studio officials met the prince's party for a personally conducted tour of the studio.

The prince showed particular interest in the industrial phases of studio work, visiting the carpenter shops, the construction and electrical departments, the foundry, the blacksmith shop and the manual arts department. He displayed a considerable familiarity with motion picture enterprises and put many pertinent questions to the executives.




*The lobby of Grauman's Egyptian Theatre in Hollywood was used for a number of scenes in "Broken Hearts of Hollywood" (Warner Bros.), in which practically all of the Warner stars and contract players will appear*

When he approached the set for "Hotel Imperial," an orchestra struck up the Swedish national anthem and those present stood at attention. The royal couple then met Pola Negri, Maurice Stiller, Swedish director, and others, and posed for photographs.

## #&**%d-6(f$X?½!

THE matter of profane language in the subtitles of "What Price Glory," which has been agitating the infant industry since Fox Films first announced that the play would be filmed, has been solved, according to report, and will be in the hands of two men—Ralph Spence, title expert, and Laurence Stallings, author of the play. The two will collaborate on the titling. Spence has evolved a use of pantomime which will get the titles across but will offend no one, it is claimed. Shooting has been finished but the mass of footage to be edited down to length is so great that the picture will probably be in the cutting room for some time to come.

## "U" EDITOR MARRIES

MAURICE PIVAR, who left the home office of Universal last year to become editorial supervisor at Universal City, last Saturday married Miss Sue Cohen, of New York City, at the temporary Hollywood residence of the bride's parents, who are visiting on the West Coast. Pivar, who has grown up in the employ of Universal, went to Universal City after a successful term as accessories manager. The young couple are taking a brief holiday at Coronado and will take a longer trip as soon as Pivar's duties permit.

## FIRST NATIONAL OFFICIAL WEDS

FRANK E. CAHILL, JR., assistant to Samuel Spring at First National, and Elsa R. Browne, of Paterson, N.J., were married on Tuesday, July 27, at St. Patrick's cathedral on Fifth Avenue. The bride occupies a post on the faculty of a New Jersey college, and is the daughter of a former mayor of Paterson. Cahill was an instructor at Columbia University before taking up his present duties. The marriage is the culmination of a childhood romance.



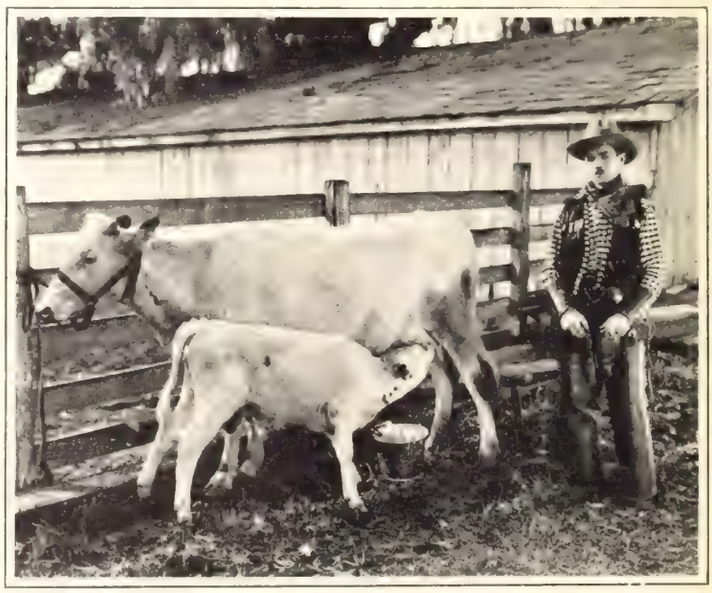
*You've seen many pictures of Jackie Coogan, who will appear shortly in "Johnny Get Your Hair Cut" (Metro-Goldwyn-Mayer), but here is one of his little brother and his police dog, which recently gave birth to eleven puppies*

## "SAFE HAVEN" TO OPEN

THE first of the series of special short subjects scheduled for production during 1926-27, by Leonard L. Mitchill and George H. Morris, "Safe Haven," will have its premier showing at the Colony Theatre, New York City, the week of August 14, in conjunction with the return engagement of "The Flaming Frontier." The theme of the picture is the passing of the old sailing ships and what has happened to the men who took them on their adventurous journeyings. Scenes were filmed at sea, along the Atlantic seaboard and at the institution for aged seamen founded on Staten Island by Capt. Robert Richard Randall. An interesting announcement will probably be forthcoming shortly from this young producing organization, we hear.

## WHERE DIRECTORS COME FROM

LUTHER REED, who is directing "The Ace of Cads" for Paramount as his first megaphonic effort, studied to be a mining engineer, gave that up to become a reporter on the New York Herald, broke into pictures with Metro in 1917, wrote continuities for many of the Marion Davies productions at Cosmopolitan, worked on the Richard Dix pictures at Paramount—and so became a director.



*Johnny Arthur, comedian in "Honest Injun," an Education-Tuxedo comedy, is debating whether to bulldog the calf or use jiu-jitsu, so that he may go on with the milking. Our guess is that he'll end up by using condensed milk*



*Jacques Goutmanovitch, Russian concert violinist (in the left foreground), supplies musical atmosphere during the staging of one of the Pathe Famous Melody series which James Fitzpatrick is producing*

## DESERVED RECOGNITION

MISS ELIZABETH WETTER, the first employee to be engaged by Carl Laemmle when he entered the motion picture business, who has given twenty years of faithful service to the company, is now enjoying a four weeks' vacation trip to Universal City at the expense of the Universal president. Miss Wetter, who is in charge of the clerical force of Universal's Chicago exchange, started with Universal when the entire organization consisted of Mr. Laemmle and herself. When Laemmle left Chicago for New York she had acquired such a comprehensive knowledge of the Chicago situation that she remained as secretary to the manager who took over the Chicago office. Since that time she has held a similar position to every Universal manager in Chicago. When Laemmle learned, on his last trip to Chicago, that she had never been to the Coast, he arranged the trip as a mark of appreciation.

## McGOVERN EDITING SERIES

ELMER J. McGOVERN, film editor and athletic light of the Friars' Club, is engaged in editing a series of short subjects produced by Lester Scott and photographed by Ray Foster, under the title "Radio Personalities." Artclass will handle the series.



***Principals of "Rising to Fame," the second George Walsh production for Excellent Pictures Corp., snapped together at the conclusion of filming; left to right: Ruth Dwyer, Samuel Zierler, president of Excellent, Wesley Ruggles, director; Laura de Cardi, George Walsh, Lucien Prival and Brian Donlevy***

## FLASHES

LUNA PARK at Coney Island, will be the scene of the exteriors for First National's "The Charleston Kid," which Al Santell is directing for the Al Rockett unit, and the company will go there next week. Dorothy Mackaill, Jack Mulhall, Louise Brooks and William Collier, Jr., are in the cast. * * * Scott Sidney, who directed "The Nervous Wreck" for Christie, previews a picture by sitting near the front row on one side where he can watch the faces of the audience all the way through. * * * Harrison Ford, who



*Cowboys ain't what they used to be! Hoot Gibson and Fay Wray illustrate modern, luxurious camp life in "The Man in the Saddle," Hoot's latest vehicle for Universal*

plays the title character in the same P. D. C. piece, says that thinking and talking and hearing optimism throughout the making of "The Nervous Wreck," and enacting the role of an imaginary invalid who recovers, cured him of the nervous and run-down condition in which he had gotten from a steady grind of jumping from one picture to another. * * * William C. de Mille, directing "For Alimony Only" at the De Mille studios, ridicules the idea that American producers inject propaganda into their films. It keeps them too darned busy, he says, putting entertainment value in to have time to think of anything else. * * * No stars again this week from the National Board of Review. Evidently the asterisk key has broken off the office typewriter. * * * Plenty of them in this article, anyway! * * * Five months ago John Waters was just an assistant director on the Paramount lot in Hollywood. Now he has been given the important assignment to direct "Passing Strangers" from the Jim Tully story. Five months ago he was given the chance to direct and has done two Zane Grey stories, "Born to the West" and "Forlorn River." Results have been such that he will have a chance at "Passing Strangers." * * * Ernest Vajda, doing originals for Paramount, has returned to Europe on a brief trip to arrange the release of the film rights on his plays, which include "Fata Morgana" and "The Harem." * * * Jack Holt's 6-year-old son, Jack, Jr., makes his screen debut in "Forlorn River."

## CRAWFORD LEAVES M. P. TODAY

MERRITT CRAWFORD, publisher of Motion Pictures Today, announced this week his withdrawal from active association with that publication. He will retain his stock interest and remain as treasurer until his successor is appointed. His future plans are unannounced. Arthur James remains as editor and Archibald Cary Gratz, an officer of the company, becomes publisher.

In his column, "Right Off the Hook," Mr. Crawford writes, in bidding farewell: "It is with real regret, therefore, that we lay aside our cares and responsibilities here to take up others elsewhere, the more so as Motion Pictures Today in its original conception and design was entirely the child of our own brain and hence its future progress and development as a useful, sturdy influence in this industry will be followed by us with true parental interest and solicitude."

# Key Cities in "Season" Returns Race

## Cleveland Challenges Buffalo to Set Record for Nation in Greater Movie Campaign; Each to Stage Unusual Events

CLEVELAND and Buffalo are competing to lead the nation in the percentage of box office increases during Greater Movie Season as the result of a telegram sent by the Cleveland Movie Season Committee to the Buffalo body while both were in session to devise ways and means for the campaign.

The telegram challenging the Buffalo group was sent by W. H. Raynor, chairman of the Cleveland committee. Cleveland is making the event a civic demonstration while Buaffalo is reaching out from every theatre and from the newspapers to create interest and business. Both campaigns are now under way.

Following are a few of the events for both towns as announced by Chairman Raynor and Chairman Michael:

In Cleveland special sections will be seen in the three leading newspapers.

Cooperation from a citizens' committee composed of 75 leading men and women, including the City Manager, Director of Public Safety, judges, civic leaders and representatives of all the women's clubs.

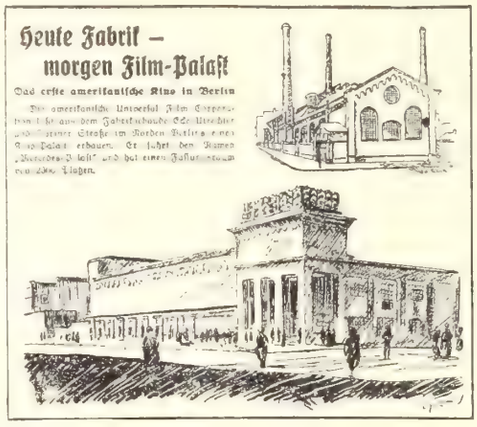
### *Stage Mardi Gras*

Mardi Gras on the night of Monday, August 16. The campaign will be started August 2 and will grow in interest until the Mardi Gras on Euclid Avenue, when thousands of persons in costumes, and hundreds of gaily decorated motor cars will compete for prizes offered by merchants, banks and manufacturers.

Forty window displays on Euclid Avenue and twice that number on other thoroughfares are being decorated for the celebration.

The Association of Building Superintendents of the city, will have charge of the sending up of 10,000 balloons, many containing passes to the theatres.

Campaign headquarters consisting of two private offices, a reception room and receiving and shipping department have been opened and are functioning on Euclid Avenue.




The above, which appeared in the Film B.-Z., a Berlin newspaper, states that Universal is building the first American theatre in Berlin, the Mercedes-Palast, seating 2,500. The upper illustration shows the factory formerly on the site. No information was obtainable at the home office in New York City.

Stores on Euclid Avenue are decorating with the national colors and city colors for the Mardi Gras.

Merchant prizes are being offered for the best amateur jazz band in line; for the funniest costume, for the best decorated motor car owned by an individual, for the best mercantile float, for the best theatre float, for the best imitation of a movie star.

A complete publicity department has been organized for the promotion of the Cleveland campaign, and for the purpose of keeping the Greater Movie Season before Clevelanders from now until the big Mardi Gras.

Seven bands in addition to the volunteer musicians have been engaged.

Entry blanks for the Mardi Gras and parade are being printed in newspapers and being distributed by theatres.

Prominent citizens will make the awards. The names of the judges will not be announced until the night of the celebration.

Publicity headquarters have been established to aid the newspapers. The Cleveland Plain Dealer is conducting the GMS Contest. Theatres have been cleaned up and dressed up and have been gaily decorated inside and out for the occasion.

Cleveland's climax will be the Mardi Gras. This function has been officially sanctioned by the city. Traffic on Euclid Avenue from Public Square to 105th Street will be detoured for the occasion.

### *Buffalo's Beauty Parade*

In the Bison City both exchanges and theatres are cooperating to outdo Cleveland. The Buffalo committee is having a pretty girl chosen by vote in each theatre to represent that theatre in the parade. The prettiest of the pretty then will be elected as "Buffalo's most beautiful girl" and will appear in all the theatres.

Thus Buffalo is giving every exhibitor a tremendous play before the parade. From twenty to fifty aspirants to represent each theatre are competing. Photographs of the contestants are placed in the theatres where a ballot box receives the votes. Only those who have purchased tickets may vote. In this way competition in every neighborhood as well as downtown is made keen.

Buffalo has a "stunt" committee which is cooperating with the parade committee for the big outdoor spectacle when each theatre will enter its girl winner for the city honor.

The Buffalo Evening News for the first time in its history has taken on an outside campaign by carrying the GMS Contest. On the night of August 2, boys, employed by the News, will appear in front of every theatre and distribute papers containing the first contest photograph as the patrons leave the theatres. In this way a far greater number of contestants will be created.

In Buffalo also the theatres have been especially decorated for the campaign with 100 per cent cooperation and separate campaigns are being conducted in Niagara Falls and other surrounding towns all of which will be merged in "The Big Parade."

# $3,000,000 Cash for J. & H. Circuit

## North American Theatres Now Operating Northwest Chain of 35 Houses; Other Theatres Under Construction

ABOUT three million dollars is involved in the deal whereby North American Theatres, Inc., acquires possession of the Jensen-Vonherberg chain of thirty-five houses, which was announced exclusively in Motion Picture News last week. The new owners started operation of its new property on August 1. The purchase of this circuit makes North American the dominant factor in that territory.

In addition to this arrangement North American will invest over a million dollars in theatre projects in the Northwest, according to Frank R. Wilson, president of the company. North American is building a 2,400 seat house in Seattle, the Broadway in Portland, Ore., and a 2,000-seat theatre in Bellingham, Washington. The Seattle and Portland houses open this month.

Howard P. Ingles, a banker associated in the acquisition of the J. and H. properties, leaves San Francisco for Seattle on Sunday. Grover C. Kirle, treasurer of North American, left New York yesterday for Portland where the deal will be finally consummated. Harry C. Arthur, vice-president and general manager of North American, is en route to handle some of the final detail.

The holding company for these theatres will probably be known as the Pacific Northwest Theatres, Inc., although this has not been determined. Wilson declared yesterday that the subsidiary which will be owned 100 per cent by North American will have sufficient funds at its disposal to take care of whatever expansion may be necessary in that territory in order to maintain the position of the organization as perhaps the dominant factor in that field. It is not at all unlikely that additional houses will be annexed.

With the consummation of the deal, North American will have a total of 120 theatres and a seating capacity of 125,000 in its chain.

# Film Industry Stabilization Analyzed

## "Movies" Classed with "Necessities" by Wall Street Journal in Article Dealing with Development of Picture Business

MOVING pictures are now classed as "necessities which people persistently demand" says The Wall Street Journal in the initial article of a series devoted to the wonderful strides made by producers and distributors in the development of the business during the past decade. Though constantly expanding in all its branches a stabilizing influence has been brought to bear on all departments with the result that, although it has grown at a rate none foresaw, there is no saturation point in sight, says the Journal.

The money invested in real estate, estimated by the Journal at more than $1,000,000,000, block booking, and producer-owned theatres, which insure exhibition of the entire program, the advances made in the technical end of production whereby practically all filming can be done under cover, thereby making production independent of weather conditions, and Greater Movie Season, which now helps fill theatres during the slack summer months, have all tended to make picture financing a more attractive prospect for the bankers. The Journal's article, in part, follows:

"Motion picture-going has become a national habit in this country. Weekly attendance is estimated at 130,000,000, or greater than the total population of the country.

"People are willing to pay for better and more attractive theatre surroundings. Today average Broadway admission is $.75. The average elsewhere in the country is $.15 and $.20. Ten years ago the Broadway theatre took $.25, and elsewhere but a nickel.

### 1925 *Returns* $700,000,000

"Admission returns in 1925 reached $700,000,000, or nearly half as much as the total capital invested in the industry.

"Last year motion picture theatre construction reached the peak of $250,000,000, and now it runs at an average of considerably more than $200,000,000.

"Last year 416 feature pictures and 1,500 short pictures were produced. In earlier years there were more. But quality has improved considerably. Just as the tendency is toward fewer producing companies, so too, it is toward fewer and better pictures.

"Feature pictures cost $150,000 to $300,000. These are dramatized books and plays and are the backbone of an evening's entertainment. The smaller pictures, costing up to $150,000, are the mass production and the bread winners of the big companies.

"Prices for rights to plots vary considerably, although there is no longer the absurd spread such as existed a few years ago when rights to one best seller went for $15,000, while for another $1,000,000 was asked.

"The average paid today for a best-seller, book or a popular play scenario rights is around $10,000. The big producer-distributor companies reduce their scenario costs by running a sort of plot factory.

"The average motion picture theatre rents about 175 feature pictures and 350 shorts (news reels and comedies) each year. This means that the 20,235 theatres take 10,500,000 separate pictures a year.

"No industry pays talent as highly as the motion picture industry. This is indicated by the fact that 25 per cent of profits go to the actors. Directors and camera men take 10 per cent; studio overhead is 20 per cent; manufacture of sets 19 per cent; costumes 3 per cent; rental of sites and transportation costs 8 per cent; new film 5 per cent and scenario and stories 10 per cent.

"Stabilizing an industry such as motion pictures would seem contrary to natural laws. How hope to standardize production based upon portrayal of fiction by artists whose great aversion is counting pennies? How expect to be able to keep to a budget when a company can never be sure within a few thousand dollars what a picture will cost? When a negative has been made, what sort of an asset is that for a banker? While it is locked up and left in his safe it is worthless. It only becomes valuable insofar as positives are made of it and exhibited in pictures.

### *Cater to Fickle Tastes*

"Then there is the fickle public. No expert in the industry can say in advance how well a picture will go. The best seller in a film, as in a book, frequently turns out to have been what seemed an ugly duckling to its producer. Then, too, the motion picture industry has been bursting its shell every few months.

"Fireworks in motion pictures are not yet over. There are still spectacular gains and losses. The big corporations in the industry are still venturesome, though no longer reckless. The independent companies play for large stakes. The costs of a picture are so great they can frequently lose. These spectacular flips and flops have naturally blinded many investors to the steady and underlying stabilization which has been going on inside the industry the last 10 years.

"Concentration, common in other leading industries, has also been going on inside the motion picture industry. Some half dozen big producing-distributing corporations have about 85 per cent of the business. They have more than a quarter of the theatres of the country. They are in close touch with the banks, and run their business on approved financial lines. They also have taken the public into their financing, and have more than 50,000 shareholders.

The motion picture business is on a cash basis. Exhibitors pay cash for their pictures, and the public pays cash at the box office. This eliminates delay and uncertainty, and from the bankers' point of view is a highly attractive aspect of the business.

### $1,000,000,000 *in Assets*

"The greatest outlays in the industry in recent years have been in construction of commodious theatres in key cities. Producers, too, have built costly studios and have large holdings in real estate. These together represent more than $1,000,000,000 in tangible assets. With such security they are in a strong position in negotiating for credit with the banks.

"Cooperation among producers in non-competitive fields has done much to give stability to the industry. Splendid results have been achieved by the Motion Picture Prod. and Dist. Assoc.

"Seasonal fluctuations are being reduced to a minimum. Formerly producers spent large sums to get where they could stage pictures with just the sort of outside lighting they needed. Rain meant losses. Production was mostly limited to the sunny season.

"Today almost everything can be produced under cover. Producers have got together and spread out their entire programs over the entire year, and agreed not to conflict on pictures requiring big mass scenes.

### *Distribution Economies*

"Steps are now being taken to reduce distributing costs through eliminating a vast amount of duplication. Distribution of pictures represents about 30 per cent of booking costs to the exhibitor. This is usually regarded as excessive. Each producer has his own distributing offices in every one of some 40 odd key cities. Each has a large staff of salesmen. Then each must have fireproof storage facilities and carry heavy insurance.

"Block booking has come in for a lot of criticism on the grounds that it oppresses exhibitors, obliging them to buy pictures in the dark and to take many inferior ones in order to get a few good ones. While there have been numerous instances of abuse, in principle block booking has given great stability to the industry."

## President A. S. C. Not Favorable to Union

IN reference to the proposed movement afoot in the East to weld together all cinematographers into a union, Daniel B. Clark, president of the American Society of Cinematographers, has made known the stand taken by the society on the matter. He has issued a statement wherein he says:

"As you well know, we do not oppose unions as a matter of policy or principle. However necessary the union may be in other lines, it has no place among cinematographers at this time. The idea of a union for cinematographers has come up for discussion many times. Each time all logic and reason have proven plainly the fallacy of such a move. Aside from the fact that we believe that cinematography is essentially an art and the cinematographer an artist, we regard his work as individual and distinctive to such a degree that it cannot be stereotyped into a set basis for a wage scale, nor do we think that it will permit of even an "equitable" arrangement in the form of a sliding scale or the like."

# Hippodrome to Become New York First-Run for Keith-P. D. C. This Fall

FEATURE pictures will be shown in the Hippodrome, New York City, this Fall as part of the new policy to be inaugurated by E. F. Albee, who is now active in motion pictures through the alliance of Keith-Albee-Orpheum interests with Producers Distributing Corporation.

The Hippodrome will reopen the latter part of August with a new three-in-one type of entertainment. The vaudeville, novelty and circus features will be retained. Exhibition of feature photoplays will be added. "Toytown" will also be retained.

Performances will be continuous from twelve noon to eleven p.m. Under its new policy the Hippodrome will be able to accommodate 18,000 patrons daily, with a possible weekly capacity of 130,000. During August the stage and projection and electrical equipment will be reconstructed and amplified to suit the requirements of this new policy and the auditorium will be completely redecorated.

Acccrding to the Keith announcement, the admission scale, which will be announced two weeks before the opening, "will be the lowest in New York City for any theatre in the Metropolitan section."

## May Motion Picture Exports Indicate Decrease

Motion picture exports in May were more than a quarter-million dollars below those of April in value, it is shown by figures just issued by the Department of Commerce. The export total for the month was 23,214,727 feet, valued at $726,279, as compared with 25,932,445 feet, valued at $989,-161, in April.

Exports of positive film totaled 18,705,-977 feet, with a value of $562,874, the largest markets being: Canada, 1,600,572 feet, valued at $55,925; Argentina, 2,033,571 feet, valued at $67,455, and Australia, 1,-617,628 feet, valued at $48,097.

Shipments of negative film totaled 347,-211 feet, valued at $67,439, and of unexposed film, 3,009,217 feet, valued at $81,-294, the United Kingdom being the heaviest importer of both classes.

## Neufeld Re-nominated Pres. Philadelphia Film Board

At the July meeting of the Film Board of Trade, Oscar Neufeld, who has served the organization as president for four consecutive years, was re-nominated for the office for the fifth year. Other officers who were nominated and who will be elected at the August meeting are S. Whitmans, of Universal, vice-president; Ben Amsterdam, of Masterpiece Film Attractions, treasurer, and Jack Greenberg, secretary. Gabriel Hess, of the Hays office in New York, was present at the meeting of the Board and discussed with its members various problems that have been confronting the Philadelphia organization.

## Theatre Owners of China Increase Holdings

The gradual acquisition of a string of moving picture theatres in Shanghai, China, by an organization composed entirely of Chinese business men, is reported to the Department of Commerce from the office of the trade commissioner at Shanghai. This concern, the Shanghai Cinema Co., Ltd., is reported to have a capital of silver, $200,000.

At the present time the Shanghai Cinema Co., Ltd., controls the following theatres in Shanghai:

New Central (formerly Victoria), Haining Road; China Cinema, Seward Road; Empire Theatre, Avenue Joffre; Carter Road Theatre, Carter Road; Pacific Theatre, North Szechuen Road; National Theatre, Wuchow Road; Chung Mei, Chaoufoong Road; Chung Wah, Avenue Edward VII.

It is reported that negotiations are nearly completed for the acquisition by the same company of the New Helen Theatre on Haining Road.

The Shanghai Cinema Co., Ltd., exercises a strict control over the exhibition of native produced films and will not exhibit any films in their theatres, which cater almost exclusively to Chinese audiences, unless they are first approved by the company.

## Montreal's 59 Theatres Pay License Fee of $46,906

Figures of the City Treasurer of Montreal, just released, show that Montreal has 59 theatres in the city proper. Incidentally, Montreal, with its population of 800,000, is the largest city in the Dominion.

During the past fiscal year the civic authorities collected $46,906 in annual civic license fees from the 59 theatres. Eight of the large theatres paid a fee of $500 each and the 51 other houses paid license levies of graded scale amounting to $42,906 for the year.

## New Companies Organized in New York State

Motion picture companies seeking charters from the Secretary of State during the past week and incorporating in the business in New York State, included the following: Stanley-Mark-Strand Corporation, $3,000,-000; Jules E. Mastbaum, Philadelphia, Pa.; Walter Hays, Moe Mark, New York City; Dyckwood Amusement Corporation, capitalization not stated; Archie Weltman, Matie Hammerstein, Beatrice Zelenko, New York City; Walter Batchelor, Inc., $10,000; Walter Batchelor, Nathan Sugarman, Leo Rothschild, New York City; G. H. and P. Amusement Corporation, $75,000; Julius Genell, Joseph Horowitz, Herman Pekelner, New York City; Maykil, Inc., $5,000; Mary and Edward P. Kilroe, New York City; Gustav J. Dehrenwend, New York City.

Barnett Amusement Corporation, $10,000; Louis Lahn, Max Rudnick, David S. Simone, New York City; Abgol Film Productions, $20,000; Ivan Abramson, William and Regina Goldberg, New York City; Erlanger Theatre Corporation, capitalization not stated; A. L. Erlanger, Leonard E. Bergman, Saul J. Baron, New York City; Knick-Knacks, Inc., $20,000, Paul Porter, George Mooser, Wener Janssen, New York City; Sherwood-Wadsworth Pictures, Inc., capitalization not stated; Mason Wadsworth, Robert E. Sherwood, Henry A. Richter, New York City; Tivoli Vaudeville, Inc., capitalization not stated; Hyman I. Peimer, Edwin O. Gower, Bertha Rosenfeld, New York City; Circulation Feature Films Corporation, capitalization not stated; H. G. Kosch, E. Bregstein, E. Souhami, New York City.

## M.P.T.O. of New Jersey Undecided on Convention Site

A referendum for decision as to the city in which the forthcoming annual convention of the New Jersey M. P. T. O. will be held will be determined by the theatre owners of the state. The board of directors favored referring the matter to the theatre owners as they themselves could arrive at no decision at the regular monthly meeting held at the Newark Athletic Club, Newark, N. J. Directors were evenly divided between Lake Hopatcong in September and Newark in November.

# Minneapolis Exchanges Checking Accounts to Stamp Out Free Shows

ALL Minneapolis exchanges affiliated with the Film Board of Trade are conducting a careful checkup of all accounts in a drive to rid the territory of free shows. Exchanges unknowingly supplying films for free presentations are determined to disclose the status of every account supplied, feeling that the survey will deal the free show evil a body blow.

W. A. Steffes, Northwest exhibitor unit head, supplied Board members with a list of towns in which free shows are being given and exchange managers have instructed salesmen to check up on the situation.

South Dakota, Iowa and Nebraska exhibitors are still suffering under this handicap. Omaha exchanges openly sold films for free shows up to May 1 of this year, on that date inserting a clause in contracts which prohibits service to free shows, it is reported.

C. C. Pettijohn of the Hays office blames exhibitors, in a majority of instances, for the continuance of the practice. The difficulty in eliminating free shows is because exhibitors are buying films for these free presentations, says Pettijohn.

## Stanley-Crandall Adds Another to Chain

Another theatre has been added to the Washington chain of the Stanley-Crandall Company through the acquisition of the Chevy Chase Theatre, on Connecticut Avenue at McKinley Street. The Chevy Chase, which has a seating capacity of 1,000, is located in an exclusive residential section of the suburbs. It was promoted by Emanuel Stutz, formerly connected with the management of Loew's Columbia, who has been its manager.

The house will be redecorated and refurnished and will be under the management of R. Wesley Etris, who has been transferred from Crandall's Home Theatre. Bookings and presentations will be under the control of John J. Payette, supervisor of theatres for the company, and house operation will be directed by Joseph P. Morgan, general manager. The orchestral-unit organ will be presided over by Kurt Hetzel, conductor of the Washington Symphony.

## New Film Exchange Bldg. at Albany Costs $200,000

The new fireproof film exchange building in Albany, N. Y., now housing the majority of the exchanges in that city, represents an investment of about $200,000. The building is really four buildings or units, and is constructed of brick and concrete. Much of the credit for the layout of the buildings falls to C. R. Halligan, of the Universal Exchange and Fred Elliott, former Albany exhibitor, now in the real estate field. Each unit or building houses one or two exchanges. Each exchange has its own screening room and the vaults at the rear of each building are capable of accommodating 2,500 reels. The poster rooms have exits to the roadways running between the buildings and which permit of an easy loading of films and poster matter.

## Kansas City Benton Purchased for $125,000

The Benton Theatre, suburban house of Kansas City, this week was purchased by A. R. Garver of Tippecanoe City, Ohio, from C. O. Jones. The sale price of the structure was $125,000.

## York, Pa., Mayor Desires Sweeping Sunday Ban

WITH Mayor E. S. Hugentugler, of York, Pa., declaring he will not sign any ordinance passed by the Council of the city designed to prevent Sunday movies and other amusements, unless it is aimed against "all worldly business or occupations on the Sabbath," the Sunday closing situation there has reached an acute stage. The Mayor has declared that a law falling short of his ideas, as expressed in newspaper interviews, would be "discriminatory," and that he would refuse to sign it. Moreover, if the Council were to take the matter to court and seek to compel him to attach his signature, he would carry the fight to the Supreme Court, if necessary.



Willard Louis

## DEATH TAKES WILLARD LOUIS
### Premature Death Due to Pneumonia

THE whole industry and fandom throughout the country were shocked and grieved to learn of the unexpected death of Willard Louis, lovable Warner Bros. star, whose genial personality both on and off the screen was beloved by so many persons. Death came after a very brief illness at his home in Glendale, California. The tragic end was brought on after a case of typhoid fever developed into pneumonia.

Louis was forty years old. He was born at Woodfield, Maryland, and had been in the films for twelve years. The major part of his career was spent in heavy roles, but when he demonstrated his ability as a comedian in "Beau Brummel," he immediately was assigned to comedy parts, rapidly mounting the ladder of screen fame. Since then, he has starred in a number of Warner productions and has been recognized as one of the screen's leading comedians.

# Laemmle on Road to Recovery

### Four Blood Transfusions Were Necessary to Save His Life, It Is Stated

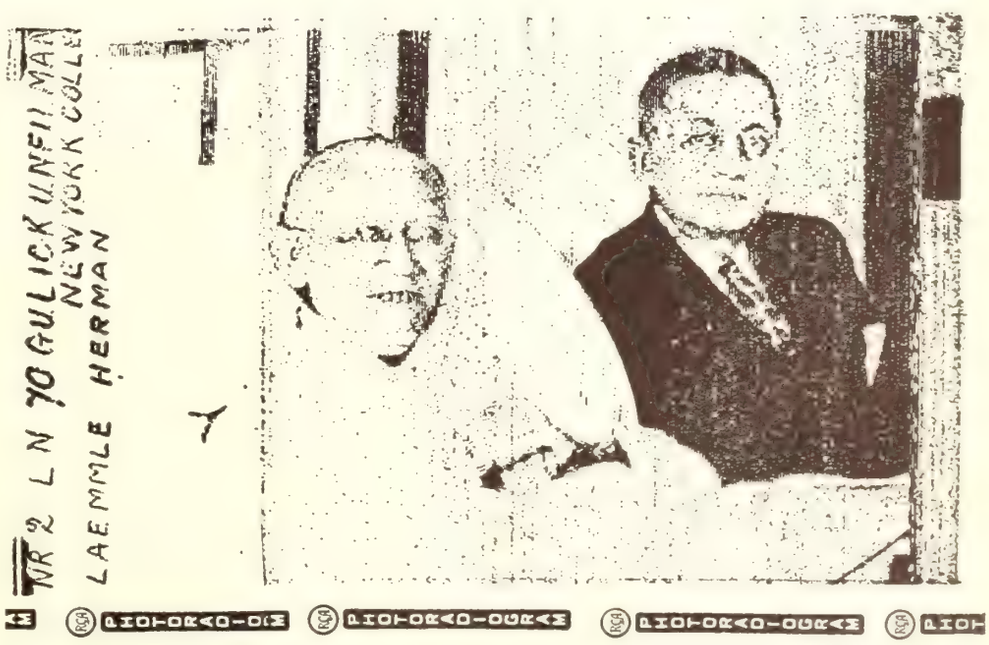
CARL LAEMMLE, president of the Universal Pictures Corporation, now recuperating from an appendicitis operation in London, was so far advanced in recovery early this week that his physicians permitted his removal from the hospital.

As he was taken from the hospital on his way to the Savoy Hotel, he was greeted by a battery of newsreel and newspaper cameras. As soon as he was installed in the hotel, he received a parchment signed by the leading press people and exhibitors of Great Britain and Ireland, which was worded as follows:

"We are most thankful that you were spared to continue your great work of uplifting the cinema."

Laemmle greeted the newspaper men and assured them he was feeling fit again. It became known at this time that his life was saved only by blood transfusions, so low was his condition at one time. In all it was necessary to give him four such infusions, totalling five and one-half pints of blood.

The Universal chief will remain at the Savoy for several weeks before he is well enough to resume his journey to the Continent.




The first picture of Carl Laemmle taken after his operation in a London hospital, which was radioed to the Universal Home Office to show how fast his recovery has been. The picture shows the Universal chief propped up in bed, attended by his personal physician, Dr. Jesse Heiman, of New York. The Laemmle smile is as broad as ever



Carl J. Goe

## GOE ASSISTANT TO SELZNICK; Will Relieve Associated Head of Detail

CARL J. GOE has been promoted by Lewis J. Selznick, president of Associated Exhibitors, from the position of assistant to the general sales manager to that of assistant to the president; Goe has already assumed his new duties.

Goe's promotion is due to his broad knowledge of the general activities of the sales department, his appreciation of box-office values and the general policies of Associated, says Selznick.

Prior to his appointment as assistant to E. J. Smith, General Manager in charge of Distribution, Goe held similar posts with F. B. O. and Universal.

He made his entry into the industry as a salesman in the Indianapolis territory for First National. The creditable way in which he covered this section attracted the attention of chief executives of First National at the time. As a result he was appointed to the home office of that concern in an important capacity.

He has been connected with the business for the past eight years.

# No Consolidation, Says Brandt

### Columbia President Squashes Rumor; Thinks Move Ill Advised at Present

JOE BRANDT, president of Columbia Pictures, issued a statement this week denying all rumors of consolidation with other independent companies or outside financing. These reports have been very persistent of late, says the Columbia president. His statement follows in part:

"Columbia Pictures is not now considering, nor have they been considering or planning, any sort of consolidation with other companies nor have they been seeking to bring outside capital in to finance the present organization, although we have been complimented by several tempting offers, which we deemed better judgment to refuse.

"Our growth has been gradual and solid to its present scope and position as a national institution and we feel pridefully at this time that we are sufficient unto ourselves, except for the patronage of the exhibitors, which we need and deserve. While we have greater plans and ambitions to fulfill and attain, we are however content to follow our past policies and realize them by a steady but sure growth. We feel that combinations, consolidations and any additional financing besides our own, which rumor has made us a party to, would not be a wise or constructive means of expansion at this time."



Joe Brandt, president of Columbia Pictures

## Eastern Iowa Theatres Co. Takes Over Oelwein Grand

Edward Niles of the Eastern Iowa Theatres Company, operating theatres at Anamosa, Earlville, Cascade, Mechanicsville and a number of other adjacent towns, announced that the company has just completed negotiations for taking over the Grand Theatre at Oelwein. The theatre was bought from the Alexander Frank interests. The new owners will take possession on September 1. Mr. Miles is also planning to add several more theatres to the chain but has not yet completed these deals.

## Memphis-Little Rock Honor Eli Collins

A banquet in honor of Eli Collins was given by the Film Board of Trade of Memphis and Little Rock. Pledges of co-operation and congratulations upon his election to the presidency of the M. P. T. O. A. were outstanding features of the banquet.

## New Haven Summer Closing Less than Last Year

That exhibitors are trying harder to improve summer patronage in New Haven is indicated by the fact that all but twelve houses are still open for business during the hot summer months. This is a favorable decrease over last year.

## T. O. of Idaho and Utah to Hold Meet in Near Future

It had been planned to hold a statewide meeting of theatre owners at Salt Lake City at the time of the arrival of the special train bearing the New York delegates East. The theatre men of Utah and Idaho, however, came one day too late so that prospects for a meeting looked glum. The national officers who comprise the special train conferred with the Idaho and Utah leaders with the result that a convention of the theatre owners of the two states is scheduled for Yellowstone Park some time in the near future. When completely organized the two states will be granted charters as units of the M. P. T. O. A.

Business Manager Seider has appointed a committee to take care of the arrangements. The members of the committee, all inhabitants of the state of Utah, are as follows:

T. M. Chesler, Bingham, J. E. Ryan, Brigham City, Thys Winkle, Delta, C. C. Lindsay, Eureka, S. L. Goodwin, Lehi, B. G. Thatcher, Logan, Wm. McFarland, Manti, Gordon Thornborg, Milford, Mr. Johnson, Midvale, Earl Steel, Nephi, Mel Stringham, Ogden, John Rugger, Park City, G. C. Lindsey, Payson, Mr. Allerman, Price, Harry Ashton, Provo, R. E. Sutton, Provo, I. J. Swenson, Spanish Fork, J. R. Baxter, Spring City, S. M. Deal, Springville, V. O. Hauxhurst, Sugar House, Mr. Olsen, Sugar House, Ben Windsor, Tremonton, with A. L. Stallings, Richfield, Chairman.

## Yadusky Appointed to Pa. Censorship Board

Governor Pinchot, of Pennsylvania, on July 19, announced the appointment of Charles W. Yadusky, of Shenandoah, as a field inspector for the Pennsylvania Board of Motion Picture Censors. His salary at the start is $1,500.

## St. Louis Exchange Men Get Protection Policies

Each of the 126 members of the Film Exchange Employees Educational Society of St. Louis has acquired a life insurance policy of $1,000 providing for protection through the Prudential Insurance Company of America. The dues of the society pay for the group policy.

## Chambersburg Amusement Erecting 1,500 Seat House

A 1,500-seat house costing approximately $175,000 is now being erected in Chambersburg, Pa., by the Chambersburg Amusement Company.

## Premiere of "Seventh Heaven" at Carthay

THE Carthay Circle Theatre in Los Angeles will feature the world premiere of "Seventh Heaven," the screen interpretation of the successful play which Frank Borzage is about to produce for Fox Films. James R. Grainger, general sales manager, has just completed arrangements with Fred Miller, manager of the Carthay Circle, for the showing.

Borzage expects to start work on "Seventh Heaven" within the next six weeks at the West Coast studio. He is now engaged with the settings and cast. An all-star cast will be incorporated in the picture.

# Famous Players Hearing Concluded

## Both Counsel Submit Case to Federal Examiner; Next Step to be Determined in Ten Days by Private Correspondence

THE Federal Trade Commission-Famous Players hearing was concluded last Friday morning after a three-day session at 45 Broadway. By mutual agreement both counsel submitted the case to the Federal examiner without further brief or oral argument. The next step in this case will be determined within ten days by private correspondence between the Famous Players' counsel and the chief counsel of the Commission. Should the Federal counsel ask for a brief, Famous-Players would receive additional time to prepare their answer so it would be thirty or sixty days before the case would again be up for argument.

### *Sidney Kent Testifies*

Testimony of Sam Katz and Harold Franklin, who were called Tuesday, the opening day of the hearing, was printed in last week's issue. After a short session Thursday morning when block-booking was the chief subject taken up by the Commission, the hearing was adjourned until Friday. Sidney Kent, Famous Players; Felix Feist, M-G-M, and R. H. Cochrane, Universal, were witnesses who testified on Thursday that group booking is a common practice because such an arrangement enables exhibitors to buy pictures more cheaply. These witnesses said that there was no element of compulsion in arranging such a deal with a theatre.

Counsel for both parties agreed that the testimony from Albert Warner, Warner Brothers; Joseph Schnitzler, F. B. O.; Sam Spring, First National; would bear out the testimony of the preceding witnesses and this agreement made it unnecessary to call these witnesses. Sidney Kent told the Federal examiner that block booking was originated for publicity purposes and that this arrangement permitted concentrated exploitation.

P. C. Raibourn, Famous Players statistician, was the only witness called Friday morning. A list of the pictures made during 1924-25 by the various producing companies was introduced and marked as evidence after the objection of the Federal counsel, Martin Johnston, had been overruled by trial examiner William C. Reeves.

### *Submit Theatre Lists*

A list of the first-run theatres in cities with more than 25,000 population was introduced as was a similar list for cities over 100,000 inhabitants. This list was corrected up to January 1, 1926. Then a list of producer-owned theatres controlled by competitors of Famous Players was introduced and this, as was the two preceding lists, was accepted after the objection of the Federal counsel was overruled.

In order to offer additional testimony regarding block-booking Famous introduced several charts showing the total available play dates and also the number of days consumed by playing Paramount pictures in various territories. These charts were prepared as part of the original case but were not accepted as evidence at the earlier hearings. These charts were then brought up to date and now show conditions in the Dallas, Cleveland, Denver, Los Angeles, San Francisco and Chicago territories. They were accepted after the objection of the Commission's counsel had been overruled.

### *Introduce Rental Charts*

Another chart introduced on Friday showed the amounts paid to Famous and to all producers and distributors for film rentals during the calendar year of 1925. Mr. Raibourn said in reply to further questioning about block-booking that the buyer had the right to take one or any number he desired of the group of pictures offered to him. When a producer offered a group of five or six pictures for the Famous Players theatres, he said, that his company was not obliged to take any but the pictures they desired. The concluding examination was conducted by the commission's attorney, Gaylord Hawkins, who challenged the accuracy of the lists submitted by Famous Players. He sought to establish the fact that some of the first-run theatres shown on these lists were in reality neighborhood houses or small downtown houses playing routine Western thrillers. The Government counsel stated this was true of the Washington list which included ten first-run theatres.

# M-G-M Lists Schedule of Releases

## Tentative Dates Announced for Thirty-four Pictures; Includes Five Productions in the New Series of Westerns

THE production department of Metro-Goldwyn-Mayer this week announced a tentative schedule of release dates, covering approximately two-thirds of the M-G-M general film releases for 1926-27. Included in the list are five productions in the new series of Westerns. Such specials as "The Scarlet Letter," "Annie Laurie" or "The Mysterious Island," are not listed.

The list of M-G-M releases is given below, month by month:

August 29, "Mare Nostrum," directed by Rex Ingram, with Alice Terry and Antonio Moreno.

Sept. 5, "The Temptress," directed by Fred Niblo, with Greta Garbo and Antonio Moreno; Sept. 12, "The Waltz Dream," a UFA film; Sept. 12, an M-G-M Outdoor; Sept. 19, "Battling Butler," directed by, and starring, Buster Keaton; Sept. 26, "Blarney," directed by Marcel DeSano, with Ralph Graves, Renee Adoree and Paulette Duval.

Oct. 3, "The Waning Sex," directed by Robert Z. Leonard, starring Norma Shearer, supported by Conrad Nagel; Oct. 10, "La Bohème," directed by King Vidor, co-starring Lillian Gish and John Gilbert; Oct. 17, "The Gay Deceiver," directed by John Stahl, featuring Lew Cody, Marceline Day and Malcolm MacGregor; Oct. 24, "The Magician," Rex Ingram's production with Alice Terry and Paul Wegener; Oct. 31, "The Boy Friend," directed by Monta Bell, with Marceline Day, John Harron and George K. Arthur in the cast.

Nov. 7, "Altars of Desire," directed by Christy Cabanne, starring Mae Murray supported by Conway Tearle; Nov. 14, "Love's Blindness," an Elinor Glyn story directed by John Dillon, with Pauline Starke and Antonio Moreno; Nov. 14, an M-G-M Outdoor; Nov. 21, "Johnny, Get Your Hair Cut," starring Jackie Coogan, directed by Millard Webb; Nov. 28, "There You Are," an Edward Sedgwick picture featuring Conrad Nagel, Edith Roberts and George Fawcett.

Dec. 5, "Faust," directed and brought to America by F. W. Murnau, with Emil Jannings in the title role, a UFA production; Dec. 12, "The Red Mill," directed by William Goodrich, with Marion Davies, Owen Moore, Louise Fazenda; Dec. 12, an M-G-M Outdoor; Dec. 19, "Heaven on Earth," Phil Rosen's picture, with Conrad Nagel and Renee Adoree; Dec. 26, a second starring vehicle for Norma Shearer, now called "Upstage," directed by Monta Bell.

Jan. 2, "Slide, Kelly Slide," directed by Edward Sedgwick; Jan. 9, "The Taxi Dancer," a Harry Millard production from the famous serial; Jan. 16, "Tin Hats," directed by Edward Sedgwick, with Conrad Nagel, Claire Windsor, and Bert Roach; Jan. 23, "The Flaming Forest," directed by Reginald Barker; Jan. 30, Lon Chaney's new film, "The Ordeal," directed by Marcel DeSano.

Feb. 6, "The Little Journey," a Hobart Henley production; Feb. 13, "The Grey Hat," directed by Robert Z. Leonard, with Lew Cody and Joan Crawford; Feb. 13, an M-G-M Outdoor; Feb. 20, a film yet untitled of training camp life, directed by E. H. Griffith, with T. Roy Barnes, Charles Ray and Gertrude Olmsted; Feb. 27, "The Understanding Heart," directed by Jack Conway.

March 6, "Frisco Sal," a Christy Cabanne picture; March 13, "Tillie the Toiler," a Hobart Henley production starring Marion Davies; March 13, an M-G-M Outdoor.

Six of the pictures listed above have received or will receive unusual advance publicity through steps now being taken for nation-wide serialization. These films are, "Blarney," "Altars of Desire," "The Red Mill," "The Taxi Dancer," "The Flaming Forest," and "The Understanding Heart."

## Joseph Trinz, Pioneer Exhibitor, Dies in Chicago After Brief Illness

JOSEPH TRINZ, chairman of the board of directors of Lubliner & Trinz, of Chicago, is dead following an attack of pneumonia. The end came at his home, 5052 Ellis Avenue, after an illness of eleven days.

Mr. Trinz, who was 53 years old, was a native of Galicia and had been a resident of Chicago for thirty-five years and a prominent figure in the motion picture theatre business from its earliest days. His first business venture with his partner, Harry Lubliner, was a florist shop on the site now occupied by Marshall Field & Co. and the partners opened their first motion picture theatre in Milwaukee, where they introduced motion pictures.

Their first Chicago theatre was the Twentieth Century, which became the stepping stone which has developed into one of the most important theatre chains in the middle west, until at the time of his death 26 theatres in Chicago were being operated under the L. & T. banner.

Mr. Trinz was liberal in his philanthropies and in his later years devoted much time to sporting events, until recently maintaining a string of race horses.

He was a bachelor. He is survived by two brothers, Samuel and Aaron Trinz and two sisters, Mrs. Sara Saxe and Mrs. Eleanor Springer. A large number of film men and exhibitors paid their last respects to their friend and associate of many years at the funeral which was held Tuesday morning followed by interment in Waldheim Cemetery.

# Exhibs. Fight Wage Demands

### Washington, D. C., Theatre Owners Prepare for Showdown With Operators

WASHINGTON, D.C., motion picture theatre owners are preparing for a "finish fight" which will determine how far the unions can go in their wage demands.

The showdown will come September 1, when the agreement of the motion picture machine operators expires. The operators now receive $65 for a 42 hour week and are demanding $75 for a 42 hour week in their new agreement.

Preliminary steps for meeting the situation have been taken by the Theatre Managers' Association, which has opened a school of projection where the managers and assistant managers are being taught to operate the machines. The school is under the direction of Sergeant H. Saum of the Signal Corps, the equipment and expenses being contributed by the managers. The entrance fee is $10, and the managers claim that sufficient knowledge to operate the machines can be gained in 60 days.

It is declared by A. Julian Brylawski, chairman of the wage scale committee of the association, that the theatres cannot meet the operators' demands without increasing admission prices. The new agreement, he said, coming at a time when the theatres are reducing their admission prices, is "intolerable." It would add $70,000 a year to the cost of operating the local theatres, it is estimated.

It is anticipated by Brylawski that if the operators walk out the musicians and stage hands would call a sympathy strike. The contracts of the other two unions expire next year, he pointed out, and it would then be the same story over again. The time has come, the managers declare, when a halt must be enforced.

The managers estimate that there are 300 licensed operators in the District of Columbia, only 100 of whom belong to the union, and do not anticipate great difficulty in replacing the union men should they walk out September 1.

# Distribs. Building in N'West

### Famous Plans House in Seattle and "U" Reported Bidding for Blue Mouse Chain

DISTRIBUTORS are concentrating theatre buying and building activities in the Northwest at the present judging from advices received from Seattle and Portland, Ore., during the past week. The contract has been let for the erection of the Orpheum Circuit's new Orpheum Theatre to be erected at Fifth Avenue and Stewart Street, Seattle, and Famous has completed plans for a new house at Ninth Avenue and Pine Street. Each of these houses will cost $2,000,000 and both will have a 3,000 seating capacity.

North American Theatres, Inc., which has just taken over the Jensen-Vonherberg chain of thirty-five houses plans further entrenchment in the Northwest territory with the construction of several houses, one of which, the Hollywood in Portland with a seating capacity of 1,500, is ready to be opened.

There is a current report to the effect that Universal is dickering with John Hamrick for the acquisition of the three Blue Mouse theatres owned by Hamrick at Seattle, Portland and Tacoma.

The proposed Famous house in Seattle, it is understood, is the forerunner of other projects planned by distributors to assure an outlet for their product in the Northwest territory.

## Alberta Organizes Exhibitor Association

For the first time in the history of the moving picture business in Alberta, a real exhibitor's association has been organized for the whole Province as a result of a convention of independent theatre owners at the Macdonald Hotel, Edmonton, Alberta, Thursday, July 22. Representative independent owners attended the important gathering and the net result was the establishment of the "Independent Theatre Owners Association of Alberta," with headquarters in Edmonton.

Stan. Bailey, proprietor of the theatre at Camrose, Alberta, was elected president: Art Entwistle, Dreamland Theatre, Edmonton, vice-president; W. J. Long, Rialto Theatre, Edmonton, secretary-treasurer, and the following were elected to the Board of Directors: W. P. Pilkie, Vermillion, Alberta; R. J. Grand, Wetaskiwin; D. Free, Stettler; M. Allen, Monarch Theatre, Edmonton, and L. Goodridge, Gem Theatre, Edmonton.

Following the business sessions, the delegates attended a banquet in the hotel at which C. L. Gibbs welcomed the exhibitors in behalf of the city. The principal speaker was Howard Douglas of Edmonton, chief moving picture censor for Alberta, who was tendered an ovation in recognition of his fine co-operative spirit for many years past.

## Oklahoma M. P. T. O. Holds Call Meeting

An impromptu meeting of the M. P. T. O. of Oklahoma was held Tuesday, July 20th, in Oklahoma City. Approximately fifty members were present. The primary reason for calling the meeting, the problem of financing the organization was discussed with the result that the present plan of using advertising films to pay dues in the association was strongly endorsed. A levy of $25 a theatre in towns of over 7,500, and $10 in towns under this population, was agreed upon. Another plan for adding to the association's surplus was the securing of political slides for screens at a flat rate. The Oklahoma M. P. T. O. feels the need of additional funds as it contemplates the hiring of a paid secretary to carry on the work of the organization.

## Ricord Gradwell, Noted Business Man, Dead

RICORD GRADWELL, one time conspicuous in film circles and erstwhile president of the Oliver Typewriter Company, is dead as a result of rheumatic complications. He was in his fifty-first year.

In recent years nearly all of Gradwell's activities were in connection with the film industry. He was president and director of Producers Exchanges, Inc. and president and director of the Union Fiscal Corporation. He was also connected in the same capacities with the Producers Security Corporation. He was director of Big Pictures, Inc., and director of the Film Inspection Machine Company. The deceased is survived by a brother, Dr. R. D. H. Gradwell, of St. Louis. The remains were taken to St. Louis for burial.

## F. B. O. Buys Right to Produce Fox Series

FILM Booking Offices of America have purchased from Fontaine Fox the right to use his cartoon characters in a series of twelve two-reel featurettes which will be known as the "Mickey McGuire Comedies" to be released on the 1927-28 season.

These will not be cartoons, or animated drawings, but regulation motion pictures, with "Mickey" McGuire and his gang enacted by a group of boys and girls who are now being recruited in California.

## Herman Starr Going to Europe for Warners

On August 5th, Herman Starr, an executive of the New York office of Warner Bros., will sail for London on the Majestic for a tour of three months of the foreign exchanges. Upon his arrival in London he will be met by Gus Schlesinger, general manager of foreign distribution, who is now in Germany. The two executives will complete plans for the reorganization of Vitagraph Ltd. which will result in the distribution of future Warner product through Vitagraph instead of another company as in the past. After leaving London they will go to France and Germany to look over the picture situation there.

Starr is going abroad in the place of H. M. Warner who had planned the trip, but who must remain in New York to supervise the Vitaphone road shows.

## Ascher Loans Gade to Rork for "Isle of Life"

Arrangements have been concluded whereby E. M. Ascher, who has Svend Gade under contract to direct Corinne Griffith in "The Lady in Ermine," will lend the director to Sam Rork to direct "The Isle of Life," a Marion Fairfax production. The production schedule of Miss Griffith has been rearranged to permit her appearance in another comedy to follow "Just Off Broadway," thus necessitating a postponement of the Gade picture.

The continuity of "The Isle of Life" is now being constructed by Miss Fairfax, and the cast will include Lewis Stone, Doris Kenyon, Tully Marshall and Ann Rork, daughter of the producer.

## Herman Mankiewics Under Contract with Paramount

Paramount has placed Herman J. Mankiewics under a long-term contract. He will start work immediately upon an original story, "Casey at the Bat," to serve as a vehicle for Raymond Hatton and Wallace Beery. Mankiewics is former dramatic editor of the New York *Times* and author of several screen stories, among which is "The Wild Man of Borneo."

## George K. Arthur Signs M-G-M Contract

George K. Arthur has accepted a new long term contract with the Metro-Goldwyn-Mayer company. His first assignment has not yet been decided upon.

# F. N. Working on 15 Pictures

### Seven Productions Near Completion and Eight Ready for Camera Work

FIRST NATIONAL'S production schedule for August is coming along on time with seven productions nearing completion and eight more ready for filming within the next two weeks.

The major sequences on Colleen Moore's latest production, "Twinkletoes," have been shot by director Charles Brabin and camera work will soon be completed.

Director Alfred A. Santell is making the final scenes on "The Charleston Kid." The cast includes Dorothy Mackaill, Jack Mulhall, Louise Brooks and Buster Collier. "The Masked Woman," a June Mathis production, directed by Balboni, is entering upon its final production stage.

Ken Maynard's second Western special, "The Unknown Cavalier," which Charles R. Rogers is making for First National, has been entirely filmed and is ready for release.

Johnny Hines' latest comedy, "The Knickerbocker Kid" and B. P. Fineman's "The Desperate Woman" are both nearing completion.

The Carey Wilson adaptation of Ludwig Biro's "The Legionary," tentatively titled "Men of the Dawn," has just been put into production by Director George Archainbaud.

Robert Kane announces the approximate completion of his next picture. Ben Lyon, Lya de Putti and Lois Moran head the cast. Richard Barthelmess has started on a new picture. The title and cast will be announced within a few days.

Shooting on Sam Rork's "The Blonde Saint" will start within a few days under the direction of Sven Gade. Doris Kenyon and Lewis Stone will be seen in the leading roles.

Production on Corinne Griffith's next picture, tentatively called "Just Off Broadway," has started with James Flood directing and Einar Hanson playing opposite the star.

Harry Langdon will start work on his new feature comedy within a few days. The title is not yet ready for announcement. Norma Talmadge's next picture, "The Sun of Montmartre," will go into production next week.

"Not Herbert," an adaptation of the celebrated stage success by Howard Irving Young, will go into production the middle of August, with Howard Higgin directing.

# Rapid Progress on P. D. C. Films

### Five Now in Cutting Room, Three in Production and Three in Preparation

RAPID progress is being made by the De Mille and Metropolitan studios in the production of the pictures comprising the Producers Distributing Corporation's list of releases for the 1926-27 season. At the present time three pictures are in actual production, three are in the final stages of preparation and five are being cut and titled.

Cecil B. De Mille and his technical crew are engaged in working out spectacular effects for the latest De Mille special, "The Kings of Kings." De Mille has called upon Frank Urson and William Cowan to assist him in filming this picture. Paul Iribe will have charge of the art direction.

Actual filming on "The Last Frontier" has been completed by director George B. Seitz at the Metropolitan studio and the task of cutting the picture has been started. Also at this plant the cameras are grinding on "For Wives Only" in which Victor Heerman is directing Marie Prevost.

"Gigolo," in which Rod La Rocque is starred and "Young April," a Donal Crisp production featuring Rudolph and Joseph Schildkraut and Bessie Love are being groomed for previews.

In various stages of production at present are "Corporal Kate," the third Vera Reynolds starring production and "For Alimony Only," with Leatrice Joy starred.

Rupert Julian is scheduled to begin filming of "The Yankee Clipper" within a few days. William Boyd, Elinor Faire and Junior Coghlan will be featured in this picture.

# M-G-M Starts 20 Road Shows

### Approximately $3,000,000 Spent on 8 "Big Parade" and 12 "Ben-Hur" Units

METRO-GOLDWYN-MAYER will spend approximately $3,000,000 on eight "Big Parade" and twelve "Ben-Hur" road show units which will be sent on the tour the first starting next week with the last to be on its way before September 15.

Each company unit consists of musical conductor and orchestra of twenty pieces, publicity representative, advance agent, company manager, two motion picture operators, full stage crew and carload of stage settings and complete projection equipment.

Assembled in the staffs of the publicity representatives and managers with each company, the names of some of the best known showmen are to be found. Included in the list are such well-known men as Joseph Shea, Randolph Hartley, R. A. Mitchell, Howard Herrick, George Bowles, Lester Thompson, Alfred Head, Fred R. Zweifel, George W. Lederer, Tom Kane, Augustus McCune, Arthur Ryan, Michael Manton, John Powers, A. E. Morgan, William M. Roddy, John Stout, Thomas Hodgeman, G. A. Florida, Fred Meek, Matt Allen, Robert E. Irwin, R. N. Harris, John L. Peltret, James Troup, Lee Riley, F. G. Wallace, E. W. Lewis, Mack Whiting, Leon Victor, J. E. James, John Manning, H. N. Ferrar, Benjamin von Ottinger, Lew Weed and Harry A. Benson.

## Motion Picture Guild Signs Betty Compson

The newly organized producing and distributing company, Motion Picture Guild, announces the signing of Betty Compson to star in a series of four feature pictures. Miss Compson will start work immediately on the first, "Human Playthings," at the Chadwick studio in Hollywood. She will then appear in "Temptations of a Salesgirl," "Miss Manhattan" and "Love in a Cottage."

With the acquisition of Miss Compson Motion Picture Guild's plans for eight pictures for the season of 1926-27 are now completed. It was previously announced that Edith Roberts will appear in a series.

## Germany Has 3,878 Moving Picture Houses

"The Lichtbildbuehne," a leading German trade paper of the motion picture field, declares in a compilation of statistics that Germany has opened approximately 1,580 picture houses since the war. A summary of the remarkable growth of houses since 1918 follows:

| Year | No. of Theatres | No. of Seats |
|---|---|---|
| 1918 ..... | 2,299 | 803,508 |
| 1920 ..... | 3,731 | 1,269,205 |
| 1921 ..... | 3,851 | 1,304,525 |
| 1924 ..... | 3,669 | 1,315,246 |
| 1925 ..... | 3,878 | 1,402,462 |

## Metropolitan Signs Seitz to Long Term Contract

William Sistrom, general manager of Metropolitan Pictures, has signed George B. Seitz to a long time contract. His first directorial assignment under the new arrangement will be Peter B. Kyne's "Pals in Paradise," a Western of original type. Seitz has directed such box office successes as "The Vanishing American" and "Wild Horse Mesa." He has recently finished "The Last Frontier."

Marguerite De La Motte and John Bowers are featured in "Pals in Paradise."

## Associated Offers "Carnival Girl" for Summer Billing

Associated Exhibitors will release "The Carnival Girl" for early summer showings. The picture has a cast consisting of Marion Mack, the star, Allan Forrest, Gladys Brockwell, Frankie Darro, George Siegmann, Jack Cooper, Victor Potel and Max Asher. It is a Lewis Lewyn presentation and was directed by Cullen Tate with Walter Lang assisting him as technical director. Raymond Cannon is the author of the story.

## Thieves Unsuccessful in Attempt to Loot Safe

On July 11th, after he had closed his Ashland Theatre for the night, Manager Joseph Green, whose home is located at 3520 North Newstead Avenue, St. Louis, Mo., espied a burglar's lookout standing before the door of the house. Becoming suspicious he notified the police, who, upon arriving found that an attempt had been made to open the safe. The combination had been knocked off the safe but the $500 inside remained untouched.

## F. B. O. to Distribute Grange Picture

IN the face of spirited competition Film Booking Offices of America obtained this week the right to distribute "One Minute to Play," which stars "Red" Grange and marks his first bow in the cinema. Joseph P. Kennedy concluded the deal with C. C. Pyle, Grange's personal manager, and W. E. Shallenberger, who has an interest in the football star's career.

Kennedy offered the football star a long term contract at a satisfying salary to make a series of pictures for F. B. O. Grange has the offer under consideration. If he accepts he will probably make his second photoplay soon after the end of the football season.

## Appointments Announced by President Collins

President Eli Whitney Collins, of the Motion Picture Theatre Owners of America, announces the following appointments to the Executive Committee-at-Large of the national organization:

F. A. Boedecker, Bozeman, Mont.; J. C. Brady, Toronto, Can.; H. M. Crandall, Washington, D.C.; L. O. Davis, Hazard, Ky.; Thomas Goldberg, Baltimore, Md.; Harry Green, Philadelphia, Pa.; Jules Greenstone, Rochester, N.Y.; D. A. Harris, Pittsburgh, Pa.; David J. Hennessey, Newark, N. J.; Ernest Horstman, Boston, Mass.; Maurice Jenks, Topeka, Kans.; J. Earle Kirk, Omaha, Nebr.; Harry Lowenstein, Ardmore, Okla.; Joseph Mogler, St. Louis, Mo.; Hyman Rachmil, Brooklyn, N.Y.; Martin G. Smith, Toledo, Ohio; A. L. Stallings, Richfield, Utah; W. W. Watts, Springfield, Ill.

The Board of Directors, through its Administrative Committee, has made the following appointments to the Executive Committee:

John Ackerman, Cincinnati, Ohio; H. Alexander, Toronto, Can.; A. J. Bethancourt, Houma, La.; John Biller, Valley City, N. D.; S. Bloom, Toronto, Can.; W. E. Blume, Searcy, Ark.; William Cadoret, Wilkes Barre, Pa.; S. Charninsky, Dallas, Texas; William Cohan, Philadelphia, Pa.; C. E. Daffin, Tallahassee, Fla.; A. D. Dennis, Montreal, Can.; Ray Grombacher, Spokane, Wash.; C. E. Hildinger, Trenton, N.J.; J. Arthur Hirsch, New York City; W. C. Hunt, Wildwood, N. J.; David Keizerstein, Bayonne, N. J.; H. L. Kennedy, Broker; Bow, Neb.; Johns Lamm, Waukegan, Ill.; Sol Levitan, Madison, Wis.; A. W. Lilly, Greenville, Texas; Henry H. Lustig, Cleveland, Ohio; G. M. Luttrell, Jacksonville, Ill.; Walter Mendenhall, Boise, Idaho; L. M. Miller, Wichita, Wis.; A. B. Momand, Shawnee, Okla.; Eugene B. McCurdy, Baltimore, Md.; Walter D. Pacy, Baltimore, Md.; H. T. Palmer, Fairport Harbor, Ohio; C. M. Peter, Lawrence, Kans.; M. A. Rosenberg, Pittsburgh, Pa.; Rudolph Sanders, Brooklyn, N.Y.; C. B. Sawyer, Kankakee, Ill.; Sam Sonn, Brooklyn, N.Y.; W. A. Schelman, Los Angeles, Cal.; M. A. Silbert, Miamisville, W.Va.; Michael White, Dover, N.H.; R. D. Whitson, San Diego, Cal.; T. W. Young, Dyersburg, Tenn.; A. C. Zaring, Indianapolis, Ind.

## Lou Metzger Rearranges "U" Sales Direction Policy

General Sales Manager Lou B. Metzger of Universal Pictures Corporation has returned to New York City from a nine days' sales trip through the Great Lakes territory with an important announcement relating to the sales direction policy for that district. Leroy Alexander becomes general sales manager of the Chicago locality. The post of assistant sales director for the Middle-West has been abolished. The general supervision over that section will be exercised by L. J. Schlaifer, Western sales director, with headquarters at the home office.

## "Desperate Woman" Now "Ladies at Play"

"Ladies at Play" definitely replaces "A Desperate Woman" as title of B. P. Fineman's production for First National which has Doris Kenyon and Lloyd Hughes as the principals. Shooting started last week at the First National Burbank studio with Alfred H. Greene directing. Carey Wilson wrote the scenario.

## Irvin Willat Signed to Direct Richard Talmadge

Irvin Willat has been signed to direct "The Black Rider," Richard Talmadge's first production for Universal. With this production Talmadge enters the ranks of the first class artists and will in the future produce his pictures at a cost of approximately $200,000 apiece. "The Black Rider" is a magazine story of the type of "The Mark of Zorro" and was written by Max Brand. Talmadge will select his leading lady this week.

## Kathryn Perry Feminine Lead With Buck Jones

In "Desert Valley," a Buck Jones starring Western, the feminine lead will be played by Katherine Perry who has hitherto been playing in "wife" roles in the "Helen and Warren" series, "The First Year" and "Early to Wed." Orville Dull, who directed "The White Eagle," will handle the direction. "Desert Valley" was written by Jackson Gregory.

## Jean Hersholt in Universal's "The Wrong Mr. Wright"

The leading role in the George Broadhurst play, "The Wrong Mr. Wright," recently purchased by Universal, will be played by Jean Hersholt.

## Universal Starts Four Productions

FOUR features will go into production within the next two weeks according to Universal studio plans. King Baggott is seeking players for "Down the Stretch," a race-track story by the late Gerald Beaumont. The adaptation has been finished by Curtis Benton. Lois Weber's next picture will be "The Sensation Seekers," from the story by Ernest Pascal, "Egypt." Miss Weber has written her own continuity. The leading role will be enacted by Billie Dove. Harry Pollard will resume work on "Uncle Tom's Cabin," having recovered from the severe illness which has kept him from work for the past several months. A new sort of story is being prepared for Hoot Gibson that will be quite different from the Western type in which the star generally appears. It is a tale by Peter B. Kyne. It bears the name of "Oh! Promise Me." Lynn Reynolds is preparing the adaptation.

## Yost, Football Coach, for "The Quarterback"

Fielding "Hurry Up" Yost, famous football coach of the University of Michigan, has been engaged by William Le Baron, associate producer at the Paramount Long Island studio, and Fred Newmeyer, director of Richard Dix's latest picture, "The Quarterback." The coach will plan the action of the game and will train the two squads which will be composed of such former collegiate stars as Ed Garvey, all-American tackle of Notre Dame; William Duryea, formerly of Fordham; the Morey brothers, Donald and Harold, formerly of the Brown University eleven. David Butler, formerly of Leland Stanford, will play in the backfield and Dix will be one of the quarterbacks.

Work is scheduled to start some time next week.

## Rudolph Schildkraut in Cast of "King of Kings"

In Cecil B. De Mille's coming special production, "The King of Kings," the two Schildkrauts, father and son, will be seen in important roles. Rudolph Schildkraut, the elder, has been selected to play the part of Caiaphas, the subtle high priest. Rudolph Schildkraut has had thirty-five years' experience on the stage both here and in Europe. Cecil B. De Mille placed him under contract after witnessing his performance in the leading role of "His People." He has just completed work on "Young April."

Majel Coleman has also been added to the cast. She will vivify the character of Justitia, the wife of Pontius Pilate. Miss Coleman has been out of high school only a year or so. She is being schooled in screen technique by De Mille.

## Brooks Costume Uniform Co. Enlarge Quarters

The Brooks Costume and Uniform Company have added to their floor space in acquiring an additional 6,500 square feet at 260 West Forty-first Street, New York City, where they already have two lofts. Additional space was necessitated to accommodate manufacturing requirements and purchases of customes, uniforms and equipment for their rental department now being made by Ely Strook, the firm's executive, who is at present on a European buying trip.

## Three Warner Winners Go in Work Aug. 3rd

THREE Warner pictures of the schedule of twenty-six for the season of 1926-27 are already in production and according to Jack L. Warner, director general in charge of production, three more will be launched August 3rd. The three are "The Third Degree," "What Happened to Father" and an Arthur Somers Roche story as yet untitled.

The cast to support Patsy Ruth Miller in "The Third Degree," has not as yet been made public, nor has it been determined who will direct it. Bess Meredyth is handling the scenario. The cast and director of the Roche story are still to be chosen.

## Sam Sax to Nationalize Gotham Exchanges

PLANS are in the making to nationalize Gotham exchanges to change them from a loose line of individual offices to a smoothly working and compact chain harboring one policy and giving the same kind of service.



Sam Sax

Sam Sax, producer of Gotham Productions and president of Lumas Film Corporation, states that "The nationalization plan of Gotham does not mean the creation of a new organization to work in opposition to the regional distributors who have been so successful with Gotham product in the past. It simply means that instead of selling pictures to individual exchanges we will allot franchises and will make every effort to have our present distributors become our new franchise holders.

"Franchise holders will meet in the Fall provided with figures and facts as to the type of productions most desired by exhibitors. The exchange representatives will select six men to be known as district supervisors, who will act as liaison officers between the home office and the production departments. A national advertising and exploitation policy will be decided upon and a fund appropriated and set aside for that purpose."

## Second Sandow Film Goes into Production

Chesterfield Motion Picture Corporation, producers of the series of six films featuring Sandow, the dog, for release through Associated Exhibitors during the coming season, has started work on the second of the group. An agreement was reached last week between Lewis J. Selznick, president of Associated, and the producing company whereby the Sandow films will be made on a more elaborate scale than heretofore. Preparations are now under way for the engaging of capable directors and plot devisors for the series. Sandow's first picture, "The Code of the Northwest," will be released shortly.

## Estelle Taylor Signed for Valentino's Cellini Film

A two year contract with Feature Productions to play important roles in pictures to be released through United Artists was signed this week by Estelle Taylor. Her initial role under the new arrangement will be with Rudolph Valentino in his Cellini picture which Fred Niblo is directing and which Mme. Fred de Gresac is preparing for the screen. Miss Taylor recently appeared with John Barrymore in "Don Juan."

## Edmund Burns Cast for Lead in "Whispering Wires"

Cecil B. DeMille has loaned Edmund Burns to Fox Films to play the leading male role in the screen version of the stage mystery-drama, "Whispering Wires." Production starts immediately under Albert Ray's direction.

## Cast Filled for Lloyd's Next Paramount Production

Casting of principals supporting Harold Lloyd in his mountain story he is making for Paramount was finished last week when production manager John L. Murphy signed Eddie Boland to play the role of a medicine show barker and card monte man and Constantine Romanoff, one time wrestler, to be the strong man with the same medicine show.

A recent addition has been added to the Lloyd writing department in Lex Neal, who has directed comedies for Fox and has been associated with Buster Keaton, co-directing with that comedian his success, "Go West." John Grey, for three years a scenario writer with Lloyd, is convalescing from a recent operation at the Hollywood Hospital. It is expected that he will be able to leave the hospital shortly, as the danger of complications has passed.

## Aces for Paramount's Film of the Air

According to Lucien Hubbard, who is in charge of the filming of "Wings," many American aces as well as German and French, all of whom saw service in the war, will appear in the picture. There will be more than 300 planes and other aircraft used in the scenes. The scheduled starting date is August 15th and John Monk Saunders, author of the story, William Wellman, who will direct, and Hope Loring and Louis Lighton, scenarists, expect to have the script completed in time. Clara Bow has the feminine lead while the foremost male part has been to Charles Farrell, who has finished an important role in the Paramount special, "Old Ironsides."

## Veiller Writing Original Tale for Universal

Universal has engaged Bayard Veiller, author of "Within the Law" now being made by Edward Laemmle, to write an original story for an all-star production dealing with one of the popular questions of the day. No title has been selected but it will be made as a Jewel for release early in the 1927-28 season. The author is now working on the script at his home near Darien, Conn., and is in frequent consultation with Phelps Decker, the Eastern scenario chief of Universal.

## Construction Work Starts at Fox Western Studio

WORK was formally gotten under way this week on the two new stages which are to be erected at the West Coast studio of Fox Films because of increased production activities. The two stages when finished will be among the largest in the world, their measurements being 300 by 250 feet. They will be modern and sanitary in every particular with huge exhaust fans to freshen the atmosphere and lifting cranes to lessen the labor. The stages will utilize all available space at the Sunset and Western. The new wardrobe building and paint and carpenter shops are being rushed to completion.

## Many Additions to Warner's Selling Staff

Sam E. Morris, general manager of distribution for Warner Bros., has been instrumental in enrolling several new salesmen to the sales organization of that company. The block system of selling is in vogue there and these new recruits will be assigned a definite block of territory to cover regularly.

John J. Hegney has joined the New Jersey branch. He is working under the supervision of George Baladon, Jr. The Omaha office has been augmented by the addition of Joe White. C. C. Lyons has become a member of the Dallas office staff. Edward C. Mix, former exhibitor and exchange man, has enrolled with Salt Lake City exchange. Two additions have been made in the Oregon territory. J. Sig Davis is handling the eastern section of that State, while Fred Gage is concerned with the southern end.

## Projector's Outing Planned for Belvedere Park

Employees of the International Projector Corporation will hold their annual convention at Belvedere Park, Pearl River, N. Y., August 28th. Various committees have nearly completed all arrangements and the company has contributed in order to make the day enjoyable to all those attending. Buses and automobiles will leave the plant on Saturday morning between 8 and 8:30 A.M., and will take the party to Pearl River. Plenty of music will be furnished on the trip and through the day. A fine dinner will be provided and other refreshments will be served through the afternoon and evening. Games with plenty of prizes will also be staged.

## Robert Benchley of "Life" to Aid in "Be Yourself"

Collaborating with Raymond Griffith and Reginald Morris in constructing the humorous situations for "Be Yourself," Griffith's next picture for Paramount, is Robert Benchley of *Life*. Benchley besides being an editor is also an author and critic. He arrived in Hollywood and is already at work on the story's preliminaries. Arthur Rosson has been engaged to direct.

## "Scarlet Letter" at N. Y. Central Aug. 9th

THE Metro-Goldwyn-Mayer distribution department will present the initial metropolitan showing of "The Scarlet Letter" at the Central Theatre, on Monday evening, August 9th. It will be shown twice daily at that theatre for an indefinite time.

"The Scarlet Letter" is the screen version of the world-famous novel of the same name by Nathaniel Hawthorne. Lillian Gish portrays the central character of Hester Prynne. Playing opposite her is the Swedish star, Lars Hanson, who makes his American debut in the picture. Henry B. Walthall and Karl Dane also have important roles. Others in the cast include Marcelle Corday, William H. Tooker, Jules Cowles, Fred Herzog, Mary Hawes, Joyce Coad and James A. Marcus. The film was directed by Victor Seastrom.

## Salesmen Enthusiastic Over Lieber Month

THAT the sales force of First National is determined to put over Lieber Month to the best of its ability is indicated by the pledges and words of esteem for Robert Lieber, president of First National, for whom the drive is intended. Jules Levy of the New York exchange asserts that "the New York exchange is geared to make new history for the period dedicated to Mr. Lieber." F. E. North of the Detroit exchanges states "Entire personnel of branch pledge hearty support towards making this contest the greatest in the history of First National." W. A. Bach, of Toronto, in a dispatch writes: "Be assured that the momentum which the Canadian exchanges have reached during the summer will be increased as we enter the fall, making October greatest revenue producing month in our experience here."

The exchange which distinguishes itself by rolling up the biggest percentage of gross billings to its quota will receive one of the four first prizes and will be further honored in an appropriate manner. The details of this last award have not yet been made public.

## Important Conference Held By F. B. O.

An important field executive conference was held at the F. B. O. Home Office of the company, New York this week, where the company's general policy was reviewed and plans made for the months to come. The men in the organization expressed gratification over the expansion policy that has been adopted under the ownership of Joseph P. Kennedy.

A resolution of congratulation was telegraphed to Edwin C. King, Vice President in charge of production at the Hollywood Studios.

Those present from the field were P. C. Taylor, General Manager for Canada; Division Managers Cleve Adams of Chicago, C. E. Penrod of Indianapolis, M. J. Weisfeldt of Minneapolis and S. M. Katz of New York; and Branch Managers Jerome Safron of Philadelphia, E. J. O'Leary of Boston, Jack Sampson of Chicago and Charles Rosenzweig of New York. The home Office executives were Joseph I. Schnitzer and Colvin W. Brown, Vice Presidents; E. B. Derr, Treasurer; Lee Marcus, General Sales Manager; Hy Daab, in charge of advertising, and Edward McNamee, in charge of sales promotion.

## McCormick Starts Work On "Twinkletoes"

Production has been started at the new First National studio at Burbank by John McCormick on "Twinkletoes," Colleen Moore's next picture. The story is from the novel by Thomas Burke and has as its locale the Limehouse section of London. The star will be directed by Charles Brabin. "Twinkletoes" will be finished early in September according to McCormick's schedule.

## Lloyd Bacon Directing Geo. Jessel Vehicle

Because of the illness of Henry Lehrman in suffering a temporary breakdown while directing "Private Izzy Murphy," with George Jessel in the starring role, Jack Warner has assigned Lloyd Bacon to handle the megaphone on the picture. Bacon has been rushing work with Jessel for the past two weeks. He has just finished "Broken Hearts of Hollywood."

When Bacon was switched to "Private Izzy Murphy," the film "What Happened to Father?" to which he had prior to Lehrman's illness been assigned, was given to Henry Raymaker. It will go into production on August 3, with Vera Gordon and George Sidney in the starring roles.

## Hoot Gibson Cast for New Type of Role

Hoot Gibson will portray a somewhat different type of Western character in his next production for Universal, "Oh! Promise Me," a story by Peter B. Kyne. It is an outdoor tale of the San Francisco waterfront. Lynn Reynolds plans to put the story into production within the next two weeks. He is preparing the continuity and selecting the cast. Gibson has just finished "The Texas Streak" with Blanche Mehaffey in support.

## Greta Nissen Added to Cast of "The Popular Sin"

An important role in "The Popular Sin," Malcolm St. Clair's next picture for Paramount, has been assigned Greta Nissen, who is now appearing in Ziegfeld's American Revue. Her last picture for Paramount was "The Lady of the Harem." Florence Vidor is the other feminine character in Monta Bella's story. A search is no wbeing made for two men to complete the quartet of principals in the cast.

## Effort Made to Squelch Old Blue Law of Ames, Iowa

The blue law in effect at Ames, Iowa, for the past four years is being attacked by the business interests of the town. Business and professional men and the labor organizations have united to fight the Sunday closing rule. They propose to pay the expenses of a special election in order to rule out the blue law.

## Colvin Brown Will Go Abroad

Colvin W. Brown, vice-president of Film Booking Offices of America, in charge of distribution, sails for Europe on August 4 on a special mission for Joseph P. Kennedy, president of F. B. O., in connection with company business.

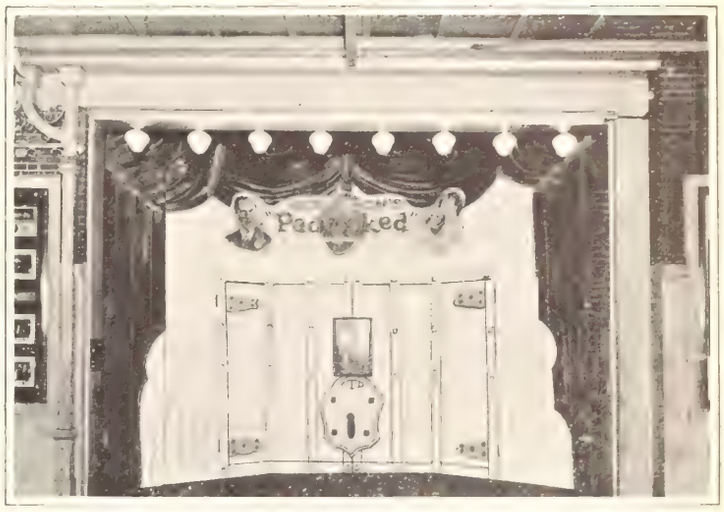
## Chadwick's "Devil's Island" Premiere in Detroit

One of the four completed Chadwick productions, "Devil's Island," had its world premiere at the Broadway Strand, a Universal house in Detroit, on Saturday, July 24th.

# Exhibitors Service Bureau




*The Marion, Ohio, police co-operated with the Grand Theatre in that city on a display of "knick-knacks" taken from criminals to exploit the showing of Universal's "Outside the Law"*



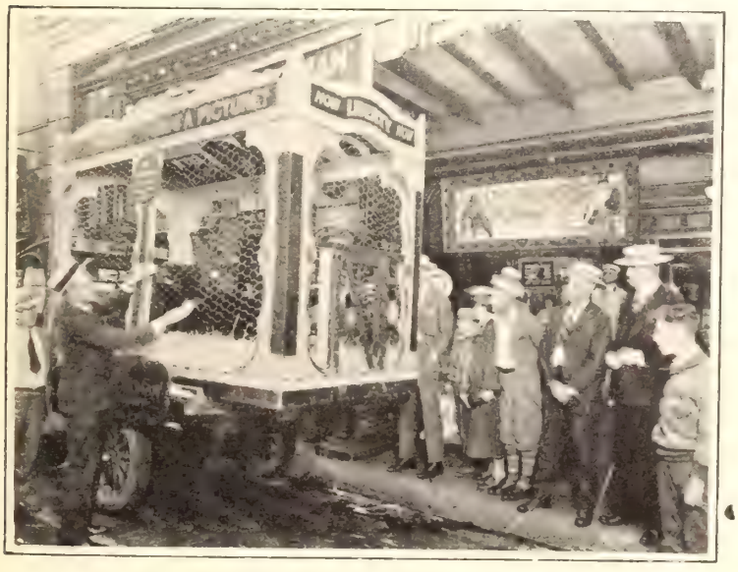

*An entire change of front exploited "Padlocked" at the Riviera Theatre in Knoxville, Tenn. Manager M. H. Kress, as shown in the photo above, reconstructed his lobby for the occasion*




*The lobby display for "Paris" (M.-G.-M.) at the Victory Theatre, Denver. Rotary flags were featured in honor of the convention in Denver of that organization*



*Window display in Bloomingdale's department store, New York, which featured lingerie in a boudoir designed after the one featured in "Up in Mabel's Room" (Producers Distributing Corporation) and which tied up with the presentation of the picture at the Mark-Strand Theatre*

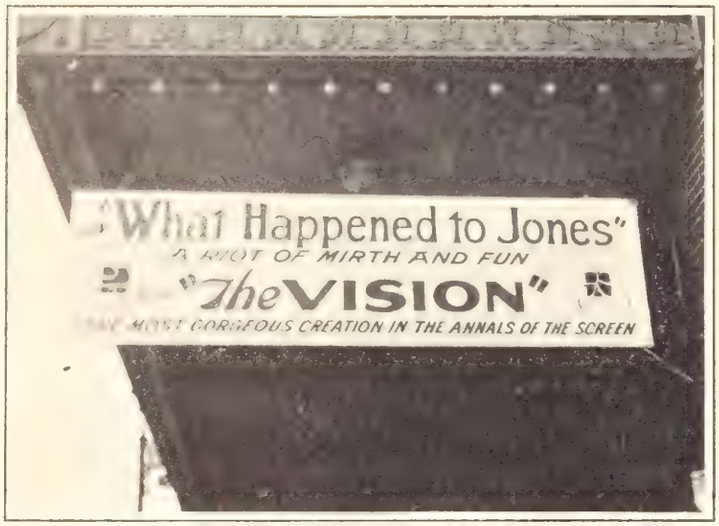


*Ballyhoo for "The Wilderness Woman" (First National) in Portland, Ore., included the truck carrying a caged bear*

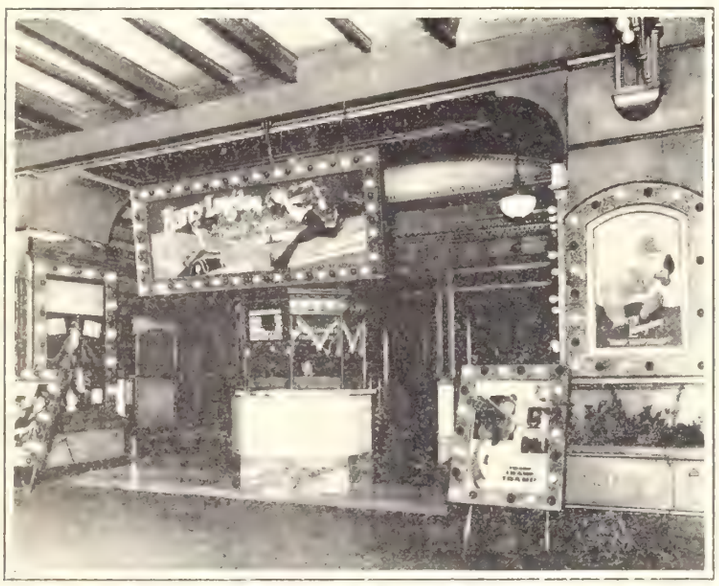


*Photo of the Metropolitan Theatre in Boston, showing the manner in which Educational's "The Vision" was featured in the marquee lights*

# Reports and Opinions on New




*Manager Earl Hall Payne of the Kentucky Theatre in Lexington featured his presentation of "The Vision" (Educational) in theatre and newspaper billing for his show. Above, one of the marquee banners used at the Kentucky*



*Lobby display for the showing of "Tramp, Tramp, Tramp" (First National) at the Liberty Theatre, Portland, Ore.*




*Shamrocks and character poses of "Mike" were featured in cutouts in the frontal display for the Metro-Goldwyn-Mayer picture at Loew's Regent, Harrisburg, Pa. Designed by Manager Bovim*

## EXPLOITING THE SHORT FEATURES

WITH your permission we'll go wholly editorial in saying here and now some things about a phase of exploitation which stands out like a sore thumb among the recent developments in this field.

The topic is short feature exploitation. Its outstanding characteristics—the wonderful strides which the distributors of this product have made in furnishing theatres with advertising material in the way of accessories, national tie-ups and exploitation books that cover the campaigning of the pictures from "soup to nuts." It is one case where the distributor seems to be a jump or two ahead of the exhibitor. The reason for this, of course, is that the exhibitor either doesn't have any time left after plugging his long feature to give thought and adequate selling to the short unit, or fails to see the rich possibilities for patronage building in making greater efforts along the lines of short subject exploitation.

ONE of the most remarkable pieces of work recently offered exhibitors by the short subject distributors is the campaign book which Educational has prepared for "The Vision," first of a series of technicolor subjects based on famous paintings. The picture has won praise from reviewers and screen critics, but the picture itself is a subject for discussion elsewhere in this journal. We take it that the picture is accepted as "unusual and capable of standing up under heavy campaigning" and so pass on to the matter of exploitation connected with its exhibition in the theatres. The selling angles of pictures of this kind are many and potent. The novelty of the color scenes, the delicacy of the subject with its appeal to all lovers of the beautiful, the imaginative quality of a work which brings into motion on the screen figures celebrated in great paintings—these are the elements which give the exhibitor opportunity to get the support of teachers' associations, art classes and clubs and groups not usually identified with movements supporting the picture theatres. It is a picture which the exhibitor may use to widen the scope of his patronage and bring into his theatre people who are ordinarily indifferent to this form of entertainment.

THE specific details as to how this may be done are set forth in the campaign book and that authority may be consulted by those interested in the subject to that extent. The point we seek to make here is that there are short subjects which are distinctly worth consideration as "business getters" and which are offered to the theatre man with all the campaign angles thoroughly developed.

## CORNER BLOCK ADS

THE small size cuts carrying an illustration and good selling lines, designed primarily for use in newspaper displays, offered by Pathe in connection with that company's two-reelers, have gone a long way toward improving the status of the short feature with the public. Further, they have helped the exhibitor to "cash in" on the units he has selected to round out his program. While the newspaper display was the main aim of the company offering these corner block ads, there has developed another field for their utility in the scheme of showmanship. This, of course, is publication of the miniature illustrations in house organs and programs. They are particularly useful for programs, for they liven up the appearance of the pages and as a comedy vein is featured in the cartoon sketches, they brighten the appearance of the booklet which is offered patrons for information—necessarily brief and matter-of-fact—concerning the entertainment.

Other short feature exploitation aids which Pathe offers are the several tie-ups for the "Our Gang" comedies. Among these is the "Our Gang Toffee," a candy product distributed nationally. The manufacturers are urging dealers to arrange window displays tying-up with theatres showing the pictures and for this purpose are supplying materials for such displays. "Our Gang" toy dolls are another feature. These are mechanical statuettes of Freckles, Fatty, Farina and the others. Another tie-up presents the "Gang" in a window card poster featuring Huntington Shoe soles, issued to dealers handling this product.

# Developments in Showmanship

## A NOVEL TIE-UP

ONE of the most attractive national publicity tie-ups engineered for a motion picture within recent months has been put over by Producers Distributing Corporation for "Up in Mabel's Room."

This tie-up provides for window displays in department stores and smaller shops in four hundred cities of the United States.

The fact that the story of "Up in Mabel's Room" revolves around a filmy chemise, made possible an arrangement between the Producers Distributing Corporation and Kirkpatrick Brothers, who handle the output of the Maiden Fair Company, manufacturers of lingerie, by which every department store and specialty shop handling this line of goods agreed to give a window display a week or two weeks in advance of the showing of the picture in each city.

The display consisting of stills and advertising matter for the picture against a background of Maiden Fair lingerie. Cut-outs of Marie Prevost, 22 inches high, are provided, and the Maiden Fair mills turned out hundreds of miniature chemises to be placed on these cut-out.

The cut-outs will be used in the smaller shops, while the large department stores will dress windows as boudoirs, with Maiden Fair lingerie strewn about the room and a life-sized portrait of Miss Prevost peeping around the edge of a doorway from a bathroom.

## SLOW MOTION BILL POSTING

PAYING a bill poster to "loaf on the job" has proved profitable for Manager Guy A. Kenimer's most recent exploitation stunt for the Arcade in Jacksonville. Kenimer has rented a 24-sheet stand inside the baseball grounds at Jacksonville. His 24-sheet for the Arcade's current program is posted anew during the course of every game played at the park. The poster starts his work as the game begins and working on the "slow motion" plan, is occupied throughout the pastime. The stunt so far has scored at each performance—a performance, by the way, which applies showmanship to the art of bill posting.

## SCHADE'S AUTO NOVELTIES

GEORGE SCHADE, owner of the theatre bearing his name in Sandusky, Ohio, gave motorists a useful accessory and as a result got a lot of good advertising for his presentation of "Kiki." The novelty was a driver's visor, distributed free to owners of motor vehicles. The visor comprised a small square of green mica affixed to a strip of metal with concave pieces of rubber so set that pressure attached it firmly to the windshield, to "keep the sun out" of the driver's eyes.

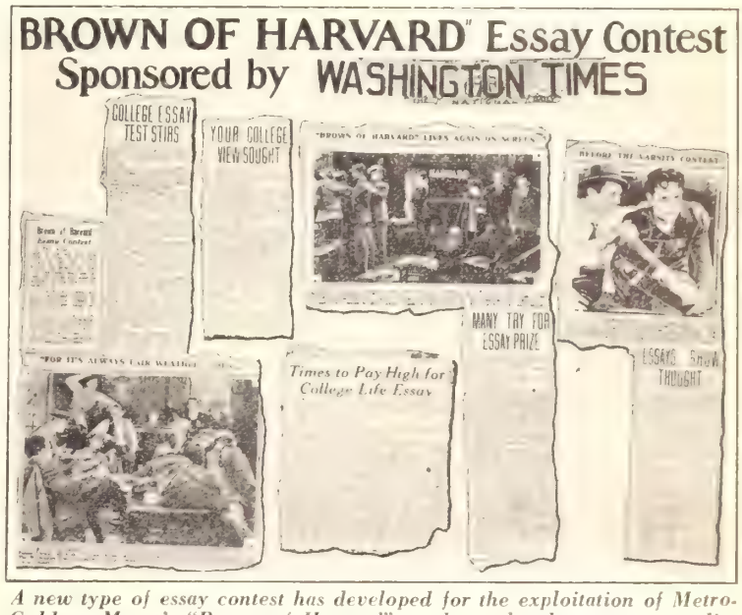
On the strip of metal, facing the occupants of the car, were the words: "Schade Theatre, Sandusky, Ohio."

## ATMOSPHERE FOR "THE BAT"

MANAGER DANNENBERG of the Strand in Birmingham, staged a stunt for his presentation of "The Bat" which worked wonderfully in creating the spooky atmosphere for this mystery play. At the end of the news reel, all house lights were extinguished and a slide-o-graph flashed a huge bat around the walls of the theatre to the accompaniment of wind whistles, sirens, moans and pistol shots. At the finish, the bat was thrown on the blank screen, where it was quickly supplanted by the feature film.

## REALTORS HELP HARTMAN

INCIDENT to the showing of "The New Klondyke" at the Balboa Theatre in San Diego, Cal., Manager H. L. Hartman put over some good lines of publicity which drew to the house practically every real estate dealer in the city, with accompanying friends. The picture dealing with Florida real estate, with the various ways and means in the handling of that commodity, made it a specially timely theme in San Diego, where tremendous development is under way in the real estate and building lines. Mr. Hartman went before the Realty Board, at their weekly luncheon, and gave a talk concerning the picture and its message. Some of the real estate dealers used the subject as the basis for their display advertising during the week. Manager Hartman also sent to every dealer a "Skinny Doogin" letter, setting out in "office boy" style the points of the picture.




*A new type of essay contest has developed for the exploitation of Metro-Goldwyn-Mayer's "Brown of Harvard" as shown by the newspaper clippings reproduced above. This contest on the subject "Why Go To College?" proved a winner for the picture at Loew's Palace and the Washington Times*



*Display with novel use of cutouts for the showing of First National's "Clothes Make the Pirate," at the Grand, Orlando, Fla. The display was arranged by Manager Frank H. Bell*



*Photo above shows one of the methods employed by the Mainstreet Theatre, Kansas City, in exploiting First National's "Tramp, Tramp, Tramp." Campaign was conducted by Manager Jack Quinlan*




*Whole-hearted co-operation from the Cleveland Public Library was an important factor in the campaign for Universal's "The Flaming Frontier" engagement at Keith's Palace Theatre in that city. Books dealing with the Custer massacre, Indian lore and frontier life were featured with stills from the production and photostatic copies of the New York Times containing a description of the historic Indian fight*

# Cleveland Witnesses a Model Campaign

## Library, Art Museum and Merchants Enlisted to Aid Exploitation of "The Flaming Frontier" at Keith's Palace

As an example of thorough going exploitation work in behalf of a motion picture, the campaign executed for "The Flaming Frontier," showing at Keith's Palace Theatre, Cleveland, stands out as one of the notable showmanship accomplishments of recent months. The drive, conducted by John Royal, manager of the theatre, Assistant Manager Zook, and A. J. Sharick, Universal's Cleveland exploitation man, struck a note of dignity that held it apart from the blatant, ballyhooing methods which sometimes militate against the "intensive exploitation" campaigns staged for pictures.

### *Newspaper Publicity*

The Palace campaign took full advantage of every exploitation angle. The timely value of the showing, which took place at about the time of the anniversary of the Custer massacre, was an important feature in aiding the exploiters. However, while helpful, this circumstance of timeliness was not the most important phase of the Cleveland campaign, which from its opening move—the acquisition of editorial support, indirectly of course, of the newspapers with articles based on the recent confession of the Osage criminals, published some time ago, admitting that white men are victimizing the Indians in the same manner they did fifty years ago, an evil which culminated in the Custer massacre—to the final preview showing for newspaper men and prominent people of the town, the exploitation followed a well-planned course, designed to bring "The Flaming Frontier" before the people in a manner to excite their curiosity and stir their interest in its presentation on the screen of the Palace.

The officials of the Public Library were approached with a proposition to display books in conjunction with stills from the production. Universal supplied the stills and photostatic copies of the *New York Times* describing the Battle of the Little Big Horn. These, Mrs. Roberts, publicity director of the Library, arranged with displays of books on Indian lore and frontier day stories, and obtained publication in the newsapers of articles describing them.

There were similar displays in the Taylor Department stores and the Halle store. The Art Museum was induced to arrange a special display of pictures of Indian Life, and the historical society featured Indian exhibits and relics, in addition to a special notice about "The Flaming Frontier" posted in the Society's building.

### *Merchants to Co-operate*

Merchants were next on the list of agencies which the exploiteers sought as assistants to the campaign. An art store gave a full window display of pictures of Indian and Western life, featuring a card announcing the showing of "The Flaming Frontier" at the Palace.

Through a tie-up with the distributors of the Pontiac automobile, a parade of six cars of this make were driven by Indians in full costume on the opening day of "The Flaming Frontier" engagement. The motor car demonstration paved the way for a "Custer route for motorists," featured by the automobile editor of the Press on the Saturday before opening.

The *Press* also sponsored a drawing contest, similar to the one suggested in the Universal Book for the picture. The stories announcing the contest made use of the Indian drawings, credited to Sitting Bull, found in one of the photostatic reproductions of the *New York Times*. Four cash prizes of $50, $25, $15, and $10, and twenty pairs of tickets to the Palace during the showing of "The Flaming Frontier" were awarded to the best colored tracings of an Indian head, by a boy or girl under sixteen.

Through a tip on an old scout who served in the Indian wars and now lives in Cleveland, Sharick secured a big story which the *Plain Dealer* ran in their news section together with a photograph. Mr. Royal also gave the old scout a theatre party on the Anniversary of the Custer Battle. This was good for another little story, and the *Press* interviewed him after he had seen the picture for still another story.

### *Heralds Reach Children*

Since school was out, the theatre could not get in direct touch with the children, but through 15,000 special roto heralds, one of the accessories provided by Universal for this picture, distributed in the better residential sections, the homes of many school children were reached.



*Pictures of Indian and Western life were displayed by an art store co-operating with the theatre showing "The Flaming Frontier"*




*The lobby of Keith's Palace was attractively decorated for the showing of "The Flaming Frontier" with cutouts on black velvet*

# Studio Briefs

On account of his outstanding work in "Brown of Harvard," Ralph E. Bushman, son of Francis X. Bushman, one of the screen's first matinee idols, has been allotted one of the principal masculine roles in "The Understanding Heart." Appearing with him will be Joan Crawford and Rockliffe Fellows. They will work under the direction of Jack Conway.

The role of Captain Harding, one of the three Americans who figure in Jules Verne's "The Mysterious Island," will be enacted by Conrad Nagel. Production is well under way with Maurice Tourneur directing. Numbered among the members of the cast are Lionel Barrymore, Sally O'Neil, Warner Oland, Jacqueline Gadson, Karl Dane, George Cooper, Roy D'Arcy and Adda Gleason.

Fox Films has signed Gertrude Astor for an important role in the Irving Cummings production of James Oliver Curwood's, "The Country Beyond." Olive Borden is the star.

W. S. Van Dyke, director of outdoor pictures of a Western character, will handle Tim McCoy in the latter's first vehicle, a story by Peter B. Kyne, the title of which has not yet been made public.

"The Taxi Dancer," a newspaper serial from the pen of Robert Perry Shannon, will be directed at the Culver City studio by Harry Millard, who directed the screen classic of years ago, "Over the Hill."

In the J. G. Blyston production for Fox Films, "Wings of the Storm," an important part will be played by Virginia Brown Faire. Dorothy Yost prepared the scenario.

Ted McNamara, who portrayed a comical character in "What Price Glory?" has been assigned a similar type of role in "Upstream," a John Griffith Wray production for Fox Films.

Lars Hanson, Swedish actor who played opposite Lillian Gish in "The Scarlet Letter," is to play his second role in this country in "The Flesh and the Devil." He and John Gilbert have the two principal male roles. Greta Garbo is the heroine. "The Flesh and the Devil" will be directed by Clarence Brown from Suderman's "The Undying Past."

Mayme Kelso has been added to the cast of "Whispering Wires," the Kate McLaurin and Henry Leverage story which Fox Films is transferring to the screen.

The role of Sheriff Clem Bentley will be enacted by Richard Clark, who along with Harvey Clark is now being directed by Jack Conway, who engaged upon the M.-G.-M. picture, "The Understanding Heart." Carmel Myers also has a role of much import.

Sammy Cohen, fresh from his comic impersonation in "What Price Glory?" will be seen as the clown in the Fox Films special, "The Return of Peter Grimm."

William Le Baron, associate producer at the Long Island studio, has assigned Forrest Halsey to adapt the French story, "An Angel Passes," for screen purposes and to serve as a vehicle for Adolphe Menjou. This story was written by Jacques Bouquet and Henri Falk and was published in France where it was produced as a play. Production is scheduled to begin after Menjou has finished "The Ace of Cads."

Work has been started on "Corporal Kate," Vera Reynold's new starring picture, at the De Mille studio with Paul Sloane directing. Julia Baye is cast for one of the leading roles. Kenneth Thomson is the leading man. Majel Coleman and Harry Allen are in the cast.

King Baggott has completed casting for his next Universal production, "Down the Stretch" a screen version of Gerald Beaumont's short story, "The Money Rider." Robert Agnew and Marion Nixon are the principals and Ward Crane, Margaret Seddon, Otis Harlan, Lincoln Plummer, Ena Gregory and Hayden Stevenson make up the supporting cast. Camera work will begin within a day or so. Joseph Wright is art director.

Ray Rockett has engaged Frances Agnew to adapt and scenarize Howard Irving Young's stage play, "Not Herbert," as his next production for First National. Miss Agnew is now working at the New York studio of the company, where the film will be made. It is planned to start production about the middle of August. Howard Higgin will direct Ben Lyon who is featured.

Banner Productions, Inc., has engaged Barbara Bedford for the leading feminine role in the second production of the season for release through Sterling Pictures Distributing Corporation, "Devil's Dice," from the story by Frank R. Adams. Robert Ellis will play opposite Miss Bedford. Tom Forman has a heavy role in the film in addition to directing it. Other players include Josef Swickard, Jack Richardson and James Gordon. Charles A. Logue did the adaptation. The company has just returned from location where the mining sequences in the picture were filmed.

Warner Bros. have signed Walter Merrill, juvenile, to a long-term contract, whereby he will appear in many of the Warner Winners for the 1926-27 season. He started his screen career in 1924 when he supported Bebe Daniels in "The Exciters."

A long-term contract with Paramount has been signed by Clive Brook. His first role will be in "The Popular Sin," under Malcolm St. Clair's direction. It will go into production at the Long Island studio in August.

William C. Scully, formerly assistant-director to Paul Sloane who is directing "Corporal Kate," is now production manager of the Sloane unit. He has been with Sloane ever since that director abandoned his career as a scenarist to become a director. Their first picture together was "A Man Must Live," starring Richard Dix.

The juvenile role in either "Wings" or "The Rough Riders" will be played by Charles Emmett Mack who has recently been signed by Paramount.

Four additional players were added to the cast of the Preferred picture "Dancing Days," now in its second week of production on the Coast, under the direction of Albert J. Kelly. They are Robert Agnew, Sylvia Ashton, Thomas Ricketts and Gloria Gordon, a screen debutante signed by J. G. Bachmann. Filming is being done at the Preferred Pictures Studio, which is now located at Universal City.

This week at the Paramount Long Island Studio Gladys Frazin, French actress who appeared in "White Cargo" and "The Masked Woman" on the stage, appeared for the first time before a battery of movie cameras. She has the role of Montmartre girl in Adolphe Menjou's next starring picture for Paramount, "The Ace of Cads."

With casting and story work completed on "The Winning Wallop," William Fairbanks' third production to be released through Lumas Film Corp., actual filming is now about to begin. Charles Hutchinson, former stunt and thrill star, will handle the direction. The leading lady will be Shirley Palmer and the heavy, Crauford Kent. Jimmy Aubrey will portray a comedy role and Charles K. French and Frank Hagney will also appear in the supporting cast. Melvin McDowell completes the cast.

With the addition of Marcia Harris, Frank Montgomery and Jerry Sinclair the cast is completed for W. C. Fields' next comedy for Paramount, "So's Your Old Man." Alice Joyce, Charles Rogers and Josephine Drake are featured in support of Fields. Kittens Reichert, former child star, makes her return to the screen in this picture. Gregory La Cava is directing from Tom J. Geraghty's adaptation of "Mr. Bisbee's Princess" by Julian Street.

The script for the screen version of the stage mystery drama, "The Cat and the Canary," is now being prepared by Al Cohn. Jean Hersholt will be the featured player. Paul Leni, the German director who made "The Three Waxworks," will direct the picture. Cohn prepared the scripts for the two Universal releases "The Cohens and the Kellys" and "His People."

Supervision and production of "McFadden's Row of Flats" will be personally taken care of by Edward Small, who is producing the picture in association with E. M. Asher and Charles Rogers. It will be a First National release and will star Charles Murray and George Sidney.

## Small Blaze Does Little Harm to Millersburg House

A film fire at the Opera House at Millersburg, Iowa, destroyed several reels of film and caused bad burns on the hands of Andrew Montross, owner of the Millersburg house, who tried to put out the flames. The blaze was kept within the booth and the audience vacated the theatre without any undue confusion.

# CLASSIFIED AD SECTION

RATES: 10 cents a word for each insertion, in advance except Employment Wanted, on which rate is 5 cents

## Wanted

AT LIBERTY, musical director, eight years' experience in largest motion picture theatres in Middle West. Would like similar connection with house desiring the services of first-class baton conductor of featuring calibre. At present employed, though sale of theatre and change of policy necessitates this ad. Box 860, Motion Picture News, New York City.

FEATURE ORGANIST desires position in South. Last season in Florida. Formerly New York City. Experienced in broadcasting and feature solos. Magnificent library. Real picture playing. Box 870, Motion Picture News, New York City.

ORGANIST, fourteen years' experience, splendid education and library, married, reliable. Organist, 810 E. Huron Street, Ann Arbor, Mich.

THEATRE MANAGER at liberty. Clean cut live wire, 15 years' experience. Modern showmanship, business builder of proven merit. Know how to sell myself and theatre to public in manner that can't fail to bring them in. If you are not satisfied with results as they are, here's your opportunity to make that much desired change. Will go anywhere. Address Box 850, Motion Picture News, New York City.

THEATRE MANAGER — Over 10 years' experience pictures and vaudeville. Also exploitation and publicity expert. Know how to stage presentations. Furnish good references. Will accept position in any city; available immediately. In reply, state salary. Address "N-27," Motion Picture News, New York City.

WANTED: We pay biggest prices for used moving picture machines, opera chairs, portable projectors, etc. What have you for sale? Movie Supply Company, 844 S. Wabash Avenue, Chicago.

ORGANIST would consider change of city in Fall. Concert and picture experience. Choicest references. Address Box 810, Motion Picture News, New York City.

OPERATOR and electrician with ten years' experience wants steady job. Married. Operator, Box 282, Mason City, Iowa.

ORGANIST desires position in theatre; 8 years' experience in cuing pictures; good instrument essential; A. F. of M.; give duties and salary; references furnished. Address Organist, E. 3007 Broad Ave., Spokane, Wash.

WANTED — Position by manager who is also poster artist, lobby man and exploitation expert. Capable of handling first class house where results are required. Can furnish best of references. Will go anywhere. Address Manager, Motion Picture News, New York.

EXCEPTIONAL OPENING for Engineer familiar with Theatre Lighting. Must be capable of laying out Control for modern lighting effects. Both Engineering and Sales activities are involved. Position to be filled immediately. Give age, training, experience and salary expected. Address Box 760, Motion Picture News, New York City.

## For Sale

FOR SALE: Two thousand upholstered theatre chairs. Sacrificed. Quick buyer. Box 880, Motion Picture News, New York City.

FOR SALE: Complete theatre equipment must be sold at once. 300 opera chairs, two Powers machines, aluminum screen, wall fans, ticket machine, ticket chopper and other items. Will sell cheap. Address Box 830, Motion Picture News, New York City.

FOR SALE—Bargain, one remodeled 100 ft. urban professional movie camera, zies tessar lens, four magazines, complete kohler tripod new; twin panchroma portable arc, all for $125.00. N. E. Merhie, Box 94, Charleston, W. Va.




*Representative newspaper displays featuring the presentation of Producers Distributing Corporation's "Up in Mabel's Room" at first-run theatres. The extensive use of cartoon illustrations suggested in the press book is reflected in the lay-outs adapted to the individual theatre's use. The displays shown were used by the following theatres: Loew's State, St. Louis; Broadway-Strand, Detroit; Warner's Orpheum, Chicago; Grand, Columbus; Stanley, Philadelphia; Des Moines, Des Moines, and Clemmer, Spokane, Wash.*

# THE CHECK-UP

## *Weekly Edition of Exhibitors' Box Office Reports*

Productions listed are new pictures on which reports were not available previously.

KEY—The first column following the name of the feature represents the number of managers that have reported the picture as "Poor." The second column gives the number who considered it "Fair"; the third the number who considered it "Good"; and the fourth column, those who considered it "Big."

The fifth column is a percentage giving the average rating on that feature, obtained by the following method: A report of "Poor" is rated at 20%; one of "Fair," 40%; "Good," 70%; and "Big," 100%. The percentage rating of all of these reports on one picture are then added together and divided by the number of reports, giving the average percentage—a figure which represents the consensus of opinion on that picture. In this way exceptional cases, reports which might be taken alone, and such individual differences of opinion are averaged up.

For ratings on current and older releases see MOTION PICTURE NEWS—first issue of each month.

| Title of Picture | Reporting Poor | Reporting Fair | Reporting Good | Reporting Big | % Value | Length |
|---|---|---|---|---|---|---|
| **FAMOUS PLAYERS** | | | | | | |
| Blind Goddess, The | — | 1 | 11 | 3 | 72 | 7,249 Ft. |
| Crown of Lies, The | — | 5 | 5 | — | 55 | 5,020 Ft. |
| Good and Naughty | — | 2 | 2 | 1 | 64 | 6 Reels |
| It's the Old Army Game | 1 | 3 | 5 | — | 54 | 6 Reels |
| Lucky Lady, The | — | 3 | 4 | — | 57 | 5,942 Ft. |
| Palm Beach Girl, The | — | 2 | 4 | 2 | 70 | 6,918 Ft. |
| Rainmaker, The | 1 | 1 | 5 | — | 59 | 6,055 Ft. |
| Runaway, The | — | 4 | 5 | — | 57 | 6,271 Ft. |
| That's My Baby | — | 2 | 9 | 1 | 68 | 6,805 Ft. |
| Wet Paint | 3 | — | 10 | — | 63 | 5,109 Ft. |
| **FILM BOOKING OFFICES** | | | | | | |
| Born to Battle | 1 | — | 13 | — | 66 | 5,100 Ft. |
| Hands Across the Border | — | 1 | 8 | — | 67 | 5,267 Ft. |
| Wild To Go | — | — | 5 | — | 70 | 4,750 Ft. |
| **FIRST NATIONAL** | | | | | | |
| Ella Cinders | — | — | 2 | 3 | 88 | 6 Reels |
| Mademoiselle Modiste | — | 1 | 15 | 1 | 70 | 6,230 Ft. |
| Old Loves and New | — | 3 | 3 | — | 55 | 7,432 Ft. |
| Ranson's Folly | — | 2 | 3 | — | 58 | 7,322 Ft. |
| Sweet Daddies | — | — | 5 | — | 70 | 6,562 Ft. |
| Wilderness Woman, The | — | 1 | 4 | 1 | 70 | 7,533 Ft. |
| **FOX** | | | | | | |
| Fighting Buckaroo, The | — | 3 | 4 | — | 57 | 5,096 Ft. |
| Rustling for Cupid | — | — | 5 | — | 70 | 4,835 Ft. |
| Sandy | 1 | 0 | 11 | 1 | 59 | 7,850 Ft. |
| Tony Runs Wild | — | 1 | 4 | 2 | 74 | 5,477 Ft. |
| **METRO-GOLDWYN-MAYER** | | | | | | |
| Brown of Harvard | — | — | 9 | 7 | 83 | 7,600 Ft. |
| Lovey Mary | — | 1 | 5 | 1 | 70 | 6 Reels |
| Mike | — | 6 | 23 | 6 | 70 | 6,755 Ft. |
| Paris | 1 | 1 | 6 | — | 60 | 6 Reels |
| **PROD. DIST. CORP.** | | | | | | |
| Paris at Midnight | — | — | 5 | 1 | 75 | 6,995 Ft. |
| Prince of Pilsen, The | — | 1 | 3 | 1 | 70 | 6,600 Ft. |
| Unknown Soldier, The | — | — | 3 | 4 | 87 | 7,979 Ft. |
| Volga Boatman, The | — | — | 6 | 4 | 82 | 10,050 Ft. |
| **UNIVERSAL** | | | | | | |
| Phantom Bullet, The | — | 1 | 4 | — | 64 | 6,148 Ft. |
| Skinner's Dress Suit | 1 | 7 | 9 | 1 | 57 | 7,025 Ft. |
| Still Alarm, The | — | 3 | 10 | 3 | 70 | 7,40[illegible] Ft. |
| **WARNER BROS.** | | | | | | |
| Hell Bent For Heaven | — | 1 | 6 | — | [illegible] | 6,578 Ft. |
| Why Girls Go Back Home | 1 | — | 6 | — | 63 | 5,262 Ft. |

**FILL IN THIS BLANK AND MAIL TO—**

*Motion Picture News, Inc.,*
*729 7th Ave., New York City*

*Date,*.....

*In accordance with your request we are reporting herewith the results from a box office angle, with the following pictures, same to be used in compilation of your "The Check Up." It is expressly understood that under no circumstances will you publish same over my signature.*

| TITLE OF PICTURE | DISTRIBUTED BY | WEATHER CONDITION | REPORT Big, Good, Fair, Poor |
|---|---|---|---|
| | | | |
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| | | | |

Class of patronage..... Theatre .....

Population of Town..... City..... State.....

# Short Subjects and Serials

## Organists of California Accompany Shorts

AT the recent convention of Pacific Coast organists prominent organists from California theatres rendered typical selections in connection with the screening of two- and one-reel subjects, thus indicating the importance of having the best music attuned to the mood of the short feature.

The organists played music illustrative of the story for a Felix the Cat cartoon, a two-reel Educational comedy, a Robert C. Bruce scenic novelty, and a Kinogram.

## "Atta Boy" Unit Only One at Hal Roach Studio

Though the Hal Roach studios are officially closed during the month of July, as far as the regular units are concerned, there is one leasing company active there at the present time. This is the "Atta Boy" company, starring Monty Banks in his first of a series of twelve for Pathe. Arrangements have been made whereby future productions of Monty Banks will be made on the lot. Rudolph Valentino's company directed by George Fitzmaurice and other feature companies have also leased space at the studio. During the vacation period the Roach studio will experience improvements and alterations.

## Madeline Hurlock Featured Mack Sennett Player

Madeline Hurlock, who for the last two years has been appearing as leading lady to Ben Turpin, Billy Bevan and others, is the latest addition to the ranks of the Mack Sennett featured players. The comedy producer has given her a long-term contract calling for featured leads and she is now at work on the first of her featuring vehicles. Billy Bevan, David Divani, Vernon Dent, Nat Carr, Bud Rose, Sunshine Hart and the Mack Sennett bathing beauties are supporting Miss Hurlock.

## "Dummy Love" Ready for Release in August

In the middle of August, "Dummy Love" Bobby Vernon's first comedy on the Educational 1926-27 schedule, will be ready for release. Frances Lee appears opposite the comedian and Jack Duffy is in the supporting cast as are Thelma Daniels and Eddie Baker. Vernon has the role of a love stricken young man just out of college.

## Johnny Arthur Completes "Open House"

Johnny Arthur has finished "Open House," his initial Tuxedo offering for the 1926-27 schedule of Educational. He has Lucille Hatton as the feminine lead. "Open House" is the story of a husband whose wife drives him to distraction with her arduous charity work until he decides to turn the tables on her.



Bright spots in the Educational release, "Move Along"

# Pathe Lists Aug. 8 Program

### "Our Gang" Comedy and Lloyd Re-Issue Included in Release Schedule

AN "Our Gang" comedy from the Hal Roach studios, a two-reeler from the Mack Sennett studios and a Harold Lloyd reissue are included in the Pathe short feature program for the week of August 8th. In addition to aforementioned, the list shows a Grantland Rice Sportlight, an Aesop Fable, Chapter 6 of the Patheserial "Snowed In," and the usual issues of Pathe News, Topics of the Day and Pathe Review No. 32.

"Shivering Spooks" is the title of the "Our Gang" comedy which was directed by Robert McGowan. The action is concerned with the mischief created by the "Gang" at a fake spiritualist meeting.

"Hubby's Quiet Little Game" is the title of the Mack Sennett two-reeler in which Billy Bevan and Madeline Hurlock are featured. The story revolves around the mixup which occurs when a male dancing instructor becomes amorous with a married pupil. Del Lord directed and the supporting cast includes Barbara Tennant and Vernon Dent.

"The Enemy's Stronghold" is the title of the sixth chapter of the Patheserial "Snowed In." Allene Ray and Walter Miller are co-starred and Spencer Bennett directed from an original story by Frank Leon Smith.

"Count Your Change" is another lively single reel reissue starring Harold Lloyd supported by Bebe Daniels.

"Ball and Bat" is an interesting Grantland Rice Sportlight. In this Sportlight we see them in handball, with the hands as a bat; baseball, cricket, tennis, polo and hurling.

Pathe Review No. 32 presents "The Overland Ferry," a German substitute for Canal locks; "University of Pennsylvania," one of the "American Colleges in Pathecolor" series and "Scrambling About the Alps," old and new ways of climbing.

"Dough Boys" is the latest of the Aesop's Film Fables animated cartoons. Topics of the Day No. 32 offers new fun culled from the press of the world. Two issues of Pathe News complete the popular program of entertaining subjects offered by Pathe for the week of August 8th.

# McManus to Stern Bros. Studio

## Cartoonist to Help with Production of Comedies Built Around His Strips

GEORGE McMANUS, creator of the comic strips, "The Newlyweds and Their Baby," "Let George Do It," and "Bringing Up Father," is on his way to Los Angeles where he will help in the filming of "The Newlyweds" and "Let George Do It," the two comedy series being made from his cartoons by the Stern Brothers, for release through Universal.

His first activity there will be to visit the Stern Brothers studio on Sunset Boulevard and make the acquaintance of the directors, the stars and actors, and the technical staff, adapting his cartoons. He will then interpolate his various characters to them and work with them in the building up of comedy situations. His conferences will be in the nature of a course of instruction, in which he will school all concerned in the intricacies of cartoon-humor, in which he has been famous for more than twenty years.

While he is in Los Angeles, McManus will go over all "The Newlyweds and Their Baby" and the "Let George Do It" comedies, already made, and will sit in on the scripts of the forthcoming numbers of the two series, which now are about half completed.

In addition to his work at the Stern Brothers studio, he also will visit Universal City, and get an insight into feature and other production, with special attention to be given to the Reginald Denny unit, now making farce-comedy features.

Arrangements are being perfected for a first-night premiere of one or more of the McManus-Stern Brothers comedies in one of the big Los Angeles houses, at which the cartoonist will make a personal appearance.

# Resume of Current News Weeklies

FOX NEWS, VOL. 7, NO. 85: Adirondacks, N.Y.—A busy week-end at the Summer White House; Paris, France—Sultan of Morocco and his retinue pay a visit; London, England—Sudden hot spell drives people to seek relief in boating on Thames River; Honolulu, T.H.—Keeping Daisy, a hungry elephant, supplied with cocoanuts; Paris, France—War veterans march through streets in protest against terms of debt treaty with U.S.; Barbourville, Ky.—Bobby Jones plays for benefit of crippled children; Graymoor, N.Y.—Cardinal Bonzano lays cornerstone for college and monastery building; Ogden, Utah—Charlie Kenley, 13, is builder, owner and sole operator of jazz band; Italy—An airplane trip over the beautiful Lakes Como and Maggiore; Toledo, O.—Greatest aggregation of three-year-old trotters competes in $10,000 Matron Stake; El Segundo, Cal.—Experts in fireproof pen see $50,000 in oil burned.

FOX NEWS, VOL. 7, NO. 86: Fort Clark, Tex.—Thrilling dash over plains features war games of Fifth Cavalry; Larchmont, N.Y.—Junior yachtsmen compete in big regatta; Paris—France celebrates end of victorious Moroccan war with army review; Camp Douglas, Wis.—Governor Blaine and State Treasurer Levitan pay visit to national guard camp; Englewood, B.C.—Sea gulls forget their fear of man and invade Canadian logging camp for food; Inglewood, Cal.—Speedy justice for auto speeders; Warren, Pa.—Explosion starts fire in oil storage field; New York City—Metropolis keeps millions of kids cool by flooding streets; Vincennes, France—Aviators defy death in French Aerial Circus.

INTERNATIONAL NEWS, NO. 60: Summit, N.J.—Gene Tunney prepares to conquer Dempsey; New York City—Hindu wizard sleeps an hour in water; Seattle, Wash.—"Mashers," beware of the modern woman; Philadelphia, Pa.—Elks hail new leader; Los Angeles, Cal.—Motor cop squad in "cavalry" evolutions; Camp Devens, Mass.—Yankee Division plays war game; Adirondacks, N.Y.—Beauty glimpses of the President's vacation home; Grand Canyon, Ariz.—Swedish royal couple visit Grand Canyon; Mitchel Field, L.I.—Babe Ruth catches ball pitched from flying plane; New York City—New babies at the Zoos; Los Angeles, Cal.—A baby immigrant from India; Washington, D.C.—Japanese tot believes in sticking close to mother; Kalamazoo, Mich—Record field in $25,000 American Pacing Derby; Paris, France—French Legions celebrate triumph in Morocco.

INTERNATIONAL NEWS NO. 61: Camp Humphreys, Va.—Army bridge builders in vivid night maneuvers; Wakayama, Japan—Weird scenes in Japan's strangest festival; Paris, France—East meets West as Mosque opens in heart of Paris; San Juan Indian Reservation, N. M.—Swedish Royalty learns Indian lore first-hand; Mesa Verde National Park, Colo.—Rough trails to the summit of beautiful Mesa Verde; Culver City, Cal.—The royal couple visit "movie-land"; Brookline, Mass.—Tilden again victor in Longwood finals; Philadelphia, Pa.—Pittsburgh Building is dedicated at "Sesqui"; Tacony, Pa.—Speed boats meet in Delaware regatta; Cincinnati, Ohio—"Crusader" wins $25,000 Cincinnati Derby; White Pine Camp, N. Y.—Mrs. Calvin Coolidge inspects camp of Marines; New York City—Cardinal Bonzano departs for home; Los Angeles, Cal.—Who'll be America's 1927 Beauty Queen?; Fukien, China—Cameraman corners rare Chinese anteater; Boston, Mass.—Storm makes canals of Boston streets; Healdsburg, Cal.—Natural steam geyser harnessed for super-power.

PATHE NEWS NO. 62: Vienna, Austria—Patriotic demonstrations sweep Austrian capital on Flag Day; Iwakuni, Japan—Revive ancient victory dance; Westbury, L.I.—MacDonald Smith beats Sarazen in third play-off for Metropolitan golf title; New York City—Cardinal Bonzano sails for Italy; Paul Smith's N. Y.—Mrs. Coolidge inspects quarters of President's Marine guard; Wheaton, Ill.—Red Grange back to "job that made him"; Jersey City, N. J.—Appoint newspaperman to political post; Moscow, Russia—Call great press conference; Ocean Park, Cal.—Neptune's daughters vie for beauty honors; New York City—To retrace Roosevelt's trip down River of Doubt; Salinas, Cal.—Cowboys vanquish worst man fighters in thrilling roundup; Plattsburgh, N. Y.—Work and play keep rookies on the go at Citizen Military Training Camp; Coney Island, Ohio—Son of Man o' War wins Cincinnati Derby; Philadelphia, Pa.—Middies visit great electrical plant; Philadelphia, Pa.—Dedicate Pittsburgh Building at Sesqui-centennial Exposition; Fort Union, Mont.—Columbia River Historical expedition visits Northwest.

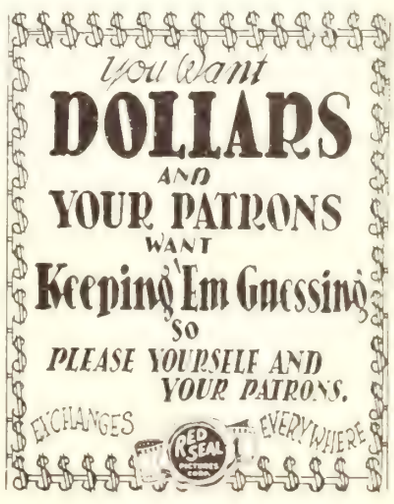
KINOGRAMS NO. 5207: Paris—French and Moroccan troops in striking procession marking Bastile Day; Mitchel Field, N. Y.—Babe Ruth catches baseballs hurled from an aeroplane; Lake Hopatcong, N. J.—Exclusive pictures of Pollux, the only dog that rides an aquaplane; Summit, N. J.—Gene Tunney starts training for his fight with Dempsey; Chicago—Northwestern University athletes spend vacation building [illegible] stadium; Savannah—122nd Infantry of Georgia National Guard goes into beach encampment; Philadelphia—Ohio building is dedicated by Governor Donahey; Philadelphia—City presents Byrd [illegible] sword; Bay Roberts, Newfoundland—World's fastest cable is laid to England on sixtieth anniversary of laying of first cable.

KINOGRAMS NO. 5208: New York—Cardinal Bonzano, Papal Legate, leaves for home with General Nobile on the same ship; Worcester, Mass.—American Canoe Association holds 40th annual regatta; Washington—While the President is on his vacation Uncle Sam gives the White House a fresh coat of paint; Los Angeles—Four finalists parade in Coast's biggest bathing beauty contest; Los Angeles—Swedish Crown Prince joins Indian tribe and he and Crown Princess visit Hollywood studios; Asbury Park, N. J.—Swimming stars compete in annual Shark River water meet; Philadelphia—City of Pittsburgh building is officially opened at Sesqui; Philadelphia—Six hundred midshipmen from Naval Academy inspect big turbines under construction in battleships.

PATHE NEWS, NO. 61: Plattsburgh, N.Y.—Citizen rookies welcome smiling Governor Smith; Bouchavesnes, France—Unveil monument in honor of Marshal Foch; Warren, Pa.—Spectacular fire wipes out oil refining plant; Palermo, Italy—Heir to Italian throne makes first visit to Sicily; Berlin, Germany—Giant seaplane would embody many planes; Hollyoak, Del.—Makes model of "seadrome" for transatlantic air travel; Philadelphia, Pa.—Newly elected Grand Exalted Ruler of Elks returns "home"; Philadelphia, Pa.—City gives gold sword to Byrd as North Pole hero; Los Angeles, Cal.—Big sensation at the ostrich farm; Chicago, Ill.—Dempsey to defend heavyweight championship against Tunney; Los Angeles, Cal.—Blindfolded and hobbled, is hooked from one plane to another; Smithville, Mo.—Harness and running events furnish thrills in Missouri-Kansas Grand Circuit meet; Fort Snelling, Minn.—Lack of left-handed hockey stick causes Captain Skinner to lose his first golf match; Philadelphia, Pa.—Celebrate Ohio Day at Sesqui-centennial Exposition; Sea Girt, N.J.—New Jersey Executive honored on Governor's Day.

## Sennett Studio Closed for Vacations

**THE Mack Sennett studio will open its doors no more until the regular vacation period now in progress has been concluded. Many Pathe comedies offering luscious fare for the "hot weather" fans and box offices are scheduled for release during the summer months.**



# Opinions on Current Productions

## "Hubby's Quiet Little Game"
### (Pathe-Mack Sennett—Two Reels)
*(Reviewed by Paul Thompson)*

PATHE'S Reviewing Committee gave this a hundred per cent rating; why, is hard to determine. It has an unusual proportion of hokum and is not particularly amusing. As in the case of immoral stories, supposedly limited to speak-easy consumption, the premise of a farce-comedy does not necessarily have to be plausible but should at least entertain. Why should a husband, even if he is movie-picturally jealous, object to his wife taking dancing lessons? This one does and instead of having her lessons at the academy with other young women she makes an appointment at her apartment for the lesson, because her husband is playing poker that night. Then the inevitable. The dancing master, in his own estimation a Don Juan or Cellini, with a jealous wife who follows him, attempts to make love to his new pupil. Forced to flee, he takes with him a bathing-suit picture of the object of his amorous advances. In a poker game with the real husband he flaunts the picture and his conquest. Follows an indiscriminate revolver firing by the husband as though this were a "Western." Plus this, a general rough-house, caused chiefly because a mouse and the pursuing cat take refuge up the jealous husband's trouser legs. It is hardly necessary, or is it? to add that the situation and the atmosphere are cleared simultaneously. The wife's brother is really her brother, the dancing master has been true to his wife all the time, albeit against his will, and the wife as faithful as any husband with a terpsichorean-inclined spouse might rightly ask for.

THE CAST

Billy Bevan, Thelma Parr (both featured), Barbara Tennant and Vernon Dent. Directed by Del Lord.

*Summary*—Lots of action of its own peculiar kind—will probably be found entertaining.

## "Snowed In"
### (Pathe Serial—Sixth Chapter)

INTEREST in this tale of the snow-covered Sierras remains unabated if not heightened by the unreeling of this chapter. "The Enemy's Stronghold" is the title. It tells of the destruction of faith in Walter Miller, the forest ranger, on the part of the heroine, Shirley Kane (Allene Ray), the one man whom she really can and should trust. She, of course, doesn't realize this, but we the readers or spectators do, so much greater the pity. While the lovers have been thus temporarily separated to become reconciled, we trust, later on the villains plan still more villainy—another robbery of the air-mail. A thrilling duel in the dark made possible through the illumination of flashes from barking revolvers and the whites of eyes of the duelists is one of the several heart-beat accelerators of the chapter. For theatregoers sweltering in August heat the snow settings of the outdoor scenes will be duly grateful and an antidote also for the heat of the conflict on the screen. Spencer Bennet directed the piece, adapted from Frank Leon Smith's original story.—PAUL THOMPSON.


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## "Shivering Spooks"
### (Pathe-Hal Roach—Two Reels)
*(Reviewed by Paul Thompson)*

THE ubiquitous "Our Gang" this time invades the world of fake spiritualistic seances and accomplishes that which the screen police alone and unaided could not do, the capture of the crooks. In the course of this quite unconscious detective work the youngsters succeed not only in thoroughly frightening the clientele of the spiritualist but themselves as well. The tale is rather ingeniously told and surprisingly logical. Caught between a policeman and the spiritualist on the street in a revolver duel, a member of the gang takes refuge in their "Pirate Den Cave." This conveniently adjoins the mansion used for the seances. In fleeing from a cave-in the gang finds itself in the house from which all the gullible customers have fled. The faker and his aids determine to frighten the youthful invaders so completely they will be spared future invasions on their part. Then follow ingenious table liftings, spooks and all the usual stunts which have mystified the regular patrons. The spectator being back of the scenes, as though at a theatre, sees just how they are worked. The fright of the youngsters, especially the pickaninny member who turns white, can easily be imagined.

Directed by Robert McGowan.

*Summary*—Fairly amusing comedy; will entertain children especially and adults because of expose of tricks of typical spiritualistic medium.

## "Bat and Ball"
### (Pathe-Sportlight—One Reel)

THE real meat of the Pathe program comes in the reviews. Grantland Rice, the internationally and justly famous writer on sports, devotes his week's lesson to games played, as the title indicates, with "Ball and Bat." These two things have figured in sports since prehistoric days, from the day when the caveman used a club and his wife's head for the object to be struck. One doesn't realize how many of our most popular games utilize these two objects—bat and ball, not a family head. Grantland with the aid of the camera shows each sport being played and then close-ups of the bat, polo-stick, tennis racket, golf stick or what you will, and the ball used in each sport telling the composition and size of the same. It is one of the healthy signs of the times that a feature of this kind has built up the unquestioned following which it has.—PAUL THOMPSON.

## "Felix the Cat Rings the Ringer"
### (Educational—One Reel)

WE never thought that Felix did any work, but in this instance he lands a job in the Dingling circus. When he first appears on the scene his fortunes are at low ebb. He is down and out—and hungry. His main object is to get a meal; that, and nothing else, engrosses his attention. He tries his skill at wheedling food from the fat lady, the sword swallower and the fire eater. His plea of "Give us a little bite, will yu, huh?" goes unheeded. So Felix comes eventually to brood over the hot dogs. He succumbs to their lure and as a consequence is pursued by the angry proprietor all over the circus in full view of the audience. His pursuer is full of pep and Felix is fuller yet, and up and down they go in fine style. Their act, for such it seems, wins the plaudits of the crowd and a fat contract with the circus. The great Felix puts this one over in his customary superior fashion. His admirers will be well pleased with this latest adventure of his.—RAYMOND GANLY.

## "Dough Boys"
### (Pathe-Fable—One Reel)

THIS takes the Fable pen and ink creations into a quick-lunch room. That setting gives an idea of its realized possibilities. Farmer Al has for his assistants in serving his proletariat customers, who are logically short on table manners but long on change, Thomas Cat and a gang of mice. They are of about as much help as the clown Marceline used to be to the stage hands in the New York Hippodrome in its big spectacle heyday. The dough being mixed by Farmer Al through the yeast mischievously thrown therein by the mice becomes more inflated than land values in Florida last winter The result is that Al and Thomas are catapulted through the roof to land on the earth for a dough-slinging fight with Officer Oscar, the strong right arm of the law, who inopportunely or otherwise, comes along at this psychological moment.—PAUL THOMPSON.

## "Count Your Change"
### (Pathe—One Reel)

RE-ISSUES of pictures of men and women who have since become famous screen luminaries are always interesting. It often tells why and how they have progressed to stardom or to being featured. So with this one-reel. "Count Your Change," for it shows Harold Lloyd and Charles Paddock's fiancee, otherwise known to fame on her own as Bebe Daniels. Their faces are unchanged, as are their activities, particularly the acrobatic Harold's, but the tempo has somewhat slowed down. The excuse for doing certain things is as much lacking today as it was then. Yet with it all a screen picture that contains two such players is bound to be of interest whether the spectator is seeing it for the first time or reviewing it. Hence these re-issues serve a decided purpose and surely should be hailed and encouraged.—PAUL THOMPSON.

## "Kicked Out"
### (Pathe—One Reel)

THIS Harold Lloyd reissue continues the slap-stick foolery of the previous issues in this series in which the star is ably supported by Bebe Daniels and Harry Pollard. Harold is a waiter in this fun-reel and this gives him a chance for all the usual "gags," such as spilling the food and messing up the diner generally. Entirely slap-stick is made very funny by the acting of the three principals whose comedy ability is known to all fans. This one should please wherever Lloyd has been shown.—JOSEPH SHEA.

# Padlocked

### *A Man Size Picture With a Deadly Wallop*

(Reviewed by Laurence Reid)

ONCE in a while a picture comes along without any advance trumpeting and bombast—and succeeds through the sheer merit of its entertainment values. Such a picture is "Padlocked." It is a work which caters to the spectator's intelligence because it is grown up, mature, and above all, honest. There is nothing of the spectacular about it—and there's nothing about it which smacks of something to be road-shown. It tells its story, clearly and forcefully—without deviating one point from its theme and the straightforward treatment of it.

It needed fine acting—and got it from Lois Moran and Louise Dresser.

*The Cast: Noah Beery, Charles Lane, Allan Simpson, Richard Arlen, Douglas Fairbanks, Jr., Andre Lanoy, Lois Moran, Louise Dresser, Helen Jerome Eddy, Florence Turner, Josephine Crowell, Charlotte Bird, Irma Kornelia. Director, Allan Dwan.*

**THEME.** Drama of family life—with daughter making effort to win place in the world against the bigoted standards of her father.

**PRODUCTION HIGHLIGHTS.** The force and appeal of plot. The straightforward action. Scenes between mother and daughter. The heart interest. Scene when step-mother tries to embarrass the girl. The atmosphere. The fine acting by Lois Moran, Louise Dresser and others.

**EXPLOITATION ANGLES.** Has attractive title which will arouse curiosity. Bill as powerful story of the modern home—and of the misunderstandings which ensue when one of the parents fails to be human. Play up Lois Moran and the rest of the cast. Tease the title.

**DRAWING POWER.** Title and proper advertising should attract audiences. Should appeal to intelligent patrons everywhere. For the better grade houses.

*Produced and distributed by Famous Players. Length, six reels. Released July,* 1926.



*Interest-holding highlights from the United Artists offering, "The Son of the Sheik"*



*Highlights from F. B. O.'s "Her Honor the Governor"*

# So This Is Paris

### *Not In the Best Lubitsch Manner*

(Reviewed by Laurence Reid)

THAT even the best of them sometimes falter is proved with the late Ernst Lubitsch entry, "So This Is Paris." Memories of "The Marriage Circle" creep forth—and the new work makes one wonder if the German had an off day. The chief fault is the film's effort to be funny—and when humor is strained all of us know that it misses the mark and ceases to be amusing. There is nothing distinctive and original about it—qualities which have, therefore, been found in the Lubitsch pictures. It becomes just another film—one of which is involved in its plot and lacking that spontaneity and effervescence which fairly saturated "The Marriage Circle."

"So This Is Paris" is not Lubitsch at his best. With any other director we would not be so analytical. But we remember what he did with "The Marriage Circle," and hoped for something just as bright and clever. It has its moments, however, and those who are not too critical will probably find it moderately entertaining.

*The Cast: Patsy Ruth Miller, Monte Blue, Lilyan Tashman, Andre Beranger. Director, Ernst Lubitsch.*

**THEME.** Romantic comedy revolving around a marital mix-up—which involves a quadrangle.

**PRODUCTION HIGHLIGHTS.** Flirtation from the window. The effort of married man to conduct a romance with woman across the way. The meeting of the men. The dance episode. The surprise moment when police arrive.

**EXPLOITATION ANGLES.** The title is a teaser and everyone has heard it at some time or other. So go after it and exploit it in breezy fashion. Bill as a comedy of manners of French marital relations. Play up the director as responsible for "The Marriage Circle."

**DRAWING POWER.** Title has a "kick" in it which should draw them. Also the name of Lubitsch should attract them. O. K. for general run of houses.

*Produced and distributed by Warner Brothers. Length, six reels. Released July,* 1926.

# Her Honor the Governor

*Good Audience Picture on a Mother Love Theme*

(Reviewed by Laurence Reid)

THE good, old, safe and sure mother love theme is projected again in a picture which, while it escapes realities in its melodramatic plunge, manages, nevertheless, to keep you interested. Certainly there is no argument to be raised over Pauline Frederick. She has the necessary motions—and the necessary poise and finesse—to hold any audience in the hollow of her hand. As the newly elected governor (the first of her sex to be so honored by her State the name is optional for film purposes) she has occasion to bring forth a note of real sympathy for her plight and the plight of her boy.

The story pauses slightly until it reaches its courtroom scene—then it swings into well-timed and high-tension suspense. Through it all Miss Frederick keeps complete control of herself and gives a most finished performance. The authors, Hyatt Daab and Weed Dickinson, have built the story smoothly—and have seen to it that it doesn't lack for action, heart appeal, contrasts, conflicts—and romance.

*The Cast: Pauline Frederick, Carrol Nye, Greta Von Rue, Tom Santsch, Stanton Heck, Boris Karloff, Jack Richardson, William Worthington. Director, Chet Withey.*

**THEME.** Revolves around mother love and sacrifice—with woman governor and her son being vindicated after many heartaches and trials.

**PRODUCTION HIGHLIGHTS.** The establishing of the plot. Scene when governor is framed. The quarrel—and the mystery attached to murder. The courtroom sequence. The suspense. The last-minute evidence. The acting by Pauline Frederick. The atmosphere.

**EXPLOITATION ANGLES.** Might capitalize upon the place woman has in politics nowadays. Play up the title and feature star as contributing another noteworthy performance. Exploit the mother love theme. Use teaser questions such as "What would you do if your boy was convicted of crime?"

**DRAWING POWER.** Safe and sure for average houses everywhere. The theme and acting should appeal especially well to feminine audiences.

*Produced and distributed by F.B.O. Length, six reels. Released July, 1926.*



*Scenes from "So This Is Paris," a Warner Bros. release*



*Scenes from "Padlocked," a Paramount picture*

# Son of the Sheik

*Right Up the Street of Box Offices*

**(Reviewed by Laurence Reid)**

WHEN Valentino made "The Sheik" some seasons ago and established some box-office records, everyone guessed at the time that he would duplicate the picture. So Rudy has "gone Fairbanks." Doug, you know, showed old Zorro's son cutting up like his illustrious dad in "Don Q." He cashed in pretty on that. Now comes Valentino as the offspring of the original sheik. And he gets away with it, too.

No one looks for any novel touches in a story of this type. It is all Valentino—first, last and in the middle. The young sheik is dressed up in expensive garments—and he loves and hates with all the necessary emotion. About the only difference in the characterization is the appearance of a French girl as the heroine instead of one who calls England her mother country.

The picture has enough action—and never pauses from the moment that the sheik starts doing his stuff. As said above, Valentino is the whole works here—and as a result of capitalizing his best role he should come back into popular favor again. Vilma Banky makes a colorful and appealing heroine and Karl Dane does a comic sketch as an Arab.

*The Cast: Rudolph Valentino, Montagu Love, Vilma Banky, George Fawcett, Karl Dane, William Donovan, Bull Montana, Erwin Connelly, Bynunsky Hyman, Charles Requa. Directed by George Fitzmaurice.*

**PRODUCTION HIGHLIGHTS.** The riding and fighting. The dashing performance by star. The colorful costumes. The leap from the balcony. The white-hot romance. The acting by Karl Dane and Vilma Banky. The settings.

**EXPLOITATION ANGLES.** Play up as successor to "The Sheik," in which star plays the son. Play up star's adaptability for role. Mention his previous success and cash in on present release. Use stills and plenty of paper. Stage prologue.

**DRAWING POWER.** Should sell out on star's name and the fact that he is a sheik again. Title and star will attract them in all types of houses.

*Produced by Rudolph Valentino. Distributed by United Artists Length, seven reels. Released July,* 1926

# Regional News from Correspondents

## Oklahoma

TWO attractive new theatres were opened up this week when B. Isley opened the new Enid Theatre at Enid, Oklahoma, Monday night, and Ned Pedigo his new house at Guthrie called The Pedigo.

Harry E. White is a new member of the Pathe sales force. White, who was at one time selling for First National, takes the place of E. L. Walker who has gone over to Progress.

Bob Caldwell has arrived from Dallas to become salesman for the Liberty Film Exchange. Caldwell was connected with Paramount here four or five years ago.

George McDermit, former state manager for the Southern Enterprise Theatres in Oklahoma, ha[illegible] been in Oklahoma City during the last week helping the Greater Movie Season get well started. McDermit gave a rousing three minute talk to the exhibitors at the M. P. T. O. me[illegible] Tuesday.

Claude [illegible], district manager for Warner Bros., spent several days with the Oklaho[illegible] last week.

## Salt Lake City

CLYDE H. MESSINGER, manager of the local Educational Exchange, is leaving for a two weeks' trip into the Idaho country.

Ed Ryan, exhibitor visitor from Brigham City, Utah, is here lining up new business for his Liberty Theatre there.

The Fox Exchange of this city has been moved into the new quarters in the new film building and cards of invitation have been issued to all exhibitors in this territory and it is announced that all who might wish to visit this new Fox office are welcome.

F. C. Quimby, Short Subject Sales Manager for Fox, stopped over in this city on his way to the Fox studios in Hollywood.

R. D. Boomer, Montana salesman for Fox will be in within a few days. J. L. Tidwell is still in the Idaho territory and C. John Predari is also making Idaho.

J. A. Epperson, Pathe branch manager, is in from Idaho and Wyoming. Bob Epperson, sales representative out of this office, is also back from a trip to Wyoming. George Jensen is still in Southern Utah and C. J. Hamal just left for the Idaho branch.

John Ruger, of the American and Orpheum Theatres at Park City, Utah, is visiting Film Row and announces that he is very busily engaged in looking after the details of the building of the new Egyptian Theatre which he and Krank Knotts of Vancouver, Washington, are building in Park City. This new house will be completed about October 1st.

M. W. Peterson, owner of the Lynn Theatre at Fillmore, Utah, is conferring with local branch managers here.

At the city commission meeting last week in Ogden a committee, representing every theatre in Ogden, protested against the license granted through the city recorder's office to the Taylor Company Tent Theatre and petitioned that the license be revoked. The petition was referred to the city attorney for an opinion. The committee comprised L. H. Peery, Ogden and Egyptian theatres; Emmett Sorg, Paramount Theatre; C. M. Stringham, Colonial Theatre; George Mitchley, Orpheum Theatre; and Stanley B. Steck, Lyceum Theatre.

Sam Berger, Jack Byrnes, J. Tillman, Joe Wolf and Jos. F. Samuels, special Western representatives for Metro-Goldwyn-Mayer, are visiting this city for about two weeks. They will make the Utah, Idaho and Montana territory from here. Berger, here from New York, is reported to have gotten lost during his second day here, but after phoning to the local exchange querying "Where am I?" was brought to safety.

Seth D. Perkins, Western District Manager for Metro-Goldwyn-Mayer, has left this city for his headquarters in Denver after opening up the new sub-office in Butte with Branch Manager L. C. Wingham. Wingham has returned from Butte after getting the new sub-office in operation.

Famous Players-Lasky Corporation is now installed in its new quarters at 200-202 East First South Street.

Thomas A. Kilfoil, Special Representative from the Home Office who has been here for the past four months attending to the building and fitting up of the new quarters, will leave the latter part of this week for San Francisco.

Everyone is very much pleased with the new exchange, there being much more room and more comfortable arrangements throughout. The moving operated one hundred per cent. smoothly.

A number of exhibitors ispected the new exchange July 19th.

With the installation of the new exchange, the Salt Lake City salesforce of Famous Players-Lasky Corporation conducted a sales conference. The conference was conducted by Louis Marcus, District Manager. Those in attendance, in addition to L. J. McGinley, branch manager, were: C. G. Epperson, who covers the Utah territory; E. M. Loy, Idaho and Wyoming salesman; F. S. Gulbransen, of the Idaho and Montana territory; F. J. Murphy who covers Western Montana and Joseph A. English, Eastern Montana representative.

All of the salesmen report excellent business conditions and a large number of sales of the new product.

The personnel of the Famous Players Exchange will shortly hold a picnic, this being one of the activities of the Social Club of the exchange.

James R. Keitz, manager here for the Columbia Exchanges, is on a trip of several weeks' duration in the Idaho territory.

Columbia is shortly going to take over the distribution of its own productions in other districts throughout the country, it is announced.

Steve Murgic, operating the American Theatre at Mackay, Idaho, is in this city in the interest of his house, as is L. F. Brown, of the Oak and Isis Theatres at Preston, Idaho.

The Peery Brothers, of the Egyptian Theatre at Ogden, Utah, were also seen along Film Row this week.

Al O'Keefe, Producers Distributing Corporation branch manager, has returned from a three weeks' trip throughout Idaho and Montana. Eddie Walton just returned from Idaho and will make several of the towns in the vicinity of Salt Lake. Jack Connors has been in the local office and is now working the section around Carbon County, Utah.

Harry Lustig, Western Division Manager for Warner Brothers, was a visitor in Salt Lake, spending several days in the local office and the surrounding territory. He is now on his way to Denver.

While here Lustig installed Dave Farquhar as branch manager. Farquhar has been transferred from the Winnipeg, Canada, office of Warner Brothers to take the place of W. H. Rankin, who has been transferred to the Portland, Oregon, office for Warner Brothers.

Phil Hodes, Special Representative from the New York F. B. O. office, is now here, reconstructing the office system.

Miss May Pearson and Miss Gladys Grow of the F. B. O. personnel, were seriously injured a few days ago in an automobile accident in this city. It is hoped and anticipated that they will recover without lasting injuries. The car in which they were riding was rammed into and turned over twice.

George Lindsey of the Star Theatres at Payson and Eureka, Utah, was visiting the local United Artists Exchange to arrange for his fall bookings this week.

C. O. Hawxhurst, owner of the Princess Theatre at Sugarhouse, a suburb of this city, is also visiting the local Film Mart.

Milton Cohn, sales representative for United Artists, has just started on a trip to Wyoming and the Snake River Valley of Idaho.

Vete Stewart, Montana salesman for Associated First National here, is in from a ten weeks' trip in Montana which proved to be very successful.

Miss Johnson, cashier here for Associated First National, is now spending her vacation in Seattle.

Mrs. Dickerson, owner of the Rex Theatre at St. Anthony, Idaho, is in this city lining up new business.

Al Hager, an exhibitor from Ozo, Idaho, will be in within a few days to arrange for his fall service, it is reported.

Edwin Peck, son of A. Peck, Jr., who is cashier at the local Universal Exchange, is now playing Cash Gate Helper and Price, Utah, as Ali Din, a mystery act. This is a return booking by request, it is announced.

J. J. Gillette, operating the Strand Theatre at Tooele, Utah, is a visitor at the local Film Mart this week.

Mathew Aparton, branch manager for the Universal Exchange in this city, has left for a three week's trip into the territory.

Robert Munger, artist at the American Theatre, is leaving the latter part of this week for a trip through Yellowstone Park and Canada.

After recent improvements inaugurated by Dave Schayer, publicity man at the American Theatre, on the ventilating system of this theatre, it is possible to maintain a temperature of twenty-two degrees below the temperature outside. The theatre does not vary in temperature two degrees during the entire performance, it is reported.

Charles Dillard, former assistant manager for Metro-Goldwyn-Mayer, and also formerly part owner of the Forum Theatre at Sugarhouse, is now reported to be connected with Pathe in San Francisco.

It is expected that both the Utah Theatre Supply Company and the Salt Lake Theatre Supply Company will be taken over the first of October by the Exhibitors Supply of Chicago. E. D. Smith, owner of the Utah Theatre Supply Company, is expected to be retained as manager of the new branch.

Carl A. Porter, manager of the Victory Theatre here, is expected to return within a few days from his vacation, spent in California.



# Albany



FOLLOWING the resignation of several exchange managers along Film Row during the past two or three weeks, there are now coming the minor changes. James Bailey has resigned as a salesman at the Fox exchange. G. K. Hoddow, special representative for Paramount, was in town all of last week, completely reorganizing the working force of the local exchange, and there are many new faces at the desks. William Mahoney, formerly with Fox and also Dependable, in this territory, is back as a new with United Artists.

Sidney Katz of New York City, assistant general sales manager for F. B. O., stopped over for a few hours last week, and Harry Dixon, Buffalo manager, was with him.

There will be no further meetings of the Albany Film Board of Trade until after Labor Day. The last meeting of the Arbitration Board before September, is set for August 2.

Tony Veiller, manager of the Mark Strand in Albany, is the only exhibitor who was not heard complaining about the heat last week. Tony's recipe for keeping cool was a drink of buttermilk every hour or two.

Isadore Schmertz, recently named as manager of the Fox exchange here, will shortly move his family from New York City, which indicates that he is a fixture with the local exchange.

Joe Kallet, of Rome, met the hot weather each day last week by taking a swim in a neighboring lake. His brother, Mike, was over from Oneida during the week. It is said that the Kallets are not contemplating the new house which it was rumored they will erect in Rome.

William Benton, of Saratoga Springs, was in New York City during the week, arranging last minute details for pre-release which will be shown at the well known resort during the racing month of August.

Henry Grossman, of the firm of Frieder and Grossman, operating the Rialto and Playhouse Theatres in Hudson, is in a New York City hospital, recovering from an operation for appendicitis.

The annual outing of the Albany Film Board of Trade, held last Monday on Saratoga Lake, was very largely attended by both employees of the various film exchanges and exhibitors. During the afternoon there was a program of athletic events, which was followed by a dinner and later on, by a dance.

Harry Weinberg, local manager for F. B. O., is playing the part of host to his sister-in-law these days, who arrived in town from Omaha.

John Augello, who is erecting a new theatre in Utica, which will be known as The Family, was along Film Row during the forepart of the week.

Two old timers came to town last week in the persons of Lew Fischer, of Fort Edward, owner of a half dozen or so houses, and Charles Sesonske, former owner of the Grand in Johnstown, but who is now actively engaged in establishing a chain of houses in northern New York.

Fred Sliter, until recently manager of the First National exchange in Seattle, is back at his home in Menands, having resigned the western post.

C. H. Buckley, who is probably the best known theatre man in Albany, observed a birthday anniversary last week, but failed to disclose his age to the film boys.

Clarence MacKain, who was in town two or three weeks ago, as a home office representative for First National, is now in a New York City hospital, suffering from typhoid fever.

Proctor's new three-quarter-of-a-million dollar theatre in Schenectady, will probably be opened in October according to present plans. As soon as the house is opened, Proctor will relinquish his lease of the Wedgeway building, owned by the Farash interests, who will probably use the theatre for road attractions.

The Hudson in Schenectady, is now being run as a stock house, the company, which has been appearing in Troy, having moved over to the Electric City.

Frank Learnan, manager of the Strand in Schenectady, and Guy Graves of Yonkers, who is connected with Farash Theatres, Inc., are handling the company's houses in Schenectady, while James Roach, the general manager, is on his vacation in the Adirondacks.

The Woodlawn Theatre in Schenectady, owned by Myer Paul, was slightly damaged by fire last week, the blaze originating around the screen.

The foyer of the State Theatre in Schenectady has been recently redecorated and repair work at the Albany Theatre will get under way soon.

Clarence Gardner, of the Pine Hills Theatre in Albany, is selling plenty of ice cream these days, along with his theatre business, for he has opened a stand next door to the theatre.

The Happy Hour in Schenectady, run by Morris Silverman, is to be repainted and otherwise improved during the coming month.

Harry Hellman, who owns the Royal Theatre in Albany, is spending the summer at Crooked Lake, near Troy. He bought a summer home there about a year ago, and has improved the same so that it is one of the best cottages on this attractive lake.

W. W. Farley, of Albany, is spending a portion of the summer with his family in Allenhurst.

Jacob and Alex Feltman are doing a good business these days at the Lincoln in Schenectady, with five and ten cent matinees.

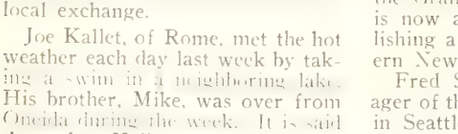
Al Bothner, formerly of Troy, is now managing a chain of dance halls for William Smalley.

The Smalley house in Johnstown, which has been extensively remodeled and redecorated, and with everything new in the projection room, is being managed by Edwin Russell. Arthur Bowler is handling the Smalley house in Stamford.

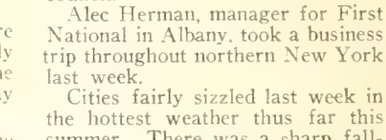
That Ogdensburg wants Sunday movies was evident last week when a newspaper poll on the question showed a 4 to 1 sentiment existing for Sunday shows. The matter will now come before the common council.

Alec Herman, manager for First National in Albany, took a business trip throughout northern New York last week.

Cities fairly sizzled last week in the hottest weather thus far this summer. There was a sharp falling off in business on account of the excessive heat.



# Milwaukee



WARNER'S new office building on Seventh Street, south of Grand, is rapidly nearing completion. They expect to be in, ready for business on September 1st.

"Doc" Honeck, having spent ten years in Milwaukee territory found he could not stay away, and left the real estate business in Chicago to return to Milwaukee as representative of P. D. C.

Johnny Strang, booking supervisor for Saxe Amusement Enterprises, is on his vacation in northern Wisconsin.

Fred Knispel, P. D. C. representative, is at the present time acting as manager in the Milwaukee office for P. D. C. until a new manager is appointed, which it is expected will be within the next two weeks.

Frank Trottman, manager of the Gem Theatre, recently returned from a 9,000-mile auto trip to the West Coast. Trottman is enthusiastic about the fine time he had.

William F. Loibel, manager of The Chimes, Columbus, was in Milwaukee at the various distributing houses, this past week.

W. J. Weisfeldt, division manager of Film Booking Offices, was in Milwaukee to close several of the key towns for the new product with manager Sam Abrams.

Cecil E. Maberry, division manager for Producers Distributing Corporation, was in Milwaukee this week.

F. F. Walcott, manager of the Majestic, Racine, was a visitor in Milwaukee the past week.

Frank D. Lorenzo, recently manager of Milwaukee branch of P. D. C., is now manager of Associated Exhibitors, Inc., in Milwaukee.

Carl Cohn announces the opening of his new theatre, The Waupaca, at Waupaca, Wisconsin. The new house has a seating capacity of 450.

Dan Kelliher, of Elkhorn and Lake Geneva, spent several days of the past week at the various exchanges looking up next season's product.

Paul Schultz who has been for a year and a half in the territory for Fox, is now connected with Associated Exhibitors in this territory.

Len Brown, manager of Fischer's Fond du Lac, of Fond du Lac, was in Milwaukee this last week. This was his first appearance here in three or four months.

Harold Koehler has severed his connections with Fox Film Corp. and is now booker for Producers Distributing Corp.

Saxe Amusement Enterprises opened The Cameo at Kenosha on July 10th. The Cameo was formerly the Burke which was destroyed by fire last spring. The Cameo has a capacity of 350.

Stan Brown, manager of the Merrill, Miller and Strand of Milwaukee, has just returned from a vacation trip to Winnipeg, his home. This was his first visit home in 22 years. He says he had a great time hunting up old friends and familiar places.

Glad tidings reached Milwaukee from J. A. Beahen, assistant manager of Producers Dist. Corp. in Minneapolis—it's a seven and a half pound boy!

Bert Wheeler has been a busy man signing up new product, buying equipment, etc., getting ready for the opening of the new "Lloyd's Theatre" which he is to manage in Menomonie, Wisconsin. "Lloyd's" is owned by Marshall Lloyd and will open in about two months.

Eddie Lipson, formerly manager of P. D. C. in Des Moines and more recently with the Arctic Nu-Air Fan Co., is now representing P. D. C. in Wisconsin.

Ralph Clark, assistant general sales manager for P. D. C., out of the home office, spent two days in Milwaukee.

Silliman's Theatres, Inc., entertained its employees, their families and friends at a picnic at Cedar Lake, on Thursday, July 22. About 75 attended. By way of entertainment there were races of all kinds for the men, women and kiddies, baseball for the men, throwing contests, swimming races and games. The prizes added to the sport. Barney Bristol is reported to be nursing a sore arm, the effects of too much baseball.

Otto Meister, manager of the Whitehouse Theatre, had a picnic for his many friends and business associates on the upper Milwaukee River on Tuesday. The picnic and its refreshments were enjoyed by all.



# Chicago



BILL BRIMMER left for Omaha this week to take over his new duties as manager of First National's Omaha office. Mr. Brimmer has been connected with Chicago exchanges for many years and has a host of friends in this territory who are happy to hear of his promotion but regret that it will take him away from Chicago.

Manager Pracht of the Idlehour, St. Charles, Ill., and the Lyceum, at West Chicago, will probably close the Lyceum permanently about the first of August.

John Miller of Woodstock is having plans prepared for a new theatre upon which work is expected to start on April 1, 1927. The new house will be erected on the site of his present theatre and on twenty-five feet of additional land now occupied by stores the leases of which do not run out until April. 1. The proposed new theatre will have 1,000 seats and, according to the plans, will be a handsome de luxe structure.

Robert Gumbiner expects to start East next week on a three weeks' vacation trip. He is timing his visit to New York so that he will be able to attend the world's premiere of "Don Juan" and the Vitaphone.

Reports come from Charlevoix, where Joe Friedman is spending his convalescence following the serious operation he underwent a few weeks ago, that the popular independent exchangeman is making a rapid recovery and expects to be back at his desk in a week or ten days.

Bill Baker is again a Universal salesman, after having been connected with Metro-Goldwyn for a short period. Baker has been assigned to Chicago west-side territory.

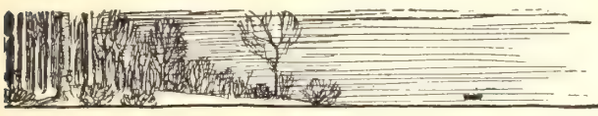
Lubliner & Trinz Covent Garden Theatre, which was closed three weeks ago, will be reopened on August 5 with a new policy, including elaborate jazz stage shows by a band under the leadership of Eddy Perrigo. During the time the house has been dark elaborate improvements have been made in the interior and a large vertical electric sign is being installed on the front. When it reopens the house will be known as the Covent. Arrangements for the opening of L & T's largest house, the 3,600-seat Belmont, now nearing completion, and the 3,200-seat Congress are being made and the present plans call for the opening of the doors of both houses to the public on Labor Day, September 6.

L. J. Schlaifer, who was appointed sales director of the Western Division of Universal vice Lou Metzger, promoted to General Sales Director, is making his headquarters at Universal's Chicago exchange for ten days. Schlaifer arrived from the West Coast to assume his new duties this week. For some time past he has been assistant sales director of the West Coast territory.

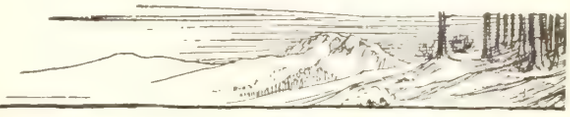
Ralph Bradt, who is connected with First National's Chicago exchange as a salesman, is being assigned from Universal to accept the new position.

J. McKee of the Empire Theatre, Morris, Ill., is spending a large part of his time at Joliet, looking over the preparation of the Joliet track for the race meet. McKee has a number of his horses entered for the meet, some of which he bred on his farm near Morris.

The Rialto at Aurora is being redecorated in anticipation of its reopening early in August.



# Canada



WORTHY promotion has fallen to Archie Cameron, for three years assistant manager of the Lyceum Theatre, Winnipeg, Manitoba, who has been made manager of the College Theatre, Winnipeg, by Cliff Schaufele, general manager of the three Universal theatres in Winnipeg. Schaufele himself has charge of the Lyceum, Fred W. Crosbie continues as manager of the Starland, and Cameron goes to the College.

William Redpath of the Pathescope Company of Canada, Limited, Toronto, has returned to Toronto after a business trip through the Canadian West. A part of his tour was the boat trip from Vancouver, B. C., to Skagway, Alaska, and return.

The Pantages Theatre, Edmonton, Alberta, is closed for five weeks to permit the re-equipping and decorating of the house. Incidentally, Manager Grant Pemberton has made the trip to Seattle, Wash., to secure special lighting equipment. Harry Crossley, assistant manager, is in charge of operations in his absence.

Manager Walter F. Davis of the Metropolitan Theatre, Winnipeg, is producing a bright local news weekly which he has called *Winnipeg Photograms,* for exclusive presentation at the "Met." The cameraman, Angelo Accetti, well-known locally, is shooting a wide variety of scenes each week, under the personal direction of Manager Davis. The Metropolitan has been securing nice publicity in the local newspapers each week through the *Photograms* and the reel has made a distinct hit with patrons.

The Dominion Theatre, Winnipeg, Manitoba, presented a valuable hot weather attraction during the week of July 19, this being the "Kiddyland Fantasy," in which many local juvenile performers took part. The feature was arranged and produced by E. E. McLaskey, manager of the Dominion. Excellent crowds were attracted by the midsummer specialty.

William Bach, recently appointed general manager for Canada of First National with offices at Toronto, has been making a flying trip to Western Canada, going as far as Vancouver, B. C., in the interests of his company.

Two new moving picture theatres are being erected in Winnipeg, Manitoba, by Nathan Rothstein, who is the lessee of the Arlington Theatre, Winnipeg, and the owner of smaller theatres at Assiniboia and Bossbank, Sask.

The two houses, one on Sargent Avenue and the other on Marion Street, will cost $75,000 each. They are being built of structural steel, concrete walls, with basement, and will have oil-burning furnaces, air cushion seats and modern ventilating systems. Projection equipment has been purchased from the Perkins Electric Company, Winnipeg and Montreal.

Raymond S. Peck, director of the Canadian Government Motion Picture Bureau, Ottawa, and Nick Carter, chief cameraman of the bureau, are now shooting up the Canadian West in modern moving picture fashion. They have been taking shots in various centers for a new government production, which is to be titled "Across Canada." Human interest pictures were taken at the Edmonton Fair, while at Calgary new shots were made of the Calgary Stampede. Messrs. Peck and Carter have also visited Jasper, which is Canada's largest National Park. They will wind up the picture tour on the Pacific Coast.

Joe Franklin, manager of B. F. Keith's Theatre, Ottawa, has been having a busy time during the hottest spell of summer. Manager Franklin has had to look after the whole works because Roy MacDonald, assistant manager, was on a holiday and Mr. Lathey, treasurer, suddenly took down with measles.

James Moxley, manager of the Imperial Theatre, Ottawa, Ontario, is away on a three-weeks' vacation trip in the United States. Moxley, who is a veteran exhibitor, took over the management of the Imperial last spring.

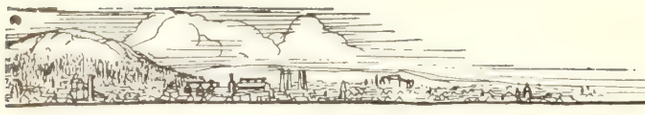
The Eden Theatre, Hull, Quebec, is being remodelled inside and out by Donat Paquin, owner. His other local theatre, the Laurier, is running full blast. One year ago the Laurier was closed for reconstruction while the Eden was kept open. There are no other theatres in Hull.

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# Butte



GEORGE L. FECKE, radio broadcast chief for Metro-Goldwyn-Mayer Corporation, is expected in Butte within the week from Seattle, where he has been arranging for a local station tie-up on the M. G. M. Movie Club broadcast program. KSL, at Salt Lake City, and KFOA in Seattle, are the Northwest stations broadcasting his programs. Fecke will arrange the same work in Butte that he has at other places.

District Manager Seth Perkins and L. Chester Wingham, Salt Lake City exchange executive, were in Butte last week for a few days to give instructions to the office staff of M.-G.-M. for the formal opening of the new exchange.

A picture of Mayor Horgan is shown in the *Butte Miner* with the Mayor extending the movie key to the City of Butte, to the District Manager, Seth Berkins. This is the first time such a presentation has been made in the State of Montana.

Manager W. M. Hughart, of the local Pathe exchange, is in Butte for a few days after several strenuous weeks in Eastern Montana, with headquarters in Billings. He says there is a general feeling of optimism in the Pathe office for the business outlook in Montana for the coming year.

He also states that the serial business in the Butte branch has materially increased since January first of this year.

Tom Walsh and "Rick" Warren were in Butte over the Fourth of July celebration and attended sales meetings held at that time for all Pathe salesmen. The Butte Pathe office is leading in the Great Scott Billings Roundup, up to the seventh week.

Walsh and Warren hurried back to their respective territories in order to hold Butte in the lead. Whether they win ultimately or not they are at least making it peppy for the competing teams with them in Range Five.

Booker-Branch Manager Frank Murphy of the local Famous Players office, is out in the territory on a vigorous summer drive for the new 1926-27 product. C. R. Wade, manager for the Producers Distributing Corporation in Butte, is out of town on business connected with the new product.

Milton Cohn, salesman for United Artists, is again making the Montana territory. He has just finished covering Southern Utah and Idaho.

M. F. Keller, the genial and much liked salesman for Warner Classics, is in Butte a few days visiting among the exhibitors. He plans to cover the state quite extensively.

There is a rumor to the effect that Warner Brothers will open an exchange in Butte just as soon as the desired location can be secured.

L. A. Davis, from Salt Lake City, is making an extensive trip through the Treasure State in the interests of F. B. O.

A party of 26 students and instructors from Princeton University passed through Butte and Anaconda recently, visiting the smelter and mines and, as they are to tour the Yellowstone National Park, Glacier and other noted sections of geological interest, they carry their own motion picture camera and are taking pictures of interest all of the way.

Charlie Hartwig of Helena, owner of the Antlers Theatre and manager of the Broadway Pavilion as well as the Winter Garden Dance Hall, was in Butte recently.

Exhibitors and film men generally throughout Montana were much shocked last week when news arrived that Nestor Cenis was killed in an automobile accident at his home at Bear Creek. The car which he was driving with a party of five in making too short a turn turned over and killed him instantly while all other members of the party were unhurt. Cenis operated the Happy Hour Theatre.

W. J. Heineman, local manager for Universal, has recently returned from Great Falls. He says exhibitors there are playing to a good business in spite of the hot weather and that in his estimation Great Falls is the busiest city in the state. The city now boasts a population of 25,000.

Two play houses at Anaconda have been closed for the summer months. The Margaret and Imperial are operated by Mr. and Mrs. D. C. Scott.

Manager E. C. Shaffer of the Columbia exchange here is out of the city making towns along the highline. He will be in Butte soon to meet his new salesman, Percy Hurst, who comes to the Butte office from Seattle.

The Columbia exchange is like a new place since it was treated to a new coat of old ivory paint inside and out and floors varnished. It is cool, comfy and inviting.

Vacations are on during the month of August. At Pathe Miss Ann McGonigle, cashier, is enjoying two weeks away from the turmoil of business life.

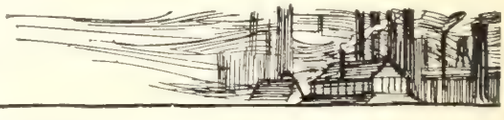
Miss Katherine McWilliams of the First National office is spending her vacation in Yellowstone National Park.

Among exhibitors attending the Custer celebration at the Crow Indian agency were Messers Duncan and O'Keefe of Billings; Ed. Lawlor of the Harriet Theatre at Hardin; E. Powell White of the Strand Theatre at Livingston; G. W. Hyde of the Liberty Theatre, Miles City, and nearly all of the various film companies operating in Montana, Utah and Wyoming were represented.

International News Cameraman, Shorty Randolf, was on the grounds of the Custer battlefield long before the great crowds arrived and remained all through the celebration.



# Central Penn



GERALD DEASY, of the Bedford Theatre, Brooklyn, N.Y., was placed in charge as manager of the Keeney Theatre, Williamsport, Pa., on July 23. Frank Gordon, general manager of the Keeney theatres in Lycoming County, which includes Williamsport, who made the appointment, said that Deasy has had several years' experience as manager of the Bedford in Brooklyn.

The Comerford Amusement Company, of Scranton, has announced that work will start immediately in razing the old buildings on the plot at Center, Race and Railroad streets, Pottsville, for the erection of the company's proposed six-story theatre and apartment building. It had been announced that the Comerford interests would erect this building in conjunction with the Chamberlain Amusement Enterprises, of Shamokin, but it is said now to be the intention of the Comerford company alone to erect it. The theatre will have a seating capacity of 2,500. The property was formerly owned by the Thompson and Slater estates.

The Queen Theatre, Reading, which was closed during the month of July for extensive improvements, has been reopened. It was recently acquired from C. Kantor by the Franklin Theatre Company, controlled by Ben Amsterdam and Louis Kerson, who recently acquired control of a number of Reading theatres from Carr & Schad, Inc. The Franklin Company has a fifteen-year lease on the Queen.

Miss Ruth Allerman, of Harrisburg, appeared during the week of July 12 in a series of dance recitals at the Brookside Theatre, Mount Kisco, N.Y.

A new screen which has just been installed in the Victoria Theatre, Harrisburg, was put in operation on July 19 by Manager Fielding O'Kelly.

More than 600 persons attended the first of the "Sunday midnight" picture shows that were introduced at 12.01 a.m., Monday, July 19, in the Broad Street Theatre, Harrisburg. The seating capacity of the house is 673 and Manager Oscar D. Feldser is so well satisfied with the experiment that he announced the shows will be continued weekly.

Though the Broad, ordinarily speaking, is a neighborhood theatre, persons came by automobile from all parts of the city to attend the midnight show, which had been well advertised. The show lasted until 2.30 o'clock.

At the start of the performance there was organ music but this was dispensed with further on in the program, so as not to disturb the slumbers of persons in the nearby residence district.

Jimmy Hodges' musical comedy company, which had throughout the summer been making half-weekly stands in Wilmer & Vincent theatres, devoted jointly to vaudeville and pictures, in Harrisburg, Easton, Reading and Allentown, gave the last shows of this engagement in the State Theatre, Harrisburg, in the latter half of the week of July 19. From Harrisburg the company went for several weeks' engagement in the Norva Theatre, Norfolk, Va., and from there will go to Miami, Fla.

Early in August the Rajah Theatre, Reading, controlled by the Wilmer & Vincent interests, will be reopened after having been closed for a month to permit extensive interior decorations and renovations.

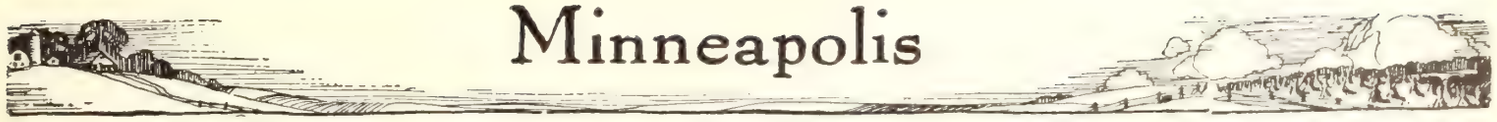
Dr. J. S. Illick, of the Pennsylvania Department of Forests and Waters, took motion pictures of the Harrisburg Girl Scouts' camp at Pine Grave Furnace, Cumberland County, on July 22. The pictures will be used at the Philadelphia Sesquicentennial Exposition to show how Pennsylvania forests can be utilized for recreation.

Walter C. Simon, chief organist at the Hippodrome Theatre, York, Pa., has announced that he will relinquish his position there at the end of August. Simon is a composer as well as an organist, and has made quite a reputation in York as a musical genius since he came there from Atlantic City, some months ago. Simon says that, while he is considering several offers, it is likely he will return to Atlantic City.

The week of July 19 was the last for movies at the Jackson Theatre, York. After remaining closed for several weeks for alterations, this theatre, which recently was acquired from the Jackson family by the Nathan Appell Amusement Enterprises, will be reopened about the middle of August as "The Capitol Theatre," under the new management.

John De Palma, chief organist at the Strand Theatre, York, since its opening last fall, terminated his engagement there on July 24. He went to York eighteen months ago as organist at the Hippodrome, subsequently being transferred to the Strand. Both houses are controlled by the Nathan Appell interests.

De Palma has not announced his future plans except that he will go to his home in Philadelphia for a brief rest.



# Minneapolis

M. J. WEISFELDT, district manager for F. B. O., has returned from a short trip to New York.

Out-of-town exhibitors who visited the Minneapolis F. B. O. office last week included R. O. Pepper, of the Bide-a-Wee Theatre at St. Croix Falls, Wis., and Bert Legg, proprietor of theatres at Plaza and Van Hook, N.D.

July saw the state's film personnel considerably enlarged. Joe Beahen, assistant manager and booker at Producers Distributing Corporation's Minneapolis exchange, disposed of a box of cigars in less than an hour after he had informed the office it was a boy. Cliff Deigler, manager of the Regent Theatre at Eveleth, Minn., reports a young Mr. Deigler in the household, whole Al Kvool, manager of the State Theatre at Mankato, Minn., announced the arrival of a daughter.

A number of out-of-town visitors visited the Minneapolis exchange of P. D. C. last week. Among them were H. L. Walker and E. A. Anderson of the Walker Amusement Company of Aberdeen, S.D.; Mrs. M. E. Brinkman of the Grand and Elko at Bemidji; C. N. Bontecou of the Grand Theatre at Howard, S.D., and A. B. Anderson of the Isis Theatre at Dell Rapids, S.D.

Howard Dale, salesman at the Minneapolis Pathe office, has bought himself a new Oakland sedan.

S. E. Abel, branch manager for Fox, has returned to Minneapolis from a short trip to Chicago. Don Nairn, assistant manager, has returned from a twe weeks' vacation in Wisconsin and southern Minnesota.

Al Hipp, scenic artist at the State Theatre in Minneapolis, was married recently to Winifred Johnson, a Minneapolis girl.

A $25,000 Wurlitzer organ is being installed in the Grand Theatre in Minneapolis.

A revival week was successfully undertaken at the Grand Theatre in Minneapolis recently, when seven of the most popular screen productions of the past were shown, one each day. The pictures were "The Sea Hawk," "Humoresque," "The Miracle Man," "The Hunchback of Notre Dame," "Robin Hood," "Orphans of the Storm" and "The Ten Commandments." It was the first revival week attempted in Minneapolis for five years.

The northwest is represented by four men on the recently appointed executive committee of the Motion Picture Theatre Owners of America. They are L. M. Miller, Wichita, Kans.; Sol Levitan, Madison, Wis.; H. F. Kennedy, Broken Bow, Wis., and John Piller, Valley City, N.D.

F. C. Bisson has joined the Minneapolis force of Associated Exhibitors as city salesman and booker. He was formerly connected with the *Daily Market Record*, a local newspaper. Lou Hummel, branch manager, also announces the appointment of W. W. Cutter and Sam Cornish to his sales force.

Ben Friedman, president of the Friedman Film Corporation of Minneapolis, announced last week that his company henceforth would distribute Columbia pictures exclusively. His territory wil include Minnesota, North and South Dakota and upper Michigan.

Michael J. Frisch has come from Los Angeles to take over the reins as branch manager of the Minneapolis F. B. O. office. He succeeds E. J. Rosen, who resigned. Frisch was manager of the Des Moines exchange of Universal for a number of years, and has made a name for himself in other film activities in Omaha, Kansas City and Oklahoma City.

A one-story brick building is being erected in Des Moines by Fox as a distributing center for central Iowa. This territory is now served from the Omaha office.

The Unique Theatre at Tomah, Wis., which closed when the Cooper Amusement Company's lease expired, will be reopened soon under the management of Smith & Johnson.

The Steindorff Circuit in Wisconsin has appointed John Parslow, Jr., manager of three of its houses. The theatres are located at Osceola, Miltown and Turtle Lake.

The Palace Theatre at Muscatine, Iowa, has been redecorated and has had a new ventilating system installed. Programs were given at the Grand Theatre while the house was closed.

Bentz & Gumm have sold the Grand Theatre at Grand Rapids, Minn., to A. E. Anderson, of the State Theatre at Detroit, Minn., and Ernest Hill, First National salesman.

The Grand Theatre at Big Falls, Minn., has been closed because of poor business. The theatre may reopen this winter if business conditions in the locality seem to warrant it.

The new State Theatre at Jackson, Minn., is reported to be nearing completion. It is being built by Frank Matuska, and will seat 500.

The Apollo Theatre at Winona, Minn., recently acquired by the Northwest Theatres Circuit, Inc., has had its name changed to the State.

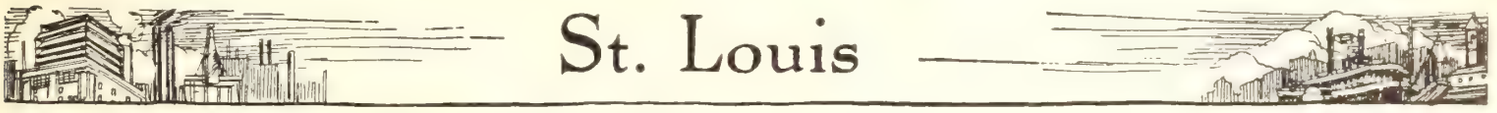
Theatres at Parkers Prairie, Villard and Evansville, Minn., have been purchased by C. W. Dickson of Gladbrook, Iowa.

Mrs. A. C. Gruss has sold the New Theatre at Robbinsdale, Minn., to M. Schwab, former St. Paul theatre owner.

Louis Metzger, who is sales manager for Universal, dropped in at the Minneapolis exchange last week.

Members of the Minneapolis First National exchange recently journeyed to Antlers Park for their annual picnic.

Ben C. Marcus, assistant manager of the Minneapolis Branch of Film Booking Offices, will be married Sunday evening, August 1, to Miss Jesse Falk of Minneapolis in the Radisson Hotel in this city.



# St. Louis

HARRY WEISS, manager of the St. Louis First National office, is entering upon another term as president of the St. Louis Film Board of Trade, having been unanimously re-elected at the annual election held recently.

Other officers elected were: Vice-president, Thomas Leonard of Progress Pictures, and secretary and treasurer, George E. McKean, manager of the St. Louis exchanges for the Fox Film Corporation. The board of directors remains unchanged.

In appreciation of his administration of the office of president of the Film Board of Trade members of the board on Monday evening, July 26, tendered Weiss a testimonial dinner at one of the prominent cafes in St. Louis County. Robert Krause, manager of the local Paramount office was chairman of the committee on arrangements for this dinner.

Mrs. Rose Rodemich, mother of Gene Rodemich, orchestra leader at Skouras Brothers' Grand Central Theatre, who has been at the Missouri Baptist Sanitarium for the past eight weeks, has missed motion pictures, her favorite entertainment. She mentioned this fact to Gene at one of his regular calls. He returned the next day with a screen and projection outfit. With this equipment installed near her bed her favorite films are now brought to her.

St. Louis film stocks closed the week of July 24 as follows: Skouras A, $51.25 bid and $52 asked. Quoted year ago at $42.12. St. Louis Amusement Company, $49 asked.

Skouras Brothers have announced that Stuart Barrie, who at present is organist at the Grand Central Theatre, will move to the Ambassador Theatre when that house opens its doors. Barrie will preside at the $115 000 Wurlizer organ, which he personally designed.

Harry Weiss, manager of the local First National office, celebrated his fourth year in that post with a dinner dance for the exchange employes at Hotel Statler Saturday evening, July 24.

C. D. Hill, district manager for Producers' Distributing Corporation, has gone to visit the Omaha, Neb., exchange. Prior to returning to St. Louis he will also stop at Kansas City, Mo., and Des Moines, Ia.

Ralph Morrow, assistant general sales manager for Producers Distributing Corporation, spent July 19 and 20 in St. Louis.

A number of exhibitors and exchange men gave a dinner in honor of Joseph Mogler, president of the Motion Picture Exhibitors' League of St. Louis, at the Melbourne Hotel on Saturday, July 24. Joe is a candidate for the State Senate, and the boys are out working for him to be elected.

Harry Strickland, salesman for United Artists, returned July 24 from a tour of the key cities of southern Illinois. Some of the mines in that section are beginning to open again and conditions should improve in the near future, he reports.

A. M. Weinberger from the home office is installing a new system at the local United Artists exchange. He is on a tour of the organization's branch offices.

The Opera House at Chester, Ill., has closed because of the ill health of J. W. Schuckert, owner.

H. H. Hester is now booking for Pathe. He formerly was head cashier. He succeeds H. B. Weeks as booker.

F. B. Struth plans to open a new house at Carbondale, Ill., in the very near future. He will call it the Liberty Theatre.

A. W. Thompson, who hails from Minneapolis, Minn., is now traveling southern Illinois, Kentucky and Tennessee for Producers' Distributing Corporation.

Visitors of the week included: Tom Reed, Duquoin, Ill.; John Spaulding, Litchfield, Ill.; and F. E. Barnes, Strand Theatre, Carmi, Ill.

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# Kansas City



AL STRODE, widely known Kansas City film and theatrical veteran who has been confined to a hospital for several days with chronic nosebleed, is on the road to recovery, according to physicians. Mr. Strode formerly managed the Garden Theatre, the Auditorium and other Kansas City houses. He is at present connected with Fairyland Park, Kansas City.

"The 'clean-up' process which I instituted in the movies is making steady, if slow, progress and the salaciousness in scenes and plots soon will be a thing of the past," Will Hays said in Kansas City Saturday while on his way to Culver, Ind., to visit his son, Will Hays, Jr., who is attending Culver Military Academy.

In conjunction with Nadeline Berlo and her diving Venuses at the Pantages Theatre, Kansas City, this week, Manager Earl Cook staged diving contests for men and women on Wednesday night, obtaining good newspaper co-operation and greatly increasing attendance.

A new theatre, seating 1,200, is to be built in Independence, Kas., by Glenn W. Dickinson, operator of a chain of sixteen theatres, it has been announced. The new house, in addition to having a $25,000 pipe organ, will be equipped with a modern cooling system.

Kenton Franklin has accepted a position with Publix which places him in charge of outdoor advertising for the Newman and Royal Theatres in Kansas City. Mr. Franklin formerly was in charge of Paramount exploitation in the Kansas City and St. Louis territories.

The Tackett and New Tackett Theatres of Coffeyville, Kas., have been sold by John Tackett to Glenn W. Dickinson, it was announced this week. The purchase price was not revealed. The Tackett Theatre will be remodelled and renamed the Grand Theatre.

More than 75 per cent, of all pictures shown in Kansas City thus far this year have been approved by the Better Films Committee of the Kansas City Parent-Teacher Association, as compared to 25 per cent. last year, according to Mrs. E. M. Metcalf, chairman of the committee.

"There is no question but that a great improvement is taking place in the screen," Mrs. Metcalf said.

After managing the Forty-fifth Street Theatre for five years, L. O. McElroy has decided to take four pictures and try his hand at road showing.

Members and officials of the Capitol-Sears-Ralph Amusement Enterprises, with headquarters in Kansas City, held a round table conference at the Hotel President, Kansas City, Monday. Adolph Eisner, former president of the M. P. T. O. Kansas City, who this week accepted a position to assume charge of booking for Universal Theatres in the Kansas City territory; Samuel Carver, manager of the Liberty Theatre, Kansas City; W. O. Lenhart, manager of the Linwood Theatre, Kansas City, and several other exhibitors and officials spoke.

Paramount's Junior Stars were accorded their greatest reception thus far on the road in Kansas City last week, according to W. J. Curry, principal of the school and in charge of the group on the road. In addition to endless "personal" appearances, the junior stars were featured over the radio station of the Kansas City *Star*, WDAF. "Buddy" Rogers claimed the lion's share of publicity among the group, he being a "home town" product.

Alec Meschon, owner and manager of the New Palace Theatre, Kansas City, and S. E. Wilhoit, of Lander's Orpheum, Springfield, are two Missouri exhibitors who are preparing to bring back all the fish in Minnesota. Bruce Fowler, manager of the Newman Theatre, Kansas City, returned from his vacation last week just in time to plunge into the midst of the Greater Movie Season campaign.

Among the out-of-town exhibitors in the Kansas City market this week were: H. L. Hyde, Cozy, Genesso, Kas.; K. A. Roberts, Severy Theatre, Severy, Kas.; G. L. Hooper, Orpheum, Topeka, Kas.; George Moore, Moore Theatre, Plainville, Mo.; Charles Goodell, Ottawa, Kas.

Roland Thompson, of Midwest Distributors, Inc., won the annual Kansas City Film Board of Trade golf tournament over the Lakewood Golf and Country Club course, Kansas City, Monday, with a net score of 75. E. C. Rhoden, manager of Widwest, came in on the other extreme, winning the "booby" prize with the highest score of the day—143.

R. S. Balantyne, Southern division assistant sales director for Pathe, was a Kansas City visitor this week, as was Al Lichtman, special field representative for United Artists. H. MacDonald and C. W. Pittinger have been added to the sales force of the Midwest Film Distributors, Inc., Kansas City exchange, according to E. C. Rhoden, manager. Miss Laverne Haney, assistant booker at the First National branch, has resigned and moved to Denver. She will be succeeded by Dwight Mills.

Just as J. A. Masters, F. B. O. office manager, was on the verge of leaving for a vacation to Glacier National Park, word was received from the home office that a special representative would be in Kansas City in a few days to install some new systems and that no one should leave on a vacation.



# Des Moines



MILLER AND RINOLD have opened a new theatre at Riverside. And F. W. New has opened a new house at Carroll called the Opera House.

The Business Men's Club of Ollie, Iowa, has bought the Unique Theatre. It was sold by O. J. Leary. Another theatre recently purchased was the Electric Theatre at Clear Lake bought by Thompson and Sons.

A number of the trade magazines have printed an item which is not quite correctly stated to the effect that R. C. Gorham is manager of the Des Moines office of Educational. Gorham's official title is that of office manager for the Educational office. Gorham recently came to the Des Moines office from Omaha, where he was with First National.

A change has been made in the personnel of the Pathe offices. Raymond Donahue of the poster department is now assistant booker. And Miss Anna Johnson, whose business associations in the past have been outside the film trade, has been added to the staff.

Among those who entered in the golf tournament in Omaha staged under the auspices of *Motion Picture News* were E. P. Smith of the Strand at Newton, who is also the secretary and business manager of the Iowa Theatre Owners Association, Rube Wagel of Producers Distributors, and J. C. Collins, who was recently of the sales force of that exchange. Smith and Collins both won places, but illness put Wagel out of the running.

E. F. Cox, traveling auditor from the New York office of Universal, with his Virginia accent and other charms, has made a decided hit at the Des Moines office. Decided is correct. And Cox tried out the Riverview Park beach while here.

C. E. L. See has sold the Elite Theatre at Lorenz. He sold to J. G. Fair, formerly of Shaller, Iowa, who is a newcomer to the film game.

Jack Curry, head of the Des Moines accessory sales department for Famous Players, has been summoned to the New York office.

Two new machines have been purchased for the theatre at Newton, which is a part of the Maytag Hotel building, under construction. The machines were bought from the Exhibitors Supply Company. The theatre will not be ready for opening until late in the fall. It will be under the management of the A. H. Blank interests.

Frank B. Wallace, office manager for Universal, has bought a slick Flint car.

Sam Sosma, who was formerly with Producers Distributors and who has been most recently engaged in Chicago, is back at the Des Moines office. He takes the territory of J. C. Collins, exhibitor at Perry, Iowa.

Sam Elman, owner of the Grand Theatre, Des Moines, announces that hot weather has affected his business in spite of his effective cooling system. However, Sam is used to being kidded about his pessimistic reports. It is rumored that he had only once in a film career of some length admitted that business was "good."

C. D. Hill, division manager, and R. L. McLean, district manager, for Producers Distributors, visited the Des Moines office last week.

Mr. Cunningham, manager of the Capitol Theatre, Des Moines, has scheduled the Publix Shows for his theatre beginning with September 4. Cunningham has been showing some pretentious stage productions during the whole of the summer months.

O. H. Dutton, formerly manager of the Omaha office of Exhibitors Supply Company, now is division manager in charge of Omaha, Kansas City, Minneapolis, Des Moines and Denver.

Visitors in Movie Row were Harry Simpson of the Garden Theatre at Sigourney, who spent several days in purchasing films, L. D. Henricks of Mt. Vernon, F. G. Sterns of Corydon, J. H. Feldhans of the Princess at Odebolt.

Theatres recently changing hands were the Royal Theatre at Royal, which went from Rustan and Howe to Mr. Johnson, the Lyric Theatre at Pacific Junction bought by A. Phies from Victor Newton, and the Leeds Theatre at Leeds, sold by Antone Roper to B. G. Schmidt. The theatre at Leeds was closed for repairs but is now operating.

A number of theatres have closed for repairs and redecoration. The Opera House at Belmond is closed until fall, the Victory Theatre at Sheffield was burned out and the Princess at Irwin and the Pastime at Hubbard are closed temporarily.

Vacation notes: Daisy Tibbets, stenographer for the booking department of Famous Players, visited in Duluth, Minn. Bill Finter, salesman for First National, vacationed at the lakes and C. A. Pratt, First National salesman, was at Okibeji Lake. Al Yarowsky, of the booking staff of Universal, went to the country to pitch hay and his little brother, Ted, of the shipping department, caught some big fish in the northern lakes.

# Baltimore

A BUILDING measurng 40 by 100 feet, to be used temporarily as a moving picture theatre at Philippi, W.Va., by W. E. Dickson, has been built for use while his new playhouse is being built on Main Street.

A theatre building may be built at Durham, N.C., by the Piedmont Theatres, Inc., which H. F. Kencey, Greensboro, N. C., is promoting.

The operator's booth of the Strand Theatre, Cumberland, Md., has been reconstructed and equipped with new machines, generators and automatic rewinders. This house is operated by the Cumberland Amusement Company under the management of Robert Slote. A new screen was installed also.

The Academy Theatre and New Era Auditorium (colored), Lynchburg, Va., have been closed.

Samuel Bach, manager of the Rialto Theatre, Baltimore, Md., and Morris A. Rome, connected with the company controlling that and other theatres, are enjoying a trip to Los Angeles now.

The Rivoli Theatre, City Hall Plaza, managed by Guy Wonders, reopened to the public Monday, July 19. A large fountain was installed in the sub-foyer of the playhouse, while it was closed for two weeks. The stage was improved also.

The Century Theatre, controlled by Loew's, Inc., and the New Theatre, a Whitehurst playhouse, were closed Saturday night, July 17, for improvements.

The Century will be entirely remodeled at a cost of $750,000, it is said. Improvements on the New will consist of new furnishings, new draperies, redecorating and repainting and a new electrical sign to surmount the marquee in front.

Frank A. Hornig, manager of the Horn Theatre, returned from his vacation Saturday, July 10, and that playhouse was reopened to public on that date.

Renovating and redecorating the Garden, a Whitehurst playhouse, and Warners' Metropolitan during the summer will not close either theatre.

Work on the interior of each house will be done during the mornings and at nights when performances are not being given.

The pleasant, cool weather that has been the rule in Baltimore, since summer started, has been a great benefit to motion picture exhibitors in the city. There have been only two hot spells, each lasting about three days. During that period business dropped off.

On the other hand, the cool weather has hit business for the amusement parks around the Monumental City, the owner of one of them having said he was $10,000 behind in his receipts for the same month in 1925.

An outing will probably be held some time during the summer by the Motion Picture Theatre Owners of Maryland, Inc., but the time and place has not been selected yet.

J. Louis Rome, an officer of the organization, has been appointed to investigate the possibilities of a place to hold the affair. This year it will be in the nature of a family affair, it is said.

In previous years the annual outing has been held at the Hotel Bayou, Havre de Grace, Md.

The State Theatre, an 1,800-seat house being built at Johnstown, Pa., is nearing completion rapidly. It will be ready for the grand opening about August 20.

J. C. McGowan, assistant manager of Keith's Hippodrome Theatre, Baltimore, spent his vacation in Toledo, Ohio, with his mother. He returned to work Monday, July 26.

The Grand Theatre, Highlandtown, Md., operated by the Highlandtown Amusement Company, will be run under the management of Frank H. Durkee, when it reopens for the season in September. Durkee is proprietor of the Palace, Belnord and Forest Theatres here. C. B. Councilman, who formerly



Doris Kenyon, featured in "Mismates," a First National production

managed that house has gone into the automobile business.

Nelson Robins, formerly moving picture and dramatic editor of the Baltimore *Daily Post*, a Scripps-Howard tabloid, has returned to Baltimore, from his assignment to accompany Lillian Cannon to Europe to cover the story for the Scripps-Howard newspapers. He has become associated with the staff of the Baltimore *News*.

Louis Schlichter, president of the Edmondson Amusement Company, operating the Edmondson and Bridge theatres, who is also treasurer and a director of the Motion Picture Theatre Owners of Maryland, Inc., was the guest of honor at a dinner given to him at the Hotel Rennert, Wednesday evening, July 21. A framed set of engraved resolutions was presented to Schlichter by the organization.

Schlichter will leave Baltimore for Arcadia, a suburb of Los Angeles, where he will reside in the future.

Columbia Pictures are being sold in Baltimore now by Owen D. (Nick) Weems, well known in this territory for the past ten years.

Eastern West Virginia and the Washington, D. C. territories are being covered for Warner Brothers by Harry Levy.

Harry M. Crandall, head of the Stanley Crandall interests of Washington, D. C., has returned to work, having fully recovered from an operation he underwent recently for appendicitis.

N. C. Haefelex & Company, Baltimore, dealing in motion picture theatre supplies and equipment and the Washington Theatre Supply Company, Washington, D. C., have joined the new merger of equipment houses which is headed by H. L. Clarke, of the Acme Motion Picture Projector Company and the Internatonal Projector Corporation.

The Bluebird Theatre, Petersburg, Va., has had a new Hope-Jones unit organ installed costing about $30,000. The playhouse is managed by Sam Northington.

The New Roland Theatre, Virginia Beach, Va., was opened to the public, July 7.

Dr. J. H. Whitehurst, head of the Whitehurst Theatrical Interests, has been selected to arrange for the Baltimore Greater Movie Campaign. He will be assisted by Harry Van Hoven, publicity manager of the Whitehurst Interests.

In Virginia, cooperation will be given to various exhibitors by three well known exhibitors of that state, Hany Bernstein, E. T. Crall and Elmore Heins.

Jack Pegler, representative the Will Hays organization, has been in and around the territory during the past few weeks promoting the interests of Greater Movie Season.

# Denver

ALL is in readiness for the annual meeting of the Wyoming Theatre Managers' Association, which will be held next week during the Frontier Day celebration in Cheyenne, Wyo. Important matters are up for discussion, and a record-breaking attendance is assured. J. F. Lynch, of Laramie, will conduct the meetings

The annual film exchange outing was held last Wednesday at Troutdale, the beautiful mountain resort twenty-four miles from Denver. About two hundred of Denver's film family were in attendance. The afternoon was devoted to contests after which a chicken dinner was served. Dancing occupied the evening. The place was considered by those present as ideal and the outing pronounced as one of the most successful ever held.

The new Chief Theatre of Steamboat Springs, Colo., will open its doors to the public about the middle of August. The new amusement house, although containing only 500 seats, will be one of the finest theatres of its size in the territory. Steamboat Springs is in the heart of the Rockies on the Moffat Road. Harry Gordon is the owner and manager.

Charles O'Connel, for many years booker for the Denver branch of Universal, has accepted a position as head booker for the local branch of Pathe. O'Connel entered into his new employment ten days ago and his many exhibitor friends in the territory will be glad to see him back in the game.

Harry Lustig, Warner Bros. district manager, arrived in Denver Wednesday for a visit with Chas. R. Gilmour, local Warner branch manager. When Lustig comes to Denver it's like coming home, for it was here that he was a branch manager years ago and a member of the first Denver Film Board of Trade.

Seth Perkins, district manager for Metro-Goldwyn-Mayer, arrived in Denver last week to visit the local branch office of his organization.

Fred P. Brown has joined forces with the present owners of the Deluxe Feature Film Exchange, one of the independents of the Denver territory. Brown, a former branch manager and more recently an exhibitor operating the Mission Theatre of Denver, bought a half interest in the exchange this week. The new company has incorporated and will be known as the Deluxe Feature Film Exchange, Inc. Brown will be sales representative of the company, while E. J. Drucker will continue as office manager.

W. B. Cook, exhibitor from Dawson, N.M., was a visitor in the city last week. Cook arrived in Denver just in time to attend the film exchange outing and, needless to say, he was there taking part in all festivities.

Eugene Gerbase, Associated Exhibitors branch manager, is making an extensive trip into the Wyoming territory, visiting exhibitors in all key cities. Joseph H. Ashby, First National branch manager, has left for a sales trip into the Black Hills of South Dakota. Sidney D. Weisbaum, F. B. O. branch manager, is out visiting exhibitors in the southern part of the State.

Jack Scott, former Pathe booker, has accepted a position with Producers as booker. Mr. Scott entered into his new employment last Monday.

# Cleveland

M. B. HORWITZ, general manager of the Washington Circuit, comprising a dozen of the leading neighborhood houses in the city, has resigned from the Cleveland Motion Picture Exhibitors' Association on account of differences of opinions regarding politics. Horwitz has been active in the organization for the past ten years.

Milton Kotsch has resigned as manager of the New Broadway Theatre, Cleveland, to go with Publix Theatres. Korach is now in the East, arranging to take over the publicity and exploitation of a chain. Prior to his connection with the New Broadway Theatre, he was connected with Reade's Hippodrome.

Martin Brown, who owns and manages the New Lorain Theatre, Cleveland, has established a set exploitation policy. He never exploits a picture. But he always exploits his house. "Always a good show at the Lorain" is his slogan. He makes his house a community center and he caters to his patrons. But all of his publicity is for his theatre. Brown figures that with the confidence of his patrons in his house and in himself as a perveyor of amusement, he can put over the average picture week after week.

M. C. Barth is keeping his Glen Theatre open on Wednesdays, Fridays, Saturdays and Sundays only during July and August.

The Stillman Theatre, Cleveland, which closed its nine weeks' season of revivals last Saturday, will reopen Sunday, August 1, with "Variety." The Stillman will continue its policy of continued runs, with Fred Clary as house manager.

A rumor persists that B. F. Keith is planning to build a new house in Cleveland at St. Clair Avenue and East 105th Street. John F. Royal, manager of the Palace Theatre, however, disclaims the truth of this.

H. T. Palmer, who had the Lyric Theatre in Fairport Harbor, steps into the limelight with the announcement that he's going to run for State representative on the Republican ticket.

Art Buck of the Colonel Theatre, Fostoria, just got back from California and a trip through the National Parks. He drove both ways.

Ross McVoy, of Geneva, N.Y., has reached over into Ohio and is opening the Marvin Theatre in Findlay. The Marvin has been closed for a long time.

Al Friedman of Loew's Ohio theatres, is taking a vacation in the wilds of Ohio, where there are no film salesmen.

Joe Swee, shipper at the local Universal exchange, turned his vacation into a honeymoon, and when he returned announced his marriage to Fay Pearl Ross of this city. Congratulations.

Mat Schiessel has moved up and out of the local Universal office. He resigned as Universal cashier last week to become assistant manager of the local F. B. O. exchange. Sterling Huber, who was assistant cashier, has been moved up into first place.

C. L. Tiejen of the Universal outfit, and Cowan Bain of the same outfit, with their wives, are motoring to Philadelphia, New York and the seashore in Bain's new Nash sedan.

C. E. Penrod, F. B. O. district manager, paid Local Manager Lou Geiger a visit last week. He's making a swing around the division.

L. D. Balsey, erstwhile publicity manager for Paramount in the northern Ohio district, has been called to New York to join the home office publicity staff.

Frank Harwood, booker at the Paramount exchange, is now booking a new member in his family—an eight-pound boy. He is a whole show in himself, says Harwood, and doesn't need any side attractions to make him go over big.

The Cleveland Board of Education has bought a series of Pathe short reel recreational films to show free of charge in fifteen public playgrounds. These pictures will enjoy a six weeks' season. Portable projectors have been purchased by the Board of Education, and a staff of projectionists procured to make this possible. With but one exception, all of the exhibitors are in accord with this arrangement.

Miss Theodosia Hermon, in charge of Pathe educational films in this territory, says that the films thus shown have all had professional releases and are in no way in competition with the theatres. All shows are absolutely free of charge.

For the first time in history, Hyman, Philip and Maurice Spitalny were featured on the same bill, when they all three played at the wedding of their niece in Cleveland last week. It was Hyman's first appearance in Cleveland since he left here three years ago to conduct the orchestra at the McVickers Theatre in Chicago. Philip, musical conductor at Loew's State Theatre, Boston, was in town as guest conductor at the Allen, and Maurice maintains the honor of the family at the Stillman Theatre.

Thomas Carroll, manager of Loew's State Theatre, left for Europe last week on a five weeks' vacation trip.

William Raynor, chairman of the committee of arrangements for the Greater Movie Season in Cleveland, has made plans for a gigantic Mardi Gras celebration. The big event of the celebration will be a parade in which the public will be asked to participate. Floats representing pictures will be features, as well as representations of famous stars. Anyone can enter the parade and try for a prize by trying to represent some popular screen actress. A reviewers' stand will be erected. The parade will pass before the stand and judges will award prizes.

The *Plain Dealer* is co-operating with the contest. Raynor has many plans up his sleeve, but he has announced only the Mardi Gras and the loosing of 500 balloons on the opening day, each balloon having a couple of passes to a theatre attached to it. These balloons will not be centralized, but will be set free simultaneously from all parts of the city.

# Philadelphia

IKE SCHLANK, who was formerly connected with the New York office of several large distributing companies, has been assigned to the Philadelphia office of Associated Exhibitors and will cover the upstate territory.

The Solo Theatre at 6931 Wister Street, Germantown, which has been operated for some years by J. Solodar, formerly organist at the Grand Theatre, has been closed indefinitely.

The Rittenhouse Theatre, 53rd and Haverford Ave., Philadelphia, one of the theatres operated by S. Rosinsky, has been taken over under a long term lease by H. Popolow.

Mike Segal, who has been connected with the Liberty Film Exchange for a number of seasons, has resigned and joined the F. B. O. sales forces under Branch Manager Jerry Safron.

Frank Bache, head of the shipping department of Electric Theatre Supplies Company, was recently severely injured when he fell on a pile of reels in the vault of the exchange. Bache was removed to Hahnemann Hospital and had several stitches taken in his arm.

William A. Haynes, who recently came to Philadelphia from Detroit to manage the Fox Theatre at 16th and Market Streets, has resigned and gone to Buffalo, N. Y., to act as managing director in the Lafayette Theatre there. A successor has not yet been appointed.

Don Bronstein, who has been serving as assistant manager of the Third Street Theatre, Easton, Pa., recently equipped an automobile with a projector and portable screen and is touring the Pocono Mountains giving shows at the various summer resorts.

Work has begun on the rebuilding of the Opera House in Easton, a Wilmer & Vincent theatre which was destroyed by fire last winter. The old house which seated 1,100 will be replaced by one with a 1,500-seat capacity. It is expected that the theatre will be ready for occupancy by January 1st.

Jules E. Mastbaum, president of the Stanley Company of America, prior to his departure for Europe on the Steamship "Majestic," stated to the New York newspapers that he would not be a candidate for nomination for Mayor of Philadelphia. Mastbaum's friends were much relieved at the statement as many of them were stoutly opposed to his entering politics.

Graham Harris, who has been guest conductor at the Stanley Theatre, Philadelphia, for several weeks, is now serving in the same capacity at the Stanley Theatre in Atlantic City.

Eli M. Orowitz, generally known as Emo, who broadcasts through station WIP and the municipal station at Atlantic City, has been appointed manager of the Stanley Company's Virginia Theatre on the Boardwalk, at Atlantic City.

# Houston

LOCAL theatre managers have decided to stage a movie ball in conjunction with Greater Movie Season. This plan was used last season and was a big success, according to local managers. Sam Abrams, of the Rialto Theatre, has been elected chairman of the local association.

Will Horwitz, Jr., owner of the Iris and Texan Theatres, has purchased the Ritz Theatre from the Preston Amusement Company, operators of the theatre. The purchase price, according to Mr. Horwitz, was $40,707.

It is stated that the new theatre would be gone over completely and remodeled into one of the most attractive houses in the city. He said a nursery would be put in and nothing but a high class run of pictures would be shown.

Abe Silverberg, manager of the Crown and Folly Theatres, has returned from a 10-day vacation.

H. Silverberg, owner of the theatres, is in North Texas on his vacation.



# THEATRE MANAGEMENT
## EQUIPMENT CONSTRUCTION OPERATION



# Is Midnite Show Proving Blow to Blue Laws?

### *Success of Performance in Pittsburgh Indicates Public Demand for Sunday Movies*

***BY HOWARD W. FOERSTE***

Managing Director, Warners' State Theatre, Pittsburgh

A SUNDAY Night Midnite show in a motion picture theatre was something entirely new in the city of Pittsburgh, which has for many years been one of the strict adherents to the "Blue" laws of the state of Pennsylvania, until Sunday, March 14th, when the first of these "Midnite Previews" was held at Warners' State Theatre.

These performances were inaugurated with several definite objects in mind, the first of which was the desire to supply the people of Pittsburgh with some sort of entertainment on Sunday nights, in a city which has always been airtight on the day of rest, secondly to create some revenue on the day of the week which has always been the "zero" hour in show business in this city and thirdly to derive what publicity possible locally through such a departure from the routine of years in this vicinity.

These "Midnite Previews" are in the nature of a complete showing of the coming week's program and were inaugurated with a showing of "The Sea Beast," then in the second week of a four-week run. Of course being an innovation and theretofore untried, the first was more or less of a gamble as to whether or not these performances would prove worthwhile. However, by eleven-thirty of the opening attempt, all doubts were dispelled and a crowd of about three hundred people had gathered in front of the theatre awaiting the opening at 12:01 and by eleven-fifty had swelled to about five hundred, blocking traffic to such an extent that the police deemed it advisable to allow us to open the doors to get the crowd off the street. The total admissions for the opening "Preview" were well over five hundred and considering my seating capacity of approximately seven hundred, this seemed to me quite a success, also from the standpoint of the box office, which was open for less than a half hour in all and that the greater part of the patrons were in the theatre and seated in less than fifteen minutes.



Howard W. Foerste

### *Regular Feature at State*

Considering the initial preview and its reception by the people of Pittsburgh, it was decided to hold one each Sunday thereafter. Of course, as in our regular daily business, there is a variance in the size of the audience at the various shows, due to conditions of weather, pictures, etc., but regardless of this these Midnite performances have been the means of deriving many extra dollars of profit.

The expense incurred in the operation of these previews is very nominal and will not exceed fifty dollars in a theatre of this size or even in the larger theatres, unless the regular orchestra is used. In my case the only expense is one organist (instead of the regular orchestra), one operator, a doorman, and several boy ushers. The film rental is nothing, inasmuch as the house makes a change but once a week, the electric light very little and, of course, the theatre is here, standing idle all day Sunday and might just as well be put to this use. The receipts have never run below $150 and have several times exceeded $500. It is plainly seen that the extra revenue derived from these special shows means much, especially in the summer season, when every dollar helps to combat the warm weather slump.

One might be led to believe that the class of patrons attending a performance of this kind and at this time of the night, would not be the kind of patrons that you would

(Continued on next page)

## Equipment

## Refrigeration

By P. M. ABBOTT

SEVERAL acquaintances of ours, outside the motion picture business, have told us that they were making the rounds of refrigerated cooled Broadway houses, often returning to see a picture twice.

That many people in this, and other cities, are doing the same is demonstrated by the heavy receipts refrigerated cooled theatres are enjoying as against non-cooled houses.

All this business going to down town houses must affect seriously the revenue of the smaller neighborhood houses in the vicinity of the large cities. It brings up the problem of meeting this summer competition.

We looked into the cost of refrigerating installations for theatre cooling. One company is planning on supplying smaller houses with efficient equipment at a price that seems within reason.

Take a modern thousand-seat house, for example. Assume that it costs $30,000 to install a refrigeration equipment and that this theatre has normally 11,000 admissions a week at forty cents each.

Perhaps the following calculation can be used to determine whether a refrigerating system will prove profitable.

Allowing an amortization charge of $3,000 per year on the equipment and $1,000 for operating expenses, then $4,000 additional revenue must be taken in by the theatre during the season. Figuring that the cooling system will be an attraction for the twelve middle weeks of summer, then business must be increased by about seven and one-half percent to cover the $4,000 additional cost to the theatre of the cooling system. Not a very large percentage.

In fact, a refrigerated cooled theatre should show an increase of business between twenty and forty percent.

And even though some of our assumptions are in error, yet there appears little doubt but that a modern theatre of 1,000 or more seats, located in a good neighborhood or town, can make a refrigerating system pay good profits.

# Stanley-Crandall Makes Assignments

## Growth of Circuit Necessitates Shifts In Managerial Staff

THE rapid growth of the circuit of theatres founded by Harry M. Crandall in Washington and vicinity, now operated by the Stanley-Crandall Company of which he is executive vice-president, has necessitated a general shift of managerial activities and the augmentation of the staff of the company.

John J. Payette, supervisor of theatres for the Stanley-Crandall Company, has recently reallocated assignments by the appointment of Nat Glasser, formerly manager of the York Theatre and chief of the Crandall technical department, to the post of assistant supervisor of theatres. Mr. Glasser's former post at the York has not as yet been filled. The acquisition of the Chevy Chase Theatre last week entailed the transfer of R. Wesley Etris from the managership of Crandall's Home Theatre to the Chevy Chase and the appointment of Charles O. Clark, formerly assistant manager of Crandall's Avenue Grand, to the house conduct of the Home. On August 1st, Harry E. Lohmeyer, manager of Crandall's Tivoli, will be transferred to the house management of the Earle. Mr. Lohmeyer will be succeeded at the Tivoli by Stephen L. Eilbacher, now manager of Crandall's Apollo Theatre and Garden, who will, in turn, be succeeded at the Northeast house by Daniel A. Reynolds.

The other managerships on the Crandall wheel will remain unchanged. Fallas Broche continuing at the Metropolitan; Robert Etris, at the Ambassador; Albert N. Waters, at the Central; Ashley Abendschein, at the Savoy Theatre and Garden; John B. Upperman, at the Avenue Grand; LeRoy Sherman at the Colony Theatre, stores and apartment building, and Walter A. Pinchback, at the Lincoln. In Martinsburg, W.Va., the three Crandall houses are under the personal direction of H. A. Doman.

## Detroit Capitol Programs Start Sundays

The Capitol Theatre, Detroit, last week reverted to the policy of opening new bills Sundays, rearrangement of the Publix unit shows routing schedule permitting the change now that the Metropolitan in Boston begins its new shows on Saturdays.

The program at the Capitol last week was headed by "Miss Nobody" and offered the Publix "Circus Week" act as the stage attraction.

## Toronto Hippodrome Has A "Singing Doorman"

Teddy Gee, head doorman of the Hippodrome Theatre, Toronto, has gained wide reputation as a vocalist. After filling several concert engagements, he sang several selections over Station CKCL, one of the leading broadcasting stations in Toronto, on July 8. He has become known as the "Singing Doorman."

## The MANAGER'S OFFICE

PAUL H. IVES has been appointed manager of the Family Theatre at Davenport, Ia., by A. H. Blank. He succeeds Dan Burgum, who will manage a theatre in New Orleans. Ives is only 20 years old and is believed to be one of the youngest theatre managers in the country.

J. B. REISMAN, formerly manager of the Colonial and Lyceum theatres, Port Arthur, Ontario, has become manager of the Capital Theatre, Brandon, Manitoba. L. C. Straw, for many years manager of the Brandon Capital, has gone to the two Port Arthur houses.

D. C. BROWN, manager of the Regent Theatre, Toronto, is temporarily in charge of the Capitol Theatre, Montreal, while Manager Harry Dahn is taking a vacation in the United States. The Toronto Regent will reopen August 1, probably with Douglas Fairbanks' latest attraction for an extended engagement.

STAN BROWN, former manager of the Strand Theatre in Minneapolis, is now manager of the Strand, Modjeska and Merrill theatres in Milwaukee.

J. C. WEIGAN, former advertising manager for the Dickinson Enterprises theatres in Lawrence, Kans., has been made manager of the Strand Theatre, Chillicothe, Mo., owned by the same company. He will be succeeded at Lawrence by James Schuler.

## Stillman, Cleveland, Ends Season of Revivals

The Stillman Theatre in Cleveland, last week concluded the season of revivals which was inaugurated as the summer policy of the house. The season, which lasted six weeks, proved the most successful attempt by the Stillman, which has used the revival policy during the hot weather in previous years.

## Revival Week a Success at Victoria, Rochester

A week of revivals proved so popular at the Victoria Theatre, Rochester, that last week the policy was continued. The pictures offered last week included "Three Musketeers," "Little Lord Fauntleroy," "America," "His Majesty the American," "The White Rose" and "The Nut." Two acts of vaudeville, changed Mondays and Thursdays, were presented with the pictures, each of which played one day only.

## Allen Plays First Repeat Bill in Five Years

The Allen Theatre, Cleveland, played its first "hold over" bill presented at that house in five years, when "The Road to Mandalay" was repeated as the feature attraction last week.

Phil Spitalny and his orchestra played his third week as the stage attraction at the Allen, where he formerly presided as the musical director.

## Midnite Shows Profitable at Warners' State

(Continued from preceding page)

care for in a first class theatre, directly the opposite is the case however, and they are the kind of patrons you want and I can truthfully say from my observation of them, that they are the most appreciative audience of any single performance during the entire week. Many theatre parties of from ten to twenty persons are in evidence at these previews especially and the biggest crowds, of course, are had the night before a holiday. The night of May 30th and the night of July 4th proved to be the banner performances up to this time. In fact, on Sunday, July 4th, it was necessary to run two complete shows, the second of which started at 1:45 A.M. Both of these performances were capacity houses and were attended by the elite of Pittsburgh in theatre parties ranging from eight to forty. A tie-up made with several excursion boats plying up and down the rivers, adds noticeably to the attendance at these shows, for the reason that their "Moonlight Rides" are over at about 11:15 and the banners on the boats announce the "Midnite Preview Beginning at 12:00."

### *Popularity Increasing*

I have received many inquiries from show-men around the state and in this vicinity regarding these performances and the best answer I can give is, the continuance of the policy is the best proof that these performances are proving worthwhile. The fact that the audiences are growing with each successive showing proves that the best publicity of all is the "word of mouth advertising" the performances are getting.

Several other theatres in and around this city have followed the example set by Warners' State and I understand have been equally successful. I look forward to a great many others opening with this policy in the coming season and believe this will eventually tend to make the people of this state realize that "Blue" Laws are not what they really desire and will assist in revising the statutes pertaining to the operations of theatres in this state.

## Midnite Showings Revived at Harrisburg Theatre

"Midnite Sunday Movies"—actually starting at 12.01 a.m. on Mondays—were revived at the Broad Street Theatre, Harrisburg, Pa., beginning with July 19. Several years ago Oscar D. Feldser, proprietor of the theatre, tried the same experiment, but it met with such a storm of protest from ministerial sources that he voluntarily discontinued the shows. In reviving them at this time Mr. Feldser said he anticipated no serious opposition.

Mr. Feldser said he expected the midnite shows to be profitable, which, he declared, was the case when he tried them before. He said he expected to draw patronage from persons who "find Sunday in Harrisburg too mild for their tastes."

COSTUMES FOR HIRE PRODUCTIONS EXPLOITATIONS PRESENTATIONS BROOKS 1437 Broadway Tel. 5580 Pen.

# *Commercially since 1895*

Greater Movie Season, which celebrates the thirtieth birthday of the motion picture, calls to mind the fact that Eastman Film fathered the industry by making motion pictures practical.

Commercially manufactured since 1895 Eastman has always been, and still is, unrivaled as the "film that carries quality through to the screen".

Prints on Eastman have the black-lettered identification "Eastman" and "Kodak" in the transparent margin. Look for it.

EASTMAN KODAK COMPANY

ROCHESTER, NEW YORK

# To Present European Stage Novelties

## Arthur Sought Ideas for Canadian Houses; Music Disappointing

JOHN ARTHUR, Toronto, director of presentations for Famous Players Canadian Corp., returned to Toronto July 11 after a two months' trip to Europe in search of theatrical novelties and spectacles to be used in the leading F. P. houses in the Dominion. In some respects he was greatly disappointed, he says, particularly with regard to orchestrations.

"Modern classical music is just a terrible clash of sound, no fundamental rhythm, no harmony at all," declared Mr. Arthur with regard to the new type of music which he had heard. "To me it was meaningless and unbearable. If we were to introduce some of the orchestrations that we heard into our overtures, our audiences would think that the musicians had suddenly gone mad. It is not that there is much difference between the musical mind here and abroad, but they, over there, have been closer to upheaval and strife. And everything they do seems influenced by it.

"These ultra-modernists have saturated themselves in a new musical style that is heavily influenced by the Russian school of modern melody and the result is discordant and disturbing. Nothing more piercing, more florid, has come out of florid Russia.

Mr. Arthur pointed out, however, that he had discovered a number of new ballet and other creations which would be seen shortly in the Canadian Famous Players theatres.

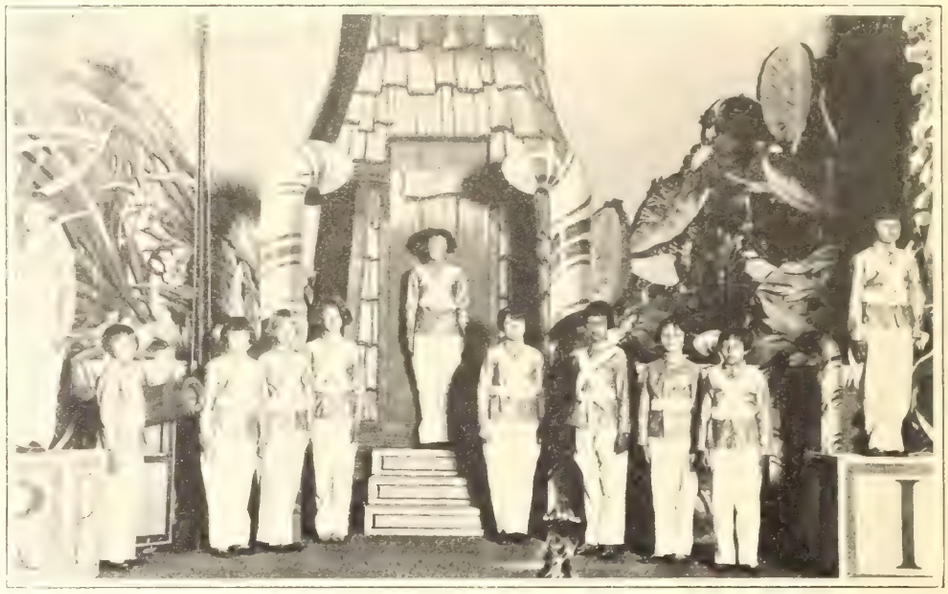
## Blue Jay Orchestra Heads Stage Bill at Branford

As a stage feature presented with the screen attraction, "Good and Naughty," the Branford Theatre in Newark, last week offered Enoch Light's Blue Jay Orchestra of Johns Hopkins University. The Branford is now featuring the organ presentations played by George Latsch as well as the Branford Symphony Orchestra, under the direction of Rittenband.

## Colin O'Moore Added Star of Shea's Program

Colin O'Moore, Irish tenor in a program of Irish ballads, was the added attraction last week at Shea's Buffalo Theatre, Buffalo. The screen feature was "Up in Mabel's Room" and the supporting bill featured the Publix unit show "Love's Enchantment," staged by Frank Cambria.

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THE FALLY MARKUS VAUDEVILLE AGENCY
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*SAN ANTONIO PALACE REVUE*
*A "Wooden Soldier" number presented by San Antonio youngsters was shown at the Palace Theatre in conjunction with First National's "The Reckless Lady"*

## Hawaiian Setting For Acts Presented at State

Russ Morgan and the "State Bunch" presented their specialties in a Hawaiian setting at the State Theatre, Detroit, last week, when "The Marriage Clause" held the screen as the leading attraction. George Riley acted as master of ceremonies and the presentation offered besides Morgan and Riley, Walter Smith and Ruth Burrell, Victory Quartet, Helene Heller, Vale and Stuart.

## Renoff & Renova in Ballet Numbers at Stanley

Renoff & Renova appeared as the stars of two ballet divertissements offered on the program surrounding "The Road to Mandalay," at the Stanley Theatre, Philadelphia, last week. The numbers were, "By the Old Moulmein Pagoda," and their own special offering, "The Slave Mart." Tudor Penros, baritone, who sang "On the Road to Mandalay," was another stage feature of the bill.

## Peggy English and Texas Four With Rodemich

Peggy English and The Texas Four appeared as the featured performers with Gene Rodemich and his orchestra at the Grand Central, St. Louis, last week. The presentation was offered under the title, "Hawaiian Harmonies."

The Missouri program was the "Take-A Chance Week" bill circuited by Publix.

## Viennese Music Featured In Program at Capitol

A program of Viennese music is featured this week on the bill supporting the presentation of "The Waltz Dream" at the Capitol Theatre, New York City. The Capitol Orchestra's overture is "Tales of the Vienna Woods," by Johann Strauss. The stage feature is "The Dream," a romantic ballet conceived by Chester Hale in which Viennese music and waltzes provide the musical theme. Vlasta Maslova appears in the principal role with Bayard Rauth as her partner. The setting is pastoral, the pantomime depicting the love story of a student and a nymph.

The score to "The Waltz Dream" is one of the highlights of the program. Major Bowes and his musical staff made the arrangement, which in addition to the original Oscar Strauss music of the operetta from which the film is adapted, includes a number of Viennese folk songs and melodies.

## Prologue With "Son of the Sheik" at Strand.

Joseph Plunkett, managing director of the Mark Strand, New York City, is presenting an elaborate prologue in conjunction with "The Son of the Sheik" this week. The presentation features native Oriental and specially written music with a ballet by Anatole Bourman.

## Landry Orchestra Closes 8-Week Engagement at Grand

Art Landry and his orchestra brought to a close their eight-week engagement at the Grand Theatre, Pittsburgh, last Saturday night. The orchestra, which proved an exceptionally popular stage offering at the Grand, featured a "farewell week" program.

The bill at the Grand last week was headed by the screen feature, "Puppets," with the Grand Symphony Orchestra, the comedy, "Meet My Dog," and a news weekly as the other units of the program.

## "The Engenues" Presented at Eastman, Rochester

"The Engennes," a jazz orchestra composed of eighteen girls, divided starring honors with the Paramount feature, "Say It Again" at the Eastman Theatre, Rochester, last week.

STATEMENT OF INVESTMENT
Example No. 1

| | | |
|---|---|---|
| COST OF PRODUCTION: | | |
| Property | | $160,000.00 |
| Theatre and Stores | | 400,000.00 |
| TOTAL | | $560,000.00 |
| INCOME: | | |
| GROSS | | 70,000.00 |
| CARRYING CHARGES: | | |
| Interest on 1st Mortgage of $336,000 @ 6% | $20,160.00 | |
| Amortization 1st Mortgage @ 3% | 10,080.00 | |
| Taxes and Insurance | 7,500.00 | 37,740.00 |
| NET INCOME | | $32,260.00 |
| Total Expenditures | $560,000.00 | |
| Net 1st Mortgage | 322,560.00 | |
| AMOUNT OF EQUITY | $237,440.00 | |
| One Year's Rental in advance | 45,000.00 | |
| TOTAL INVESTMENT | | $192,440.00 |

Net return of $32,260 on an investment of $192,440.00 is equal to 18½%.

STATEMENT OF INVESTMENT

Example No. 2

| | | |
|---|---|---|
| COST OF PRODUCTION: | | |
| Property and Construction | | $30,000.00 |
| GROSS INCOME | | 3,000.00 |
| CARRYING CHARGES: | | |
| Interest on 1st Mortgage of $10,000 @ 6% | $600.00 | |
| Taxes and Insurance | 400.00 | 1,000.00 |
| NET INCOME | | $2,000.00 |
| Total Expenditures | $30,000.00 | |
| 1st Mortgage | 10,000.00 | |
| AMOUNT OF EQUITY | $20,000.00 | |

Net Return of $2,000.00 on an investment of $20,000.00 is equal to 10%.

# Theatre Building and Operating Costs

## Analysis of Expenditure Involved in Construction, Maintenance and Expected Returns on Investment in Theatre Enterprises

*BY H. ROBINS BURROUGHS*
*CONSULTING ENGINEER*

THE problem involved in building a theatre is one which should receive more consideration than is usually given to it. The usual prevailing opinion is to the effect that the proposition, expenditure, returns and investment are comparatively insignificant and therefore not much thought is required to execute the work. This may in some instances be the case, but in the majority of cases such will not be the prevailing condition and it should not be a governing condition in any case for reasons which the writer shall attempt to explain.

Take as an illustration a proposition in a small town having a population of 3,000 people. This town as assumed has a picture place such as an old school or church building in which motion pictures are shown once, twice or possibly three times a week with an average attendance of, say, one hundred and fifty. The place has depreciated to a considerable extent, it is unclean and the grade of pictures shown is not of the best for second or third run. The better class of people who reside in the town seldom patronize the place and in preference drive ten to twenty miles to a neighborhood town of considerable size where there is an up-to-date theatre and up-to-date pictures may be found. Entertainment for residents of the small town is not provided by local interests, consequently people are obliged to go to the surrounding larger towns for their diversion.

### *Small Town Situation*

With this situation existing and which probably does exist in hundreds of small towns throughout the country, the question arises: should a theatre be built by local interests or others to provide diversion and entertainment for the home town? And if such a theatre was built would it be supported by the community and would the investor receive a proper return on his investment? It makes little difference whether a proposition is large or small, the same principles are involved in each case so far as the prospective owner is concerned.

The prospective owner is then confronted by the problem of arriving at a solution which would show a satisfactory financial return. Many factors enter into this problem, be it little or big. In arriving at a decision in a matter of this kind the following line of reasoning should be adopted:

### *Land Values*

In the first place value of the property plays an important part in the problem; to this must be added the cost of construction and equipment in order to arrive at the total amount of expenditure involved. The next item is the gross return rental value. Income should be on a rental value basis whether or not the theatre is operated by the owner, as it is on this basis that a loaning institution would consider it, and practically all building operations involve a loan. Again a loan may be made by the owner, but if it is, he should get the same returns and on the same basis as would be required from any other source. The first thing, then, an owner or investor is interested in is to determine what the operation will cost and how much return he can get for it. Consider the following, which the writer has recently analyzed as a typical case:

The proposition consists of a corner plot containing a 2,000-seat theatre with stores and offices on both street fronts. The property value is established at $160,000 and the estimated cost of construction at $400,000, making a total expenditure of $560,000. Placing the rental value of the theatre at $50,000, which in this case is about all the neighborhood will stand, and $20,000 for stores and offices gives a total net return of $70,000 on entire operation. This means that the total expenditure is eight times the net income, which, as a general rule, will work out satisfactorily.

The next step is to investigate the mortgage end of the operation; assuming that it would be possible to get a first mortgage of an amount equal to 60% of the total amount of expenditure or 60% of $560,000 would give a mortgage of $336,000 less, say, a brokerage fee of 4% to cover all costs, leaving a net mortgage return of $322,560; this amount deducted from the total leaves a balance of $237,440 to be raised in addition to the first mortgage. Assuming that one year's rental of $45,000 would be advanced by the lessee, there would still be an investment of $177,440 to be placed.

### *Interest Charges*

Interest on the first mortgage at 6% would amount to $20,160 and amortization at 3% would be an additional expense of $10,080. Assuming that taxes and insurance would amount to $7,500, there would be a total carrying expenditure of $37,740. Deducting this from the gross income of $70,000 per year leaves a net income of $32,260 on an investment of $177,440, or 18½%. The percentage would be considered satisfactory in most locations, even in the larger cities. Small-town investors generally are satisfied with a smaller percentage, but here again it is more difficult to obtain loans and consequently the owner is required to increase his equity. The above analysis should be set up in the form shown herewith in Example No. 1.

For example No. 2, take a small town having a population of approximately 4,000 people. Assume a 600-seat theatre will

(Continued on page 518)




## Inquiries and Comments

### *No New Carbons*

A SHORT while ago Peter Bylsma, who operates the Victory Theatre, at Napoleonville, La., wrote us claiming that the National Carbon Company had placed on the market a new carbon and blamed his excessive condenser breakage on the excessive heat which the supposedly new addition to the carbon family liberated.

Friend Bylsma stated that the only way in which he could avoid this excessive condenser breakage was by placing a 13-inch oscillating fan just above and between the two lamp houses.

In questing about for some relief in the situation he expressed a desire to use pyrex glass for the collector lenses and asked our opinion concerning its heat resisting qualities.

Not having heard of a new carbon being placed on the market, we sent a copy of Mr. Bylsma's letter to the National Carbon Company and requested them, in turn, to give us some first-hand information concerning this point.

### *National's Answer*

This the National Carbon Company very kindly did and E. R. Geib of the Arc Department comments as follows:

"Dear Mr. Abbott:

"This will acknowledge your letter of the 7th attaching one that you recieved from Mr. Peter Bylsma, lessee of the Victory Theatre, Napoleonville, La., dated May 27th.

"It is apparent from Mr. Bylsma's letter that he is under the impression that we are putting out a new carbon. Its appearance only has been changed; the carbons themselves are exactly the same as we have been supplying for some time except that the dust has been cleaned off and they have been polished to a certain extent. They are then marked or stamped accordingly.

### *Causes for Breakage*

"The breakage trouble which Mr. Bylsma is experiencing, we are inclined to believe, is due entirely to the fact that the arc is too close to the condenser. The arc should be approximately 3½ to 4 inches, preferably 4 inches, away from the condenser at all times. It may also be that the lamp is tilted at such an angle that the flame from the arc plays directly upon the condenser, thus causing it to break very quickly.

"Perhaps by changing the focal length of the condenser system the arc could be set a little farther away from the condenser. It may be that he is drawing too long an arc, causing an excessive flame. On alternating current, with the use of National White Flame A. C. projector carbons, the best results are obtained by drawing about ⅛ inch arc.

### *Effect of Draft*

"Usually, a draft playing on the condensers will break them. We are quite surprised to note that the use of a fan above and between the two lamps actually relieves the situation. The usual result is more broken condensers. Quite frequently, a lamp house door is opened too quickly with the result that cold air rushes in and cracks the condenser.

"Our suggestion would be that all these points be checked up carefully. We are quite certain that the trouble will be traced to them.

"If we can be of any further service, please feel free to call upon us."

### *Check Carefully*

Well, Friend Bylsma, according to the above letter the cause for your trouble can certainly not be laid to any new carbon being placed on the market. We would, therefore, strongly recommend that you follow Mr. Geib's suggestions concerning the probable remedies to be applied, taking each one in order so that by the process of elimination, the fault which is causing the trouble can be corrected.

There is one thing in connection with Mr. Geib's letter, however, that is not clear in our mind and that is, the point concerning the arc flame striking the condenser when the lamp house is tilted at an angle.

The ordinary direction of tilt is *downward* wherever tilting is required, and we do not quite see, if this is true, how the flame would strike the collector lens inasmuch as it (the flame) would then be forced *farther away* from the lens and certainly not toward it.

In this point, at least, we believe Mr. Geib has slipped up. As for spacing the crater 3½ inches from the collector lens we would say that this distance should certainly be the minimum and should never go under that if excessive lens breakage is to be avoided.

The suggestion concerning a change, or at least, a check-up, of the condenser system focal length is a timely one and a good one, and should, by all means, be looked into. Some projectionists are prone to carry the arc too close to the collector lens in an effort to obtain as large a "pick-up" angle as possible but for any given amperage there is a fairly definite spacing distance between crater and lens, and as the amperage is increased it will be found necessary to increase this distance practically in direct proportion to the increase in amperage.

A 3½, or, better still, a 4 inch separation distance for the lower amperage arcs should be adhered to if excessive breakage is to be avoided.

### *Ventilation*

As for the matter of cracking condensers by suddenly opening the lamp house door, we would say that while this is quite possible, still a more common cause would be found in clamping the lenses too tightly in their mounts so that the glass is not free to expand and consequently cracks in an effort to adjust the strains imposed upon it.

The writer has frequently held lenses and mirrors as close as 2½ inches from a 25 or 30 amp. arc with no resultant cracking except when a careless or accidental clamping of the edge of the element was performed. Lenses or mirrors, subjected to any considerable heat should be mounted freely enough to allow for expansion of the glass under heating.

We also believe that a well ventilated lamp house will do much to prevent breakage of lenses, since such practice tends toward keeping the temperature on both sides of the lenses more nearly equal instead of heating one side more than the other.

We can see, therefore, where Friend Bylsma's method of creating what amounts to a forced ventilation would possess some merits, as he says, in his case at least, it temporarily relieved his trouble.

## Break Ground at La Mesa, San Diego, Calif.

Ground has been broken for a new motion picture theatre at La Mesa, a suburb of San Diego. It is to be built by Richard W. Davis, who has been operating La Mesa's only film house for the past eight years. The new theatre, which is on Lookout Avenue, will cost $12,000, and will have a seating capacity of 600. It will be fitted with upholstered seats and will be modern in every detail. Manager Davis, in addition to his theatrical business, fills the position of member of the board of trustees of the city of La Mesa. The new theatre will open about the middle of September.

## Brantford, Ontario, House Makes Improvements

Ernie Moule, manager of the Temple Theatre, Brantford, Ontario, has installed 110 large and comfortable chairs in the loges and boxes of the theatre, and other improvements include the carpeting of the aisles and the redecorating of the lobby. Vaudeville has been cut from four to two acts.

### Aluminum Co. May Build in Tenn.

It is rumored that the American Aluminum Company may erect a modern motion picture theatre at either Maryville or Alcoa, Tenn., during the next twelve months.

# Cooling Plant for Paramount Theatre Comprised of Three Systems

AFTER tests of the Carrier Cooling systems in use in the Rivoli and Rialto theatres, it was decided by Publix that the same system should be installed in the new Paramount Theatre at Times Square.

This week the huge motors arrived and were set upon their concrete bases in the nether regions of the new movie palace. While the principles involved are exactly the same as the installation in the other two houses, the plant in the Paramount will be of much greater capacity, in that, allowance must be made for enough cool air to compensate the heat generated by the human systems of 4,000 patrons, when the house is filled, in addition to the general atmospheric conditions.

This theatre also has a large lobby within which cooling is to be done, a feature which does not exist at the Rivoli or Rialto. Cooling and dehumidification are to be produced by passing the air through chambers within which cold refrigerated water is sprayed. The air is delivered to the theatre through the high ceiling and the balcony ceiling according to the carrier downward diffusion method. Air is drawn from the theatre through openings beneath the seats and at other low points in the house from whence it is taken to rewashed, recooled, and mixed with a suitable portion of new air from out-of-doors.

There are three distinct cooling systems for this house; one provides properly conditioned air to the orchestra, one to the balcony and mezzanine, and one to the great lobby. All of these are subjected to one master control station centrally located.

The quantity of air to be delivered to the house is more than 120,000 cubic feet per minute, or nearly 30 tons of washed cool air per hour. This provides approximately 30 cubic feet of air per person per minute.

To cool the water for the spray chambers, two units of Carrier centrifugal refrigeration are provided. Each of these machines has a rated capacity of 160 tons of refrigeration. This means that the cooling produced by each machine during 24 hours of operation is the equivalent of freezing 160 tons of ice. During intermediate seasons, when only a small amount of cooling is required, it will be necessary to use but one of these machines.

The weather plant not only cools the air, but removes every particle of dust and dirt, giving the theatre an atmosphere found only on the highest mountains without the discomfort of reduced air pressure. The patrons rest in a cooling atmosphere of 70 degrees, while the cool air passes down over their bodies, first reaching the breathing zone and then gently enveloping them, with no sense of draught whatever, as it reaches the floor and passes out to be rewashed or discharged.


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Views of the ticket lobby and Italian Temple of the Majestic Theatre, Houston, Texas. John Ebersen, Architect

## Theatre Construction and Operating Costs

(*Continued from page* 515)

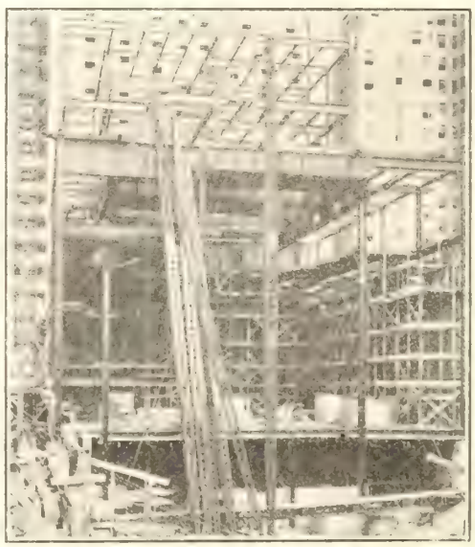
lease for $3,000 per year, again assume entire operation to the cost, including property $30,000 and that a mortgage of only $10,000 could be obtained from the local bankers. In this case the owner would be obliged to invest $20,000 equity. Interest on the first mortgage of $10,000 at 6% would be $600 a year. Probably no amortization would be required in such a case. Assume taxes and insurance at $400 per year which, in addition to the $600 interest, makes a total carrying charge of $1,000, leaving $2,000 net or 10% on investment. If the owner operates the theatre himself he has an opportunity to make an additional income from the operating end, which, indirectly, can be counted as further returns on the investment; however, it seems to be rather uncommon at the present time for an operator to build and operate his own theatre. The tendency is to have an investor build the theatre for the lessee, which necessarily provides the ultimate income of the operation between two parties. A chain of theatres today is rarely, if ever, owned by an operating company, the reason for which is not difficult to explain. One reason could be that the operating companies claim they can make larger returns on their investments by putting their money in leases rather than in buildings. In most cases it is possible to induce property owners and investors to build theatres for a guaranteed return from responsible lessees and frequently on a basis of 10% on the amount of the investment.

## Roxy's New York Playhouse Well Under Way

The steel superstructure of Roxy's new theatre, now being built at 50th and 51st Streets and 7th Avenue, is going up fast. The grand foyer section has already been completed, the stage portion is approximately 80% finished, and the steel for the main auditorium is being erected. The granite water table along the foyer portion is in place and the limestone facade has been carried to the second floor. The brick work on the north and west walls is some 50 odd feet in the air. The subsurface ducts for the ventilating and cooling system are practically completed and the foundation for the cooling units will be started within the next few days.

The electrical work is under way and the contract has been let for the main switchboard which will probably be the most intricate and elaborate piece of mechanism of its kind ever constructed.

The contract for the stage, orchestra consoles and piano lifts have been let together with the stage equipment and this material is in the process of manufacture.



Recent photo of the new Roxy Theatre New York, showing progress of construction

## General Contract Let on Skouras Project

The St. Louis Amusement Company headed by Spyros Skouras and Harry Koplar has awarded the general contract for a new theatre and apartment and store building on Union Boulevard near Terry Avenue to the Boaz-Kid Construction Company, Chouteau Trust Building.

The architects, Kennerly & Stiegemeyer, Title Guaranty Building, and general contractors are now taking bids on the subcontracts and it is probable that actual construction will get under way very soon.

The new theatre, which will have accommodations for upwards of 1,700 persons, will be of the most approved neighborhood theatre type of construction. The structure will contain a number of stores on the ground floor and two stories of apartments. The building will front 92 feet on Union Boulevard by a depth of 193 feet.

## Cook Theatre Co. to Build at Falls City, Neb.

A new theatre is to be erected at Falls City, Neb., to cost approximately $75,000. The building will be adjacent to the new Hotel Weaver. A corporation composed of Beatrice and Omaha business men is financing the theatre and these same men now have an $80,000 theatre under construction in Beatrice. The company is the Cook Theatre Company. The design will be similar to the new Lincoln Theatre in Lincoln.

## Install Kilgen Organ in Indiana Theatre

The Orpheum Theatre at Gary, Ind., is being remodeled, and, it is expected, will be ready for opening early in fall. Included in the new equipment will be a large Kilgen Organ, new seats and decorations throughout.

# Miami's New Half Million Dollar House Has Many Features

MIAMI'S new Capitol Theatre, reported to have cost in the neighborhood of a half-million and leased by Messrs. Wolfson and Meyer to the Universal Theatres Corp., recently opened its doors with gala ceremony to a most enthusiastic audience. All seats were filled and Miamians generously applauded the well-rounded and varied program presented by the management. An estimated overflow of several hundred, unable to gain admission, were turned away from the doors.

The entire theatre presents a roomy appearance and the touch of Adolph Vollmer, architect of the Capitol Theatre, New York City, and decorator of the Hollywood Beach Hotel, is most evident throughout.

The foyer has been done in mosaic work, the floors and walls blending to produce the typical Spanish Renaissance and tropical effects. Old orange and burnt orange are the prevailing colors. The first floor walls are entirely of stone, while the upper walls are painted a rich red tone, greatly enhanced when seen beneath the flood light from the recesses of the huge ceiling dome. The centre chandelier is said to be the largest in any Southern theatre at the present time.

Vollmer's art is also seen in the main drop curtain, a velour creation of burnt orange. Draperies that are in keeping with the main drop hang from the organ loft at the left and above. The foyer, lobby and stairways are carpeted with a heavy material of green and wood color design.

### *Spacious Lobby*

The lobby is spacious and tiled with rubber in black and gold squares. The walls are of caen stone with a base of pink Tennessee marble. The copper marquise, 10 feet in width, runs the entire width of the Miami side of the house. The building also contains six shops along Miami Avenue.

Everything modern in the equipment line has been installed in the Capitol. The big Wurlitzer organ is one of the finest instruments turned out by that company. Libman-Spanjer Corporation of New York City supplied the lobby display, and ticket booth and the projection room equipment, consisting of Simplex machines with Peerless arcs, were installed by the Theatre Supply and Equipment Company of Atlanta.

The policy of the Capitol will be first run showings with a continuous performance from 11 a.m. to 11 p.m. The seating capacity is said to be slightly in excess of 1,500.

## City Officials at Florida Theatre Ceremony

**CITY officials of Jacksonville, Fla., and those of Publix Theatres, Inc., operating Company of the Famous Players-Lasky Corporation, recently participated in the ground-breaking ceremony of the projected Florida Theatre and office building at the southwest corner of East Forsyth and Newman Streets and reported to involve an expenditure of $1,500,000.**

**According to the architects' plans, the Florida will have a seating capacity of 2,800, and calls for the installation of a Carrier Engineering Corp. cooling system, thermostatically controlled.**

**Following the ceremony, Arthur J. Amm, Florida district manager of Publix Theatres, Inc., announced that the Duval Theatre on Main Street will reopen within a short a time as the Temple Theatre, completely renovated at a cost of $75,000. He also announced that the Palace, corner of East Forsyth and Ocean Streets, is to be renovated at a cost of $25,000. In the case of the Duval, everything in the house from seats to stage will be new.**

## Hertner Electric Issues New Bulletin on Transverter

The Hertner Electric Company has just recently published a new bulletin on the Transverter, with special explanation in connection with its use in transverting alternating current into direct current and in using the Transverter in Mirror Arc Projection.

This folder will be sent free to any theatre owner, manager or operator upon request to the Hertner Electric Company, Cleveland, Ohio.

## Stanley Lets Maryland Theatre Contract

Contract to build the new theatre building for the Stanley-Crandall interests, Washington, D. C., in Frederick, Md., has been given out. Plans for the structure were drawn by John J. Zink, architect, Baltimore, Md., and call for an expenditure of approximately $250,000.

## Pennsylvania Theatre Co. of Reading Incorporates

A Pennsylvania charter of incorporation has been granted at the State Department at Harrisburg to the Penn. Theatre Company of Reading. Authorized capitalization is $10,000, with $1,000 paid in. Par value of the shares is $100. The incorporators are Joseph J. Buehbinder, treasurer, of Perth Amboy, N.J.; Albert Goldstein and I. H. Rosenberg of Philadelphia; Morris H. Jacks, Red Bank, N. J.

## Plans Prepared for East Boston Theatre

Plans for a new theatre in Maverick Square, East Boston, Mass., have been prepared by Architect James A. Tuck of Boston, but the names of owner or lessee are not revealed at present. The structure will contain, in addition to the theatre, stores and offices and will be three stories high.


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# FEATURE RELEASE CHART

*Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy release, as well as information on pictures that are coming, will be found on succeeding pages. (S. R. indicates State Right release.)*

**Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to March**

## MARCH

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Arizona Streak, The | Tom Tyler | F. B. O. | 4640 feet | April 3 |
| Bar C Mystery, The | Phillips-MacDonald | Pathe | 5 reels | |
| Barrier, The | L. Barrymore-Day | M-G-M | 6480 feet | April 3 |
| Bat, The | Special Cast | United Artists | 8219 feet | Mar. 27 |
| Beverly of Graustark | Marion Davies | M-G-M | 6977 feet | May 8 |
| Beyond All Odds | Eileen Sedgwick | Chesterfield | 5 reels | |
| Blue Blazes | Pete Morrison | Universal | 4659 feet | Jan. 23 |
| Broadway Billy | Billy Sullivan | Rayart | 5000 feet | |
| Chip of the Flying U | Hoot Gibson | Universal | 6596 feet | Mar. 6 |
| Combat | House Peters | Universal | 6714 feet | Feb. 20 |
| Coming and Going | Buffalo Bill, jr | Artclass | 5000 feet | |
| Dancing Mothers | Special Cast | Paramount | 7169 feet | Feb. 27 |
| Dangerous Virtue | Jane Novak | Lee-Bradford | 6000 feet | |
| Danger Quest, The | Reed Howes | Rayart | 5000 feet | May 8 |
| Forbidden Waters | Priscilla Dean | Prod. Dist. Corp | 5335 feet | April 17 |
| Gilded Highway, The | Devore-Harron | Warner Bros. | 6927 feet | April 17 |
| Hearts and Spangles | Wanda Hawley | Lumas Film | 5980 feet | May 8 |
| Hell's Four Hundred | Margaret Livingston | Fox | 5582 feet | |
| Her Second Chance | Nilsson-Gordon | First National | 6420 feet | May 8 |
| Highbinders, The | Tilden-Daw | Assoc. Exhib | 5486 feet | May 1 |
| High Steppers | Hughes-Astor | First National | 6136 feet | |
| Let's Get Married | Richard Dix | Paramount | 6800 feet | Mar. 13 |
| Little Irish Girl, The | Dolores Costello | Warner Bros | 6667 feet | April 10 |
| Midnight Thieves | H. Rawlinson | A. G. Steen | 5 reels | |
| Miss Brewster's Millions | Bebe Daniels | Paramount | 6457 feet | Mar. 20 |
| Monte Carlo | Special Cast | M-G-M | 6512 feet | April 10 |
| New Klondike, The | Thomas Meighan | Paramount | 7445 feet | Mar. 27 |
| Night Patrol, The | Richard Talmadge | F. B. O. | 5085 feet | Mar. 20 |
| Non-Stop Flight, The | Special Cast | F. B. O. | 5650 feet | April 17 |
| Nutcracker, The | E. E. Horton | Assoc. Exhib. | 5786 feet | April 17 |
| Oh! What a Nurse | Syd Chaplin | Warner Bros | 6967 feet | Mar. 6 |
| Other Women's Husbands | Blue-Prevost | Warner Bros | 6721 feet | April 3 |
| Out of the Storm | Logan-Burns | Tiffany | 7000 feet | May 1 |
| Red Dice | Rod La Rocque | Prod. Dist. Corp | 6 reels | April 3 |
| Roaring Forties, The | Special Cast | Jans | | |
| Sap, The | Kenneth Harlan | Warner Bros | 5519 feet | |
| Sea Horses | Special Cast | Paramount | 6671 feet | Feb. 27 |
| Secret Orders | Evelyn Brent | F. B. O. | 5486 feet | Mar. 27 |
| Siberia | Special Cast | Fox | 6950 feet | April 24 |
| Six Shooting Romance | Jack Hoxie | Universal | 4869 feet | Jan. 30 |
| Social Celebrity, A | Adolphe Menjou | Paramount | 6025 feet | May 8 |
| Taxi Mystery, The | Roberts-Agnew | Sterling Pict | 5052 feet | |
| Test of Donald Norton | George Walsh | Chadwick | | |
| Three Weeks in Paris | Moore-Devore | Warner Bros | 6050 feet | May 8 |
| Unknown Dangers | Frank Merrill | Hercules | 4700 feet | |
| Untamed Lady, The | Gloria Swanson | Paramount | 6132 feet | Mar. 27 |
| Vanishing Hoofs | Wally Wales | Artclass Pictures | 5000 feet | |
| Whispering Smith | H.B.Warner-L.Rich | Prod. Dist. Corp | 6155 feet | April 10 |
| Yellow Fingers | Olive Borden | Fox | 5594 feet | April 10 |

## APRIL

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Big Show, The | Lowell-Russell | Assoc. Exhib | 5385 feet | May 15 |
| Blind Goddess, The | Special Cast | Paramount | 7249 feet | April 3 |
| Border Sheriff, The | Jack Hoxie | Universal | 4440 feet | Mar. 13 |
| Broadway Gallant The | Richard Talmadge | F. B. O. | 5510 feet | June 5 |
| Brown of Harvard | Pickford-Brian-Haines | M-G-M | 7941 feet | May 8 |
| Crown of Lies, The | Pola Negri | Paramount | 5020 feet | Mar. 27 |
| Desert Gold | Special Cast | Paramount | 6900 feet | Mar. 20 |
| Dance High | Buffalo Bill, Jr | Artclass | 5 reels | |
| Early to Wed | M. Moore-K. Perry | Fox | 5912 feet | May 15 |
| Earth Woman, The | Alden-Bonner | Assoc. Exhib | | |
| Exquisite Sinner, The | Nagel-Adoree | M-G-M | 5844 feet | May 1 |
| Fighting Boob, The | Bob Custer | F. B. O. | 4496 feet | May 1 |
| Fighting Buckaroo, The | Buck Jones | Fox | 5096 feet | May 15 |
| Fighting Shadows | Leo Maloney | Clarion Photoplays | 4900 feet | |
| Fighting Thorobreds | Billy Sullivan | Rayart | 5000 feet | |
| For Heaven's Sake | Harold Lloyd | Paramount | 5356 feet | April 24 |
| Hidden Way, The | Mary Carr | Assoc. Exhib | 5919 feet | |
| Impostor, The | Evelyn Brent | F. B. O. | 5457 feet | May 15 |
| Isle of Retribution, The | Lilyan Rich | F. B. O. | 6388 feet | May 22 |
| Kiki | Norma Talmadge | First National | 8299 feet | April 17 |
| Lucky Lady, The | Special Cast | Paramount | 5942 feet | |
| Make | Sally O'Neil | M-G-M | 6155 feet | Jan. 23 |
| Mlle. Modiste | Corrine Griffith | First National | 6230 feet | May 15 |
| Money Talks | Windsor-Moore | M-G-M | 5139 feet | May 22 |
| Old Loves and New | L. Stone-B. Bedford | First National | 7423 feet | April 24 |
| Only Way, The | Special Cast | United Artists | 6850 feet | May 1 |
| Paris At Midnight | Special Cast | Prod. Dist. Corp. | 6995 feet | May 8 |
| Runaway, The | Special Cast | Paramount | 6271 feet | May 8 |
| Rustlers Ranch | Art Acord | Universal | 5230 feet | April 24 |
| Rustling for Cupid | George O'Brien | Fox | 4835 feet | |
| Sandy | Madge Bellamy | Fox | 7850 feet | April 24 |
| Seventh Bandit, The | Harry Carey | Pathe | 6 reels | Mar. 27 |
| Silence | Warner-Reynolds | Prod. Dist. Corp | 7518 feet | June 12 |
| Silken Shackles | Irene Rich | Warner Bros | 6061 feet | May 8 |
| Silver Fingers | George Larkin | Elvin Film | 5000 feet | May 1 |
| Sir Lumberjack | Lefty Flynn | F. B. O. | 5129 feet | April 10 |
| Somebody's Mother | Mary Carr | Rayart | 6000 feet | |
| Starlight's Revenge | Jack Perrin | Rayart | 5000 feet | |
| That's My Baby | Douglas MacLean | Paramount | 6805 feet | April 24 |
| Tony Runs Wild | Tom Mix | Fox | 5472 feet | |
| Tramp, Tramp, Tramp | Harry Langdon | First National | 5831 feet | April 10 |
| Twan Triggers | Buddy Roosevelt | Artclass | 4800 feet | |
| Volga Boatman, The | Special Cast | Prod. Dist. Corp | 10050 feet | May 1 |
| Watch Your Wife | Virginia Valli | Universal | 6980 feet | Feb. 27 |
| Western Trails | Bill Patton | Chesterfield | 5 reels | |
| Why Girls Go Back Home | Miller-Brook | Warner Bros. | 5262 feet | May 1 |
| Wild To Go | Tom Tyler | F. B. O. | 4570 feet | May 8 |

## MAY

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Black Paradise | M. Bellamy–E. Lowe | Fox | 4962 feet | June 12 |
| Boob, The | George K. Arthur | M-G-M | 5020 feet | |
| Carnival Girl, The | Mack-Forrest | Assoc. Exhib. | 5025 feet | |
| Chasing Trouble | Pete Morrison | Universal | 4585 feet | |
| Ella Cinders | Colleen Moore | First National | 6 reels | June 19 |
| Galloping Cowboy, The | Bill Cody, Jr | Assoc. Exhib | 5000 feet | May 29 |
| Glennister of the Mounted | Lefty Flynn | F. B. O. | 5480 feet | June 19 |
| Hands Across the Border | Fred Thompson | F. B. O. | 5357 feet | June 5 |
| Hell Bent fer Heaven | Miller-Harron | Warner Bros | 6578 feet | May 15 |
| It's the Old Army Game | W. C. Fields | Paramount | 6 reels | July 24 |
| Jade Cup, The | Evelyn Brent | F. B. O. | 4656 feet | |
| Looking for Trouble | Jack Hoxie | Universal | 4362 feet | |
| Man Four Square, A | Buck Jones | Fox | 4744 feet | May 22 |
| Man From Oklahoma | Jack Perrin | Rayart | 5000 feet | |
| Masquerade Bandit, The | Tom Tyler | F. B. O. | 4919 feet | July 10 |
| Morganson's Finish | Special Cast | Tiffany | 7500 feet | |
| My Old Dutch | O'Malley-MacAvoy | Universal | 7750 feet | May 8 |
| Paris | C. Ray-J. Crawford | M-G-M | 6 reels | June 12 |
| Perils of the Coast Guard | Special Cast | Rayart | | |
| Phantom Bullet, The | Hoot Gibson | Universal | 6148 feet | |
| Poor Girl's Romance | Short-Hale | F. B. O. | | |
| Prince of Pilsen, The | Special Cast | Prod. Dist. Corp | 6600 feet | April 24 |
| Racing Romance | Reed Howes | Rayart | 5000 feet | |
| Rawhide | Buffalo Bill, Jr. | Assoc. Exhib. | 4460 feet | May 29 |
| Secret Spring, The | Special Cast | Paramount | 5710 feet | |
| Set Up, The | Art Acord | Universal | 4600 feet | Mar. 27 |
| Shadows of Chinatown | Kenneth MacDonald | Bud Barsky | 5000 feet | |
| Shamrock Handicap, The | Special Cast | Fox | 5866 feet | |
| Shipwrecked | S.Owen-J.Schildkraut | Prod. Dist. Corp | 5865 feet | June 12 |
| Sign of the Claw | Peter the Great (dog) | Lumas Film | 5925 feet | |
| Skinner's Dress Suit | Denny-La Plante | Universal | 6887 feet | Dec. 26, '25 |
| Social Highwayman, The | Harron-Miller | Warner Bros | 6107 feet | May 29 |
| Still Alarm, The | Special Cast | Universal | 7406 feet | Jan. 16 |
| Unfair Sex, The | Hope Hampton | Assoc. Exhib | 5016 feet | |
| Valley of Bravery, The | Bob Custer | F. B. O. | 5021 feet | June 19 |
| Wet Paint | Raymond Griffith | Paramount | 5109 feet | May 20 |
| Whispering Canyon | J. Novak-R. Ellis | Sterling Pict | 5652 feet | |
| Wilderness Woman, The | Pringle-Sherman-Conklin | First National | 7533 feet | May 22 |
| Windjammer, The | Billy Sullivan | Rayart | 5000 feet | |
| Winning the Futurity | Landis-C. Horton | Chadwick | 5400 feet | |
| Wise Guy, The | James Kirkwood | First National | 7775 feet | June 5 |

## JUNE

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Better Man, The | Richard Talmadge | F. B. O. | 4703 feet | July 24 |
| Born to the West | J. Holt-M. Morris | Paramount | 6 reels | July 17 |
| Call of the Klondike, The | Special Cast | Rayart | | |
| Certain Young Man, A | Ramon Novarro | M-G-M | | |
| Dead Line, The | Bob Custer | F. B. O. | 5000 feet | July 10 |
| Dice Woman, The | Priscilla Dean | Prod. Dist. Corp | 5614 feet | June 12 |
| Escape, The | Pete Morrison | Universal | 4500 feet | April 3 |
| Eve's Leaves | Leatrice Joy | Prod. Dist Corp | 6750 feet | May 15 |
| Footloose Widows | Special Cast | Warner Bros | 6 reels | July 10 |
| Frontier Trail, The | Harry Carey | Pathe | 6 reels | |
| Gentle Cyclone, The | Buck Jones | Fox | 4825 feet | June 26 |
| Good and Naughty | Pola Negri | Paramount | 6 reels | June 26 |
| Grass | | Paramount | | Mar. 7,'25 |
| Hard Boiled | Tom Mix | Fox | | |
| Lew Tyler's Wives | Frank Mayo | Famous Attractions | 6757 feet | July 24 |
| Lodge in the Wilderness | A. Stewart-E. Breese | Tiffany | 7000 feet | |
| Love Thief, The | Norman Kerry | Universal | 6822 feet | June 19 |
| Lovey Mary | B. Love-W. Haines | M-G-M | 6 reels | July 10 |
| Millionaire Policeman, The | Herbert Rawlinson | Gingsberg-Kann | | |
| Miss Nobody | Anna Q. Nilsson | First National | 6859 feet | June 19 |
| One Punch O'Day | Billy Sullivan | Rayart | 5000 feet | |
| Palm Beach Girl, The | Bebe Daniels | Paramount | 6918 feet | July 3 |
| Rainmaker, The | Collier-Hale | Paramount | 6055 feet | May 29 |
| Ranson's Folly | Richard Barthelmess | First National | 7322 feet | May 29 |
| Rolling Home | Reginald Denny | Universal | 6993 feet | May 29 |
| Say It Again | Richard Dix | Paramount | 6 reels | June 19 |
| Scrappin' Kid, The | Art Acord | Universal | 4664 feet | Dec. 5, '25 |
| Self Starter, The | Reed Howes | Rayart | 5000 feet | |
| Silver Treasure, The | Special Cast | Fox | | |
| Sporting Lover, The | Conway Tearle | First National | | |
| Sweet Daddies | Special Cast | First National | 6562 feet | |
| Trip to Chinatown, A | Special Cast | Fox | 5594 feet | June 19 |
| Twisted Triggers | Wally Wales | Assoc. Exhib | 5000 feet | |
| Unknown Soldier, The | Mack-De La Motte | Prod. Dist. Corp | 7979 feet | June 12 |
| Up In Mabel's Room | M. Prevost-H. Ford | Prod.Dist. Corp | 6 reels | June 12 |
| Volcano | Bebe Daniels | Paramount | 5467 feet | June 12 |
| Yellow Contraband | Leo Maloney | Clarion Photoplays | 4900 feet | |

## JULY

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Bachelor Brides | Rod La Roque | Prod. Dist. Corp | | |
| Brown Derby, The | Johnny Hines | First National | 7 reels | June 5 |
| Bucking the Truth | Pete Morrison | Universal | 4305 feet | June 26 |
| Cowboy Cop, The | Tom Tyler | F. B. O. | 4385 feet | |
| Dangerous Dub, The | Buddy Roosevelt | Assoc. Exhib. | 4472 feet | July 31 |
| Dangerous Dude, The | Reed Howes | Rayart | 5000 feet | |
| Doubling With Danger | Richard Talmadge | F. B. O. | | |
| Fighting Peacemaker, The | Jack Hoxie | Universal | 4292 feet | April 10 |
| Flame of the Argentine | Evelyn Brent | F. B. O. | 5004 feet | July 31 |
| Hero of the Big Snows, A | "Rin Tin Tin" | Warner | | |
| Lawless Valley | Bill Cody | Assoc. Exhib | 5000 feet | |

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Lone Wolf Returns, The | B. Lytell-B. Dane | Columbia | 6 reels | July 24 |
| Manhood | Special Cast | Fox | | |
| Man in the Saddle, The | Hoot Gibson | Universal | 5492 feet | July 31 |
| More Pay-Less Work | Mary Brian | Fox | 6027 feet | July 24 |
| Mulhall's Great Catch | Lefty Flynn | F. B. O. | 5430 feet | |
| Passionate Quest, The | M. MacAvoy-W. Louis | Warner Bros. | | |
| Poker Faces | E. Horton-L. La Plante | Universal | 7808 feet | July 31 |
| Puppets | Milton Sills | First National | 7 reels | July 10 |
| Road to Mandalay, The | Lon Chaney | M-G-M | 7 reels | July 10 |
| Romance of a Million Dollars | Hunter-Mills | Famous Attractions | | |
| Savage, The | Lyon-McAvoy | First National | | |
| Sea Wolf, The | Ralph Ince | Prod. Dist. Corp | 7500 feet | Dec. 19 |
| Senor Daredevil | Ken Maynard | First National | 6402 feet | July 17 |
| Sinister Detail, The | KennethMacDonald | Bud Barsky | 5000 | |
| Speeding Venus, The | Priscilla Dean | P. D. C. | 6 reels | July 24 |
| Terror, The | Art Acord | Universal | 4862 feet | July 10 |
| Two-Gun Man, The | Fred Thomson | F. B. O. | 6 reels | July 24 |
| Under Western Skies | Kerry-A. Cornwall | Universal | 6352 feet | July 24 |

## AUGUST

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Aloma of the South Seas | Gilda Gray | Paramount | 7 reels | May 29 |
| Arizona Wildcat, The | Tom Mix | Fox | | |
| Bigger Than Barnum's | G. O'Hara-V. Dana | F. B. O. | 6 reels | July 31 |
| Broken Hearts of Hollywood | Special Cast | Warner Bros. | | |
| Collegiate | Alberta Vaughn | F. B. O. | | |
| Delicatessen | Colleen Moore | First National | | |
| Devil's Gulch, The | Bob Custer | F. B. O. | | |
| Door Mat, The | Lewis-I. Rich | Warner Bros. | | |
| Family Upstairs, The | Virginia Valli | Fox | 5971 feet | July 31 |
| Fascinating Youth | Junior Stars | Paramount | | |
| Fig Leaves | G. O'Brien-O. Borden | Fox | 6498 feet | July 24 |
| Fine Manners | Gloria Swanson | Paramount | | |
| Flame of the Yukon, The | S. Owen-A. Gray | Prod. Dist. Corp | 5800 feet | July 3 |
| Golden Web, The | H. Gordon-L. Rich | Lumas | | |
| Her Man o'War | Jetta Goudal | Prod. Dist. Corp | | |
| Into Her Kingdom | Corrine Griffith | First National | | |
| It Must Be Love | Colleen Moore | First National | | |
| Last Frontier, The | Boyd-De La Motte | Prod. Dist. Corp | | |
| Lone Hand Saunders | Fred Thompson | F. B. O. | | |
| Mantrap | Bow - Marmont | Paramount | 6 reels | July 24 |
| Meet the Prince | Jos. Schildkraut | Prod. Dist. Corp | 5929 feet | July 10 |
| Men of Steel | Milton Sills | First National | 10 reels | July 24 |
| Mile a Minute Man | Wm. Fairbanks | Lumas | | |
| No Man's Gold | Tom Mix | Fox | | |
| Padlocked | Special Cast | Paramount | | |
| Pals First | Hughes-Del Rio | First National | | |
| Satan Town | Harry Carey | Pathe | 6 reels | |
| Show Off, The | Ford Sterling | Paramount | | |
| So This Is Paris | Blue-Miller | Warner Bros. | | |
| Sunny Side Up | Vera Reynolds | P. D. C. | 7 reels | July 17 |
| That Model From Paris | Day-Lytell-Percy | Tiffany | | |

## SEPTEMBER

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Bells, The | L. Barrymore | Chadwick | 6300 feet | |
| Black Pirate, The | Douglas Fairbanks | United Artists | 8200 feet | Mar. 20 |
| Clinging Vine, The | Leatrice Joy | P. D. C. | 6400 feet | July 31 |
| Devil Horse, The | Rex (Horse) | Pathe | 6 reels | April 24 |
| Devil's Master, The | G.O'Brien-J. Gaynor | Fox | | |
| Diplomacy | Sweet-Hamilton-O. Moore | Paramount | | |
| Dutchess of Buffalo, The | Constance Talmadge | First National | | |
| Fools of Fashion | Day-Von Eltz-Busch | Tiffany | | |
| Forlorn River | Jack Holt | Paramount | | |
| Going the Limit | | F. B. O. | | |
| High Hand, The | Leo Maloney | Pathe | 6 reels | |
| Kosher Kitty Kelly | Viola Dana | F. B. O. | | |
| Ladies First | Douglas MacLean | Paramount | | |
| Lily, The | Belle Bennett | Fox | | |
| Lost at Sea | Gordon-J. Novak-Sherman | Tiffany | | |
| Mare Nostrum | Special Cast | M-G-Ingram | 11000 feet | Feb. 27 |
| Marriage Clause, The | Billie Dove | Universal | 8 reels | July 3 |
| Marriage License | Alma Rubens | Fox | | |
| Nell Gwyn | Dorothy Gish | Paramount | 9 reels | Feb. 6 |
| Return of Peter Grimm | Alec B. Francis | Fox | | |
| Silent Power, The | Ralph Lewis | Lumas | | |
| Son of the Sheik, The | Rudolph Valentino | United Artists | | |
| Sparrows | Mary Pickford | United Artists | | |
| Thirty Below Zero | Buck Jones | Fox | | |
| Through Thick and Thin | Wm. Fairbanks | Lumas | | |
| Tin Gods | Thomas Meighan | Paramount | | |
| Variety | Jannings-de Putti | Paramount | 8 reels | July 3 |
| Winning of Barbara Worth | Colman-Banky | United Artists | | |
| Womanpower | K. Perry-R. Graves | Fox | | |
| You Never Know Women | Florence Vidor | Paramount | 6 reels | July 31 |

## OCTOBER

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Campus Flirt, The | Bebe Daniels | Paramount | | |
| College Days | | Tiffany | | |
| Country Beyond, The | Olive Borden | Fox | | |
| Eagle of the Sea, The | Cortez-Vidor | Paramount | | |
| Final Extra, The | | Lumas | | |
| First Night, The | | Tiffany | | |
| Great Gatsby, The | Baxter-Wilson | Paramount | | |
| Kid Boots | Eddie Cantor | Paramount | | |
| Married Alive | Livingston-M.Moore | Fox | | |
| Midnight Kiss, The | J. Gaynor-R. Walling | Fox | | |
| Monkey Talks, The | Bellamy-Lowe-J. Trevor | Fox | | |
| Quarterback, The | Richard Dix | Paramount | | |
| Risky Business | Vera Reynolds | P. D. C. | | |
| So's Your Old Man | W. C. Fields | Paramount | | |
| Three Bad Men | Special Cast | Fox | | |
| You'd Be Surprised | Raymond Griffith | Paramount | | |

## NOVEMBER

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Ace of Cads | Menjou-Joyce | Paramount | | |
| Cat's Pajamas, The | Bronson-Cortez | Paramount | | |
| Lady of the Harem, The | Special Cast | Paramount | | |
| Lightning | | Tiffany | 6500 feet | |
| Redheads Preferred | | Tiffany | | |
| Rough Riders, The | Frank Hopper | Paramount | | |
| Wearing of the Green, The | Betty Bronson | | | |
| We're in the Navy Now | W. Berry-Hatton | Paramount | | |
| Winning Wallop, The | Wm. Fairbanks | Lumas | | |

## DECEMBER

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Canadian, The | Thomas Meighan | Paramount | | |
| Flying High | Wm. Fairbanks | Lumas | | |
| Gallant Lady, The | Florence Vidor | Paramount | | |
| Glorifying the American Girl | Esther Ralston | Paramount | | |
| Let It Rain | Douglas MacLean | Paramount | | |
| Love 'Em and Leave 'Em | Esther Ralston | Paramount | | |
| Money to Burn | | Lumas | | |
| One Hour of Love | | Tiffany | | |
| Sin Cargo | | Tiffany | | |
| Stranded in Paris | Bebe Daniels | Paramount | | |

# Comedy Releases

| Title | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| A 1 Society | Luddy-Harris | Fox | 2 reels | July 10 |
| Adorable Dora | Hank Mann | F. B. O. | | |
| Alice Be Good | Alice Day | Pathe | 2 reels | July 31 |
| All For a Nurse | Sid Smith | Sava Films | 2 reels | |
| All's Swell That Ends Swell | A. Vaughn-L. Kent | F. B. O. | 2 reels | |
| Along Came Auntie | Glenn Tryon | Pathe | 2 reels | July 31 |
| Alpine Flapper, The | "Aesop Fables" | Pathe | 1 reel | June 5 |
| Al's Troubles | Al Alt | Universal | 2 reels | Mar. 13 |
| Among Those Present | Harold Lloyd(Reissue) | Assoc. Exhib. | 2877 feet | |
| And George Did | Sam Saylor | Universal | 2 reels | |
| Are Golfers Cuckoo? | Fatty Layman | Sava Films | 2 reels | |
| Around the Bases | George Lewis | Universal | 2 reels | |
| Babes in the Jungle | "O. Henry" | Fox | 2 reels | |
| Baby Clothes | "Our Gang" | Pathe | 2 reels | April 24 |
| Back Fire | | F. B. O. | | |
| Back to Mother | "Helen and Warren" | Fox | 2 reels | |
| Ball and Chain | Arthur Lake | Universal | | |
| Balloon Tired | "Cartoon" | Educational | 1 reel | |
| Banana King, The | Sid Smith | Sava Films | 2 reels | |
| Bear Cats | "Big Boy" | Educational | 2 reels | June 12 |
| Beauty Parlor, A | "Fat Men" | F. B. O. | 2 reels | |
| Bedtime Story, A | Arthur Lake | Universal | 1 reel | |
| Benson at Colford | George Lewis | Universal | 2 reels | |
| Big Business | | Fox | | |
| Big Charade, The | A. Vaughn-L. Kent | F. B. O. | 2 reels | June 5 |
| Big-Hearted Fish, A | Aesop Fables. | Pathe | 1 reel | April 10 |
| Big Retreat, The | "Aesop Fables" | Pathe | 1 reel | June 5 |
| Bill Grim's Progress(Series) | M. Morris-J. Luden | F. B. O. | | |
| Black and Blue Eyes | Alice Ardell | F. B. O. | 2 reels | June 19 |
| Breaking Records | George Lewis | Universal | 2 reels | |
| Broken China | Bobby Vernon | Educational | 2 reels | May 8 |
| Bromo and Juliet | Charley Chase | Pathe | 2 reels | |
| Buggy Ride, A | "Aesop Fables" | Pathe | 1 reel | |
| Bumper Crop, The | "Aesop Fables" | Pathe | 1 reel | May 29 |
| Buster Be Good | Trimble-Turner | Universal | 2 reels | |
| Buster Don't Forget | Trimble and Dog | Universal | 2 reels | |
| Buster's Dark Mystery | Trimble and Dog | Universal | 2 reels | |
| Buster's Girl Friend | Trimble and Dog | Universal | 2 reels | |
| Buster's Heart Beat | Trimble and Dog | Universal | 2 reels | |
| Buster Helps Dad | Trimble and Dog | Universal | 2 reels | |
| Buster's Hunting Party | Trimble and Dog | Universal | 2 reels | |
| Buster's Mix-Up | Trimble-Turner | Universal | 2 reels | April 24 |
| Buster's Narrow Escape | Trimble and Dog | Universal | 2 reels | |
| Buster's Orphan Party | Trimble and Day | Universal | 2 reels | July 31 |
| Buster's Picnic | Trimble and Dog | Universal | 2 reels | |
| Buster's Prize Winner | Trimble and Dog | Universal | 2 reels | |
| Buster's Sleigh Ride | Trimble and Dog | Universal | 2 reels | |
| Buster's Sky Rocket | Trimble and Dog | Universal | 2 reels | April 24 |
| Buster's Watch Tige | Trimble and Dog | Universal | 2 reels | |
| By George | Sam Saylor | Universal | 2 reels | |
| Caliph, Cupid and the Clock | "O. Henry" | Fox | 2 reels | |
| Camel's Hump | | F. B. O. | 1 reel | |
| Carrie of the Chorus (Series) | Tarbell-Finch | Red Seal | 2 reels | |
| Cat's Whiskers, The | "Cartoon" | F. B. O. | 1 reel | June 26 |
| Caught in the Act | Laymon-Dorety | Tennek Film | 2 reels | |
| Charleston Queen, The | "Aesop Fables" | Pathe | 1 reel | |
| Chase Yourself | Jimmie Adams | Educational | 2 reels | July 31 |
| Chop Suey and Noodles | "Aesop Fables" | Pathe | 1 reel | |
| Cinder Path, The | George Lewis | Universal | 2 reels | |
| Circus Today | Billy Bevan | Pathe | 2 reels | Mar. 13 |
| Clown, The | "Van Bibbers" | Fox | 2 reels | |
| College Yell, The | Neely Edwards | Universal | 1 reel | April 17 |
| Collegians, The (Series) | Gulliver-Lewis | Universal | 2 reels | |
| Complete Life, The | "O. Henry" | Fox | 2 reels | |
| Comrades-in-Work | Mabel Normand | Pathe | 2 reels | |
| Couple of Skates, A | Neely Edwards | Universal | 1 reel | April 17 |
| Cow's Kimono, The | Glenn Tryon | Pathe | 2 reels | June 26 |
| Crazy Like a Fox | Charley Chase | Pathe | 2 reels | |
| Creeps | Archer Dunham | Educational | 2 reels | June 19 |
| Crowned Prince, The | Neely Edwards | Universal | 1 reel | May 22 |
| Daffy Dill, The | Neal Burns | Educational | 2 reels | |
| Dancing Daddy | Jack Duffy | Educational | 2 reels | April 10 |
| Dare Devil Daisy | Edna Marian | Universal | 2 reels | |
| Diamond of Kali | "O. Henry" | Fox | 2 reels | |
| Dinky Doodle and the Little Orphan | "Cartoon" | F. B. O. | 1 reel | June 19 |
| Dinky Doodle's Bedtime Stories | "Cartoon" | F. B. O. | 1 reel | June 5 |
| Dinky Doodle in Egypt | "Cartoon" | F. B. O. | 1 reel | May 22 |
| Dinky Doodle in the Arctic | "Cartoon" | F. B. O. | 1 reel | |
| Dinky Doodle in the Wild West | "Cartoon" | F. B. O. | 1 reel | |
| Dinner Jest, The | | Pathe | | |
| Dizzy Daddies | Jimmie Finlayson | Pathe | 2 reels | Mar. 20 |
| Dizzy Dancers | | Fox | | |
| Don Key-Son of a Burro | Holmes-Davidson | Pathe | 2 reels | May 29 |
| Don't Miss | Cliff Bowes | Educational | 1 reel | |
| Dough Boys | "Aesop Fables" | Pathe | 1 reel | |
| Do Your Duty | Snub Pollard | Pathe | 1 reel | |
| Dog Shy | Charles Chase | Pathe | 2 reels | April 17 |
| Do or Bust | Neely Edwards | Universal | 1 reel | |
| Dumb Friend, A | Arthur Lake | Universal | 1 reel | Feb. 13 |
| Dumb Luck | "The Gumps" | Universal | 2 reels | |
| Dummy Love | Bobby Vernon | Educational | 2 reels | |

| Title | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Easy Payments | "Helen and Warren" | Fox | 2 reels | |
| Egged On | Charles Bowers | F. B. O. | 2 reels | |
| Eight Cylinder Bull | Austin-Sipperly | Fox | 2 reels | June 12 |
| Excess Baggage | "Big Boy" | Educational | 2 reels | |
| Excuse Maker, The (Series) | | Universal | | |
| Family Picnic, The | "Helen and Warren" | Fox | 2 reels | June 26 |
| Farm Hands | "Aesop Fables" | Pathe | 1 reel | May 22 |
| Felix the Cat Braves the Briny | "Cartoon" | Educational | 1 reel | June 5 |
| Felix the Cat in a Tale of Two Kitties | "Cartoon" | Educational | 1 reel | June 26 |
| Felix the Cat in Gym Days | "Cartoon" | Educational | 1 reel | |
| Felix the Cat in School Daze | "Cartoon" | Educational | 1 reel | May 27 |
| Felix the Cat in Two Lip Time | "Cartoon" | Educational | 1 reel | |
| Felix the Cat Laughs It Off | "Cartoon" | Educational | 1 reel | Mar. 27 |
| Felix the Cat Misses His Cue | "Cartoon" | Educational | 1 reel | May 15 |
| Felix the Cat Misses His Swiss | "Cartoon" | Educational | 1 reel | |
| Felix the Cat Rings the Ringer | "Cartoon" | Educational | 1 reel | |
| Felix the Cat Scoots Thru Scotland | "Cartoon" | Educational | 1 reel | June 26 |
| Felix the Cat Seeks Solitude | "Cartoon" | Educational | 1 reel | |
| Felix the Cat Uses His Head | "Cartoon" | Educational | 1 reel | May 8 |
| Felix the Cat Weathers the Weather | "Cartoon" | Educational | 1 reel | April 17 |
| Fighting Fools | Wise-McKay | Artclass | 2 reels | |
| Fighting Spirit | George Lewis | Universal | 2 reels | |
| Fighting to Win | George Lewis | Universal | 2 reels | |
| Fight Night | Billy Bevan | Pathe | 2 reels | May 15 |
| Fire Fighter, The | "Aesop Fables" | Pathe | 1 reel | |
| Fistical Culture (Series) | Louis Sargent | F. B. O. | 2 reels | |
| Flashing Oars | George Lewis | Universal | 2 reels | |
| Flivver Vacation, A | Eddie Gordon | Universal | 2 reels | April 3 |
| Flying Wheels | Wanda Wiley | Universal | 2 reels | Mar. 6 |
| Fly Time | "Aesop Fables" | Pathe | 1 reel | |
| Fool's Luck | Lupino Lane | Educational | 2 reels | April 3 |
| Fourth Alarm, The | "Our Gang" | Pathe | 2 reels | |
| Fraternity Mixup, A | Alice Ardell | F. B. O. | 2 reels | |
| Fresh Faces | Walter Hiers | Educational | 2 reels | July 3 |
| From the Cabby's Seat | "O. Henry" | Fox | 2 reels | |
| Fully Insured | Snub Pollard | Pathe | 1 reel | |
| George Runs Wild | Sam Saylor | Universal | 2 reels | |
| George in Love | Sam Saylor | Universal | 2 reels | |
| George the Winner | Sam Saylor | Universal | 2 reels | |
| Ghost of Folly | Alice Day | Pathe | 2 reels | May 15 |
| Gimme Strength | Jimmie Adams | Educational | 2 reels | |
| Girl | "O. Henry" | Fox | 2 reels | |
| Going Crazy | Lige Conley | Educational | 2 reels | May 29 |
| Gold Brush, The | Hank Mann | Sava Films | 2 reels | |
| Gypsying the Gyps | Eddie Gordon | Sava Films | 2 reels | |
| Homing Fire | Cliff Bowes | Educational | 1 reel | |
| Hard to Hold | Laymon-Dorety | Tennek Film | 2 reels | |
| Haunted Heiress, A | Edna Marian | Universal | 2 reels | May 22 |
| Hayfoot, Strawfoot | Bevan-Clyde | Pathe | 2 reels | April 24 |
| Hearts for Rent | Arthur Lake | Universal | 1 reel | |
| Heavy Parade, The | "Fat Men" | F. B. O. | 2 reels | |
| He Forgot to Remember | Clyde Cook | Pathe | 2 reels | June 12 |
| Help Wanted | Charles Puffy | Universal | 1 reel | May 1 |
| Hearts and Showers | "Aesop Fables" | Pathe | 1 reel | April 17 |
| Her Actor Friend | Alice Day | Pathe | 2 reels | |
| Her Ambition | Bartine Burkette | Universal | 2 reels | |
| Her Ben | "Aesop Fables" | Pathe | 1 reel | |
| Here Comes Charlie | Lloyd Hamilton | | | |
| Hiram's Trip to the Exposition | Ralph Maglin | Vinci Pictures | | |
| Hiram's Trip Up the Hudson | Ralph Maglin | Vinci Pictures | | |
| Hired and Fired | Paul Parrott | Pathe | 1 reel | |
| His Girl Friend | Mack Marion | Universal | 2 reels | July 31 |
| His Private Life | Lupino Lane | Educational | 2 reels | June 12 |
| His Taking Ways | Al St. John | Bischoff | 2 reels | |
| Hitchin' Up | Walter Hiers | Educational | 2 reels | July 3 |
| Hoboken to Hollywood | | Pathe | 2 reels | |
| Hold 'er Sheriff | Cliff Bowes | Educational | 1 reel | July 3 |
| Home Cured | Johnny Arthur | Educational | 2 reels | Mar. 27 |
| Honest Injun | Johnny Arthur | Educational | 2 reels | |
| Honeymoon Fest | "Fat Men" | F. B. O. | 2 reels | |
| Honeymooning With Ma | Charles King | Universal | 2 reels | June 5 |
| Hooked at the Altar | Ralph Graves | Pathe | 2 reels | April 17 |
| Hubby's Quiet Little Game | | Pathe | 2 reels | |
| Hug Bug, The | Glenn Tryon | Pathe | 2 reels | Mar. 13 |
| Hur Ben | Hank Mann | Sava Films | 2 reels | |
| Hurricane, The | Alice Ardell | F. B. O. | 2 reels | |
| Ice Cold Cocos | Billy Bevan | Pathe | 2 reels | |
| Inventors, The | Fatty Layman | Sava Films | 2 reels | |
| It's a Buoy | Alberta Vaughn | F. B. O. | 2 reels | |
| It's a Pipe | Barbara Luddy | Fox | 2 reels | July 3 |
| It's the Gate | "Cartoon" | Red Seal | 1 reel | May 1 |
| Jane's Engagement Party | Thelma Daniels | Universal | 2 reels | |
| Jane's Flirtation | Thelma Daniels | Universal | 2 reels | |
| Jane's Honeymoon | Thelma Daniels | Universal | 2 reels | |
| Jane's Inheritance | Thelma Daniels | Universal | 2 reels | |
| Jane's Predicament | Thelma Daniels | Universal | 2 reels | |
| Jane's Troubles | Thelma Daniels | Universal | 2 reels | |
| Jerry the Giant | "Animal" | Fox | 2 reels | July 10 |
| Jolly Tars | Lloyd Hamilton | Educational | 2 reels | |
| Jungle Sports | "Aesop Fables" | Pathe | 1 reel | |
| Keeping His Word | Charles King | Universal | 2 reels | |
| Kid in the Kitchen | | Fox | | |
| King of the Kitchen | Lige Conley | Fox | | |
| Kiss Papa | Lige Conley | Educational | 2 reels | |
| Knight Out, A | "Aesop Fables" | Pathe | 1 reel | |
| Ko Ko in the Circus | "Cartoon" | Red Seal | 1 reel | Mar. 27 |
| Labor in Where Are We? | Sheldis Arthur | Fox | 2 reels | July 31 |
| Land Ho! The | "Aesop Fables" | Pathe | 1 reel | June 26 |
| Last Ha Ha, The | "Aesop Fables" | Pathe | 1 reel | |
| Law Lore, The | George Lewis | Universal | 2 reels | |
| Last Week, The | "Helen and Warren" | Fox | 2 reels | |
| Let Georgie Do It | Sam Saylor | Universal | 2 reels | |
| Lighting Lizzie | "O. Henry" | Fox | 2 reels | July 1 |
| Lion Hearted | Lige Conley | Educational | 2 reels | Mar. 20 |
| Lightning Strikes This | A. Vaughn-L. Kent | F. B. O. | 2 reels | May 22 |
| Little Parade, The | "Aesop Fables" | Pathe | 1 reel | June 12 |
| Local Detective | "Aesop Fables" | Pathe | 1 reel | May 22 |
| Lookout Bozo! | Trouble and Dog | Universal | 2 reels | |
| Love's Hurdle | Charles King | Universal | 2 reels | May 15 |
| Love Sundae, A | Alice Day | Pathe | 2 reels | |
| Love Thrills, The | Charles Chase | Pathe | 2 reels | June 12 |
| Love's Labor Lost | Neely Edwards | Universal | 1 reel | |
| Lucky Dog, The | Barbara Luddy | Fox | | |
| Mad and Mystery | Bartine Burkette | Pathe | 2 reels | April 17 |
| Mad Racer, The | "Van Bibber" | Fox | 2 reels | May 8 |
| Making Good | George Lewis | Universal | 2 reels | |
| Man About Town, A | Stan Laurel | Pathe | 1 reel | July 10 |
| Married Widow, The | Eddie Gordon | Sava Films | 2 reels | |
| Marry Month in May | "O. Henry" | Fox | 2 reels | |

| Title | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Masters of Arts | "O. Henry" | Fox | 2 reels | |
| Matrimony Blues | Lige Conley | Fox | 2 reels | |
| McDougal Alley (Series) | | F. B. O. | 2 reels | |
| Meet My Dog | Bowes-Vance | Educational | 1 reel | July 10 |
| Meet My Girl | Ralph Graves | Pathe | 2 reels | Mar. 13 |
| Merry Blacksmith, The | "Aesop Fables" | Pathe | 1 reel | April 17 |
| Merry Kiddo, The | Alberta Vaughn | F. B. O. | 2 reels | |
| Merry Widower, The | The Roach Stars | Pathe | 2 reels | July 31 |
| Mighty Like a Moose | Charlie Chase | Pathe | 2 reels | July 17 |
| Min's Away | "The Gumps" | Universal | 2 reels | |
| Mixed Brides | Wanda Wiley | Universal | 2 reels | |
| Mixed Doubles | Charles Puffy | Universal | 1 reel | |
| Money Screams | | Fox | | |
| Monkey Business | "Our Gang" | Pathe | 2 reels | Mar. 27 |
| Mortgaged Again | Arthur Lake | Universal | 1 reel | |
| Mother-in-Law | "Helen and Warren" | Fox | 2 reels | |
| Motor Trouble | Charles King | Universal | 2 reels | |
| Move Along | Lloyd Hamilton | Educational | 2 reels | |
| Movie Madness | Edna Marian | Universal | 2 reels | June 5 |
| Movie Struck | Dorie Eaton | Cranfield & Clarke | | |
| Moving Day | "Helen and Warren" | Fox | 2 reels | Mar. 6 |
| Mr. Cinderella | Johnny Arthur | Educational | 2 reels | May 29 |
| Mr. Wife | Neal Burns | Educational | 2 reels | |
| Mum's the Word | Charles Chase | Pathe | 2 reels | May 15 |
| Muscle Bound Music | Kingston-Bevan | Pathe | 2 reels | June 5 |
| Never Too Old | Claude Gillingwater | Pathe | 2 reels | June 26 |
| Newlyweds and Their Baby, The (Series | Snookums-Clair-Dooly | Universal | 2 reels | |
| Newlyweds in Quarantine, The | Snookums-Clair-Dooly | Universal | 2 reels | June 19 |
| Newlywed's Neighbors | | Universal | 2 reels | |
| Nobody's Business | Lloyd Hamilton | Educational | 2 reels | April 24 |
| North of 6¾ | Sid Smith | Sava Films | 2 reels | |
| Nothing Matters | Lloyd Hamilton | Educational | 2 reels | July 10 |
| Not to Be Trusted | "Helen and Warren" | Fox | 2 reels | |
| Oh! Winnie Behave | Ethlyn Gibson | Artclass | 2 reels | |
| On Thin Ice | "Mutt & Jeff" | Short Film Syn | 1 reel | Mar. 6 |
| Open House | Johnny Arthur | Educational | 2 reels | |
| Opry House Tonight | Arthur Lake | Universal | 1 reel | July 31 |
| Optimist, The | Charles Puffy | Universal | 1 reel | May 22 |
| Ostrich Plumes, The | "Cartoon" | F. B. O. | 1 reel | May 22 |
| Over There | Al Joy | | 2 reels | |
| Painless Pain | Wanda Wiley | Universal | 2 reels | May 8 |
| Papa's Mama | Arthur Lake | Universal | 1 reel | |
| Papa's Pest | Burns-Steadman | Educational | 2 reels | June 12 |
| Pawnshop Politics | Luddy-Harris | Fox | 2 reels | |
| Pelican's Bill | "Cartoon" | F. B. O. | 1 reel | June 5 |
| Pests | "Aesop Fables" | Pathe | 1 reel | |
| Phoney Express, The | Charles Puffy | Universal | 1 reel | Mar. 13 |
| Pirates Bold | "Aesop Fables" | Pathe | 1 reel | |
| Plane Jane | Vaughn-Kent | F. B. O. | 2 reels | |
| Playing the Swell | Wanda Wiley | Universal | 2 reels | May 22 |
| Please Excuse Me | Charles King | Universal | 2 reels | |
| Plumber's Life, The | "Aesop Fables" | Pathe | 1 reel | |
| Polar Baron, The | Gladys McConnell | Fox | 2 reels | May 1 |
| Prodigal Bridegroom, The | | Pathe | | |
| Psyche and the Pskyscraper | "O. Henry" | Fox | 2 reels | |
| Puppy Lovetime | Alice Day | Pathe | 2 reels | June 5 |
| Quick Service | Cliff Bowes | Educational | 1 reel | Mar. 20 |
| Radio Mad | Lymon-Dorety | Tennek Film | 2 reels | |
| Raggedy Rose | Mabel Normand | Pathe | 2 reels | |
| Rah, Rah, Heidelberg | "Van Bibber" | Fox | 2 reels | June 19 |
| Rain and Shines | Al St. John | Bischoff | 2 reels | |
| Raisin' Cain | "Big Boy" | Educational | 2 reels | April 17 |
| Read 'Em and Leap | Alberta Vaughn | F. B. O. | 2 reels | |
| Red Hot Rails | "Cartoon" | Universal | 2 reels | |
| Relay, The | George Lewis | Universal | 2 reels | |
| Reporter, The | "Van Bibbers" | Fox | 2 reels | |
| Rough and Ready Romeo | "Aesop Fables" | Pathe | 1 reel | May 1 |
| Sawdust Baby | Earl McCarthy | Artclass | 2 reels | |
| Say It With Babies | Glenn Tryon | Pathe | 2 reels | May 29 |
| Say It With Love | Edna Marian | Universal | 2 reels | April 17 |
| Scared Stiff | Holmes-Cook | Pathe | 2 reels | May 1 |
| Scrambled Eggs | "Aesop Fables" | Pathe | 1 reel | |
| Scratching Through | Cliff Bowes | Educational | 1 reel | April 24 |
| Sea Dog's Tale, A | Billy Bevan | Pathe | 2 reels | July 17 |
| Second Hand Excuse, A | Charles King | Universal | 2 reels | |
| Separated Sweethearts | Arthur Lake | Universal | 1 reel | May 15 |
| Shady Rest | "The Gumps" | Universal | 2 reels | |
| She Beast, The | Sid Smith | Sava Films | 2 reels | |
| She's A Prince | Alice Ardell | F. B. O. | 2 reels | |
| She's My Cousin | Charles King | Universal | 2 reels | May 15 |
| Shivering Spooks | "Our Gang" | Pathe | 2 reels | |
| Shootin' Fool, The | "Aesop Fables" | Pathe | 1 reel | May 15 |
| Shore Shy | Dooley-Joyce | Educational | 2 reels | |
| Should Husbands Pay? | The Roach Stars | Pathe | 2 reels | |
| Skating Instructors | "Mutt and Jeff" | Short Film Syn | 1 reel | |
| Sky Bound | Al St. John | Educational | 2 reels | April 17 |
| Smith's Baby | McKee-Hiatt | Pathe | 2 reels | July 31 |
| Smith's Landlord | Hiatt-McKee | Pathe | 2 reels | |
| Smith's Vacation | Hiatt-McKee | Pathe | 2 reels | |
| Smouldering Tires | A. Vaughn-L. Kent | F. B. O. | 2 reels | May 15 |
| Snookum's Buggy Ride | "Newlyweds" | Universal | 2 reels | June 19 |
| Snookum's Outing | "Newlyweds" | Universal | 2 reels | |
| Snookum's Playmate | "Newlyweds" | Universal | 2 reels | |
| Snookum's Tooth | "Newlyweds" | Universal | 2 reels | June 26 |
| Social Triangle, A | "O. Henry" | Fox | 2 reels | May 22 |
| Sock Me To Sleep | A. Vaughn-L. Kent | F. B. O. | 2 reels | |
| Solid Gold | Lige Conley | Educational | 2 reels | |
| Somebody's Wrong | Bowes-Newman | Educational | 1 reel | |
| Some More Excuses | Charles King | Universal | 2 reels | |
| So This Is Paris | Neely Edwards | Universal | 1 reel | April 17 |
| Spanish Love | "Aesop Fables" | Pathe | 1 reel | Mar. 13 |
| Spanking Breezes | Alice Day | Pathe | 2 reels | Mar. 20 |
| Squirrel Food | Cliff Bowes | Educational | 1 reel | |
| Stage Shy | Hank Mann | Sava Films | 2 reels | |
| Stork Brought It, The | "Cartoon" | F. B. O. | 1 reel | |
| Swell Affair, A | Arthur Lake | Universal | 1 reel | April 17 |
| Swimming Instructor, The | "Van Bibber" | Fox | 2 reels | July 3 |
| Taking the Hen | Charles Puffy | Universal | 1 reel | April 3 |
| Thanks for the Boat Ride | | Universal | | |
| That's My Baby | Charles Puffy | Universal | | |
| There She Goes | Wanda Wiley | Universal | 2 reels | July 3 |
| Thirteenth Man, The | Charles Puffy | Universal | 1 reel | |
| Three of a Kind | "Fat Men" | F. B. O. | 2 reels | |
| Thrilling Romance, A | Wanda Wiley | Universal | 2 reels | July 24 |
| Thundering Fleas | "Our Gang" | Pathe | 2 reels | July 10 |
| Till We Eat Again | Bobby Vernon | Educational | 2 reels | July 24 |
| Tin Ghost, The | Lige Conley | Educational | 2 reels | May 8 |
| Tonight's the Night | Bowes-Bradley | Educational | 1 reel | May 1 |
| Too Many Babies | Darling-King | Universal | 2 reels | May 8 |
| Too Many Relations | "Helen and Warren" | Fox | 2 reels | May 15 |
| Tow Service | "The Gumps" | Universal | 2 reels | |
| Tune Up | Charles Puffy | Universal | 1 reel | Mar 6 |
| Twelve Smiles Out | | F. B. O. | | |

| Title | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Twin Sisters | Wanda Wiley | Universal | 2 reels | |
| Two Lips in Holland | | Fox | 2 reels | April 17 |
| Ukelele Sheiks | Glenn Tryon | Pathe | 2 reels | April 10 |
| Uncle Tom's Uncle | "Our Gang" | Pathe | 2 reels | May 29 |
| Uncovered Wagon, The | "Aesop Fables" | Pathe | 1 reel | May 15 |
| Up and Wooing | A. Vaughn-L. Kent | F. B. O. | 2 reels | |
| Up in the Air | "Aesop Fables" | Pathe | 1 reel | |
| Vamping Babies | Alice Ardell | F. B. O. | 2 reels | |
| Venus of Venice | "Aesop Fables" | Pathe | 1 reel | |
| Village Cut Up, The | Arthur Lake | Universal | 1 reel | |
| Vulgar Boatman, The | Hank Mann | Sava Films | 2 reels | |
| Wait A Bit | Earl Mack | Universal | 2 reels | |
| Wanderers of the Wetland | Hank Mann | Sava Films | 2 reels | |
| Wandering Willies | Billy Bevan | Pathe | 2 reels | April 3 |
| Wedding Daze | | F. B. O. | | |
| Westerner, The | Reata Hoyt | Fox | | |
| What A Life | Frank Davis | Educational | 1 reel | June 26 |
| What Happened to Jane (Series of 13) | Thelma Daniels | Universal | 2 reels | |
| What'll You Have? | Charles King | Universal | 2 reels | May 22 |
| What! No Spinach? | | F. B. O. | | |
| What' Your Hurry? | Charles King | Universal | 2 reels | |
| When a Man's a Prince | Ben Turpin | Pathe | 2 reels | |
| When Hell Froze Over | "Mutt and Jeff" | Short Film Syn. | 1 reel | Feb. 20 |
| When Sally's Irish Rose | Vaughn-Kent | F. B. O. | 2 reels | July 24 |
| Where's My Baby? | Neely Edwards | Universal | 1 reel | May 1 |
| Which is Which? | Charles King | Universal | 2 reels | |
| Whiskering Chorus | A. Vaughn-L. Kent | F. B. O. | 2 reels | |
| Whoa Emma | Jimmie Adams | Educational | 2 reels | April 3 |
| Who Hit Me? | Al St. John | Educational | 2 reels | July 31 |
| Who's Boss? | Davis-Bowes | Educational | 1 reel | June 5 |
| Who's My Wife? | Lige Conley | Educational | 2 reels | July 17 |
| Who's Next? | Neely Edwards | Universal | 1 reel | July 24 |
| Why George? | Sam Saylor | Universal | 2 reels | |
| Wide Open Faces | Charles Puffy | Universal | 1 reel | |
| Wife Tamers | Cook-L. Barrymore | Pathe | 2 reels | April 3 |
| Wireless Lizzie | Walter Hiers | Educational | 2 reels | Mar. 13 |
| Wisecrackers (Series) | Short-Withers | F. B. O. | | |
| Wise Guys Prefer Brunettes | Helene Chadwick | Pathe | 2 reels | |
| Wise Quacker, The | Eddie Gordon | Tennek Film | 2 reels | |
| Wise Or Otherwise | Charles Puffy | Universal | 1 reel | June 5 |
| Yankee Doodle Duke, A | Ralph Graves | Pathe | 2 reels | |
| Yearning for Love | Wanda Wiley | Universal | 2 reels | April 3 |

# Short Subjects

| Title | Distributed by | Length | Reviewed |
|---|---|---|---|
| Alexander's Ragtime Band | Artclass | | |
| Alligator's Paradise (Hodge Podge) | Educational | 1 reel | |
| All Star Freaks (Curiosity) | Educational | 1 reel | |
| America Today (Variety) | Fox | 1 reel | |
| Amidst the Millions (Sportlight) | Pathe | 1 reel | July 31 |
| Animated Hair Cartoons (Series) | Red Seal | 1 reel | |
| Angelus, The | Cranfield & Clarke | 2 reels | April 24 |
| Aphrodite (Novelty) | Service Film | 1 reel | |
| Around the World in Ten Minutes (Variety) | Fox | 1 reel | |
| At the Water Hole | Cranfield & Clarke | 1 reel | |
| Austrian Alps (Variety) | Fox | 1 reel | |
| Ball and Bat (Sportlight) | Pathe | 1 reel | |
| Bar-C Mystery (Serial) | Pathe | 10 episodes | |
| Beasts of the Veldt | Chesterfield | 2 reels | |
| Beautiful Britain | Cranfield & Clarke | 1 reel | |
| Bed Time Stories | Sierra Pictures | 2 reels | |
| Beechnuts | Cranfield & Clarke | 2 reels | |
| Belgium Today (Variety) | Fox | 1 reel | June 12 |
| Big and Little (Sportlight) | Pathe | 1 reel | |
| Bits of Jap Life | Cranfield & Clarke | 1 reel | |
| Blue Boy, The | Educational | | |
| Broadway of Jungle Land | Cranfield & Clarke | 1 reel | |
| Buffalo Bill (Serial) | Universal | | |
| Bull's Eyes (Sportlight) | Pathe | 1 reel | |
| Burkhardt's Plastic Films, No. 1 | Tiffany | 2 reels | April 3 |
| Burkhardt's Plastic Films, No. 2 | Tiffany | 2 reels | May 15 |
| Canary Islands (Variety) | Fox | 1 reel | May 15 |
| Casey of the Coast Guard (Serial) | Pathe | 10 episodes | Feb. 20 |
| Charleston Films | Cranfield & Clarke | 4 half reels | May 1 |
| Chips of the Old Block (Hodge Podge) | Educational | 1 reel | |
| Chronicles of America (Series of 18 Three Reelers) | Pathe | | |
| Colorado (Variety) | Fox | 1 reel | |
| Coming Back (Mustang) | Universal | 2 reels | |
| Congress of Celebrities (Hodge Podge) | Educational | 1 reel | May 1 |
| Curiosities—The Movie Side Show (Series) | Educational | | |
| Dancing Around the World (Variety) | Fox | 1 reel | July 17 |
| Day Dreams | Cranfield & Clarke | 2 reels | |
| Death Ray, The (Novelty) | Cranfield & Clarke | 1 reel | |
| Desperate Dan (Mustang) | Universal | 2 reels | May 1 |
| Dixie Doodle (Sportlight) | Pathe | 1 reel | Mar. 27 |
| Doctor, The (Famous Paintings) | Cranfield & Clarke | 2 reels | May 8 |
| Dolly Gray (Song Car-Tune) | Red Seal | 1 reel | |
| Don't Shoot (Mustang)—Jack Mower | Universal | 2 reels | |
| Down to Damascus (Variety) | Fox | 1 reel | July 10 |
| Drops From Heaven (Variety) | Fox | 1 reel | |
| Egypt | F. B. O. | | |
| Emergency Man, The Edmund Cobb | Universal | 1 reel | |
| Every Picture Tells a Story | Cranfield & Clarke | 1 reel | |
| Fade Away Foster (Mustang) | Universal | 2 reels | May 1 |
| Falling Water Valley (Bruce Novelty) | Educational | 1 reel | |
| Family Album, The (Sketch Book) | Pathe | 1 reel | |
| Fighting Marine, The (Serial) | Pathe | | |
| Fighting With Buffalo Bill (Serial) | Universal | | |
| Film Facts (Series) | Red Seal | 1 reel | |
| Fire Barrier (Mustang) | Universal | 2 reels | |
| Fire Fighters, The (Serial) | Universal | | |
| Flaming West, The (Mustang) | Universal | 2 reels | |
| Flashes of the Past | Pathe | 2 reels | |
| Four Square Steve (Mustang) | Universal | 2 reels | June 5 |
| Frame Up, The (Mustang) | Universal | 2 reels | May 22 |
| From A to Z Thru Filmdom (Hodge Podge) | Educational | 1 reel | June 12 |
| Fugitive Futerise (Novelty) | Cranfield & Clarke | 1 reel | |
| Gems of the Screen (Series) | Red Seal | 1 reel | |
| Giggles (Novelty Series) | Tennek Film | 1 reel | |
| Glory or Dollars (Sportlight) | Pathe | 1 reel | June 26 |
| God's Country | Cranfield & Clarke | 2 reels | |
| Gold and Fleece (Bruce Novelty) | Educational | 1 reel | |
| Great Lakes, The (Variety) | Fox | 1 reel | |
| Green Archer, The (Serial) | Pathe | 10 episodes | |
| Grinning Fists (Mustang) | Universal | 2 reels | |
| Gunless Bad Man, The (Mustang) | Universal | 2 reels | |
| Happy Hunting Grounds (Sportlight) | Pathe | 1 reel | April 10 |
| Has Anybody Here Seen Kelly | Red Seal | 1 reel | Mar. 6 |
| Heavens Above (Novelty) | Service Film | 1 reel | |
| Her First Night in a Beauty Parlor | Arthur J. Lamb | 2 reels | |
| Hero Land (Color Novelty) | Service Film | 1 reel | |
| Heroes of the Sea | Cranfield & Clarke | 1 reel | |
| His Pal...Fearless (Dog) | Chesterfield | 2 reels | |
| Homeless Husbands' Land (Novelty) | Short Film | 1 reel | |
| Honeymoon Cruises | Tennek Film | 1 reel | |
| If a Picture Tells a Story | Cranfield & Clarke | 1 reel | |
| India Tea | Pathe | 1 reel | May 22 |
| Inland Voyage, An (Variety) | Fox | 1 reel | |
| In Sunny Spain (Variety) | Fox | 1 reel | |
| Inside Dope, The (Sportlight) | Pathe | 1 reel | May 1 |
| International Detective Stories | Tennek Film | 2 reels | |
| Keeping 'Em Guessing (Series) | Red Seal | 1 reel | |
| Keeping in Trim (Sportlight) | Pathe | 1 reel | |
| King of the Beasts (Cartoon) | F. B. O. | 1 reel | |
| Ko Ko Song Car-Tunes (Series) | Red Seal | 1 reel | |
| Jack's of One Trade (Sportlight) | Pathe | 1 reel | June 26 |
| Jungle Heroine, A | Chesterfield | 2 reels | |
| Jungle Tragedy, A | Chesterfield | 2 reels | |
| Land of Rivers (Scenic) | Service Film | 1 reel | |
| Last Man, The | Chesterfield | 2 reels | |
| Leaps and Bounds (Sportlight) | Pathe | 1 reel | Mar. 13 |
| Lest We Forget | Educational | 1 reel | May 1 |
| Let Loose (Mustang) | Universal | 2 reels | |
| Let's Go Fishing | Cranfield & Clarke | 1 reel | |
| Let's Paint | Cranfield & Clarke | 1 reel | |
| Lightnin' Flashes (Drama) | Sava Films | 2 reels | |
| Lightnin' Strikes (Drama) | Sava Films | 2 reels | |
| Lightnin' Wins (Drama) | Sava Films | 2 reels | |
| Lightning Hutch (Serial) | Arrow Film | | |
| Light on Lookout Mountain, The | Cranfield & Clarke | 2 reels | |
| Lion Charge, The | Cranfield & Clarke | 1 reel | May 22 |
| Lion's Mate, The | Chesterfield | 2 reels | |
| Little Brown Rug, The (Bruce Novelty) | Educational | 1 reel | |
| Little Warrior, The (Mustang) | Universal | 2 reels | July 24 |
| Lizzie's Last Lap (Novelty) | Cranfield & Clarke | 1 reel | |
| Love Deputy, The (Mustang) | Universal | 2 reels | |
| Love Fighter...Fearless (Dog) | Chesterfield | 2 reels | |
| Lumber Jacks, The (Variety) | Fox | 1 reel | |
| Marvels of Motion (Series) | Red Seal | 1 reel | |
| Menace of the Alps, The | Universal | 1 reel | Mar. 27 |
| Mother O'Mine | Cranfield & Clarke | 1 reel | |
| Mother, The (Famous Paintings) | Cranfield & Clarke | 2 reels | May 22 |
| Mountain Molly O (Mustang) | Universal | 2 reels | April 17 |
| Mountain of the Law, The (Variety) | Fox | 1 reel | June 19 |
| Movie Struck | Cranfield & Clarke | 2 reels | |
| My Old Kentucky Home (Song Car-tune) | Red Seal | 1 reel | April 10 |
| Neptune's Domain (Hodge Podge) | Educational | 1 reel | June 5 |
| Nervous Moments (Sportlight) | Pathe | 1 reel | May 1 |
| Off Shore Trails (Variety) | Fox | 1 reel | |
| Old Black Joe (Song Car-Tune) | Red Seal | 1 reel | July 10 |
| One Wild Time (Mustang) | Universal | 2 reels | Mar. 27 |
| Outlaw Love (Mustang) | Universal | 2 reels | |
| Out of the Inkwell (Series) | Red Seal | 1 reel | |
| Pathe Review, No. 17 | Pathe | 1 reel | May 1 |
| Pathe Review, No. 18 | Pathe | 1 reel | May 1 |
| Pathe Review, No. 19 | Pathe | 1 reel | May 15 |
| Pathe Review, No. 20 | Pathe | 1 reel | May 22 |
| Pathe Review, No. 21 | Pathe | 1 reel | May 22 |
| Pathe Review, No. 22 | Pathe | 1 reel | May 29 |
| Pathe Review, No. 23 | Pathe | 1 reel | June 5 |
| Pathe Review, No. 24 | Pathe | 1 reel | June 26 |
| Pathe Review, No. 25 | Pathe | 1 reel | June 26 |
| Pathe Review, No. 26 | Pathe | 1 reel | |
| Pathe Review, No. 27 | Pathe | 1 reel | July 3 |
| Pathe Review, No. 28 | Pathe | 1 reel | July 24 |
| Pathe Review, No. 29 | Pathe | 1 reel | July 17 |
| Pathe Review, No. 30 | Pathe | 1 reel | |
| Pathe Review, No. 31 | Pathe | 1 reel | July 31 |
| Pathe Review, No. 32 | Pathe | 1 reel | |
| Pathe Review, No. 33 | Pathe | 1 reel | |
| Pathe Review, No. 34 | Pathe | 1 reel | |
| Pathe Review, No. 35 | Pathe | 1 reel | |
| Pathe Review, No. 36 | Pathe | 1 reel | |
| Pathe Review, No. 37 | Pathe | 1 reel | |
| Pathe Review, No. 38 | Pathe | 1 reel | |
| Peeking at the Planets (Hodge Podge) | Educational | 1 reel | July 17 |
| Pep of the Lazy J. (Mustang) | Universal | 2 reels | |
| Planting Season, The (Sportlight) | Pathe | 1 reel | June 5 |
| Poland—A Nation Reborn (Variety) | Fox | 1 reel | June 26 |
| Popular Song Parodies (Series) | Artclass | | |
| Putting on Dog (Variety) | Fox | 1 reel | |
| Quick on the Draw (Mustang) | Universal | 2 reels | April 17 |
| Radio Detective, The (Serial) | Universal | 10 episodes | April 17 |
| Rare Bits (A Curosity) | Educational | 1 reel | |
| Reelviews (Series) | Red Seal | 1 reel | |
| Rescue, The (Mustang) | Universal | 2 reels | |
| Return of the Riddle Rider, The (Serial) | Universal | | |
| Rhinoceros Hunt, The | Cranfield & Clarke | 1 reel | |
| Riches of the Earth (Variety) | Fox | 1 reel | |
| Ridin' For Love (Mustang) | Universal | 2 reels | |
| Revolutions per Minute (Sportlight) | Pathe | 1 reel | June 5 |
| Rustler By Proxy (Mustang) | Universal | 2 reels | |
| Rushing Waters | Cranfield & Clarke | | |
| Rustler's Secret, The (Mustang) | Universal | 2 reels | |
| Scotty of the Scouts (Serial) | Rayart (S. R.) | | |
| Screen Snapshots (Series) | Columbia | 1 reel | |
| Screen Snapshots, No. 13 | Columbia | 1 reel | June 26 |
| Screen Snapshots, No. 14 | Columbia | 1 reel | July 3 |
| Searchlight (Series) | Red Seal | 1 reel | |
| Seas of the World | Red Seal | | |
| Shadowland | Cranfield & Clarke | | |
| Silent Flyer, The (Serial) | Universal | 10 episodes | |
| Sin | Cranfield & Clarke | 2 reels | |
| Sketch Book | Pathe | | |
| Skenographs (Series) | Cranfield & Clarke | | |
| Sky Skidder, The (Serial) | Bischoff | 10 episodes | |
| Snowed In (Serial) | Pathe | 10 episodes | June 26 |
| Songs of Central Europe (Melody Series) | Pathe | 1 reel | |
| Songs of England (Melody Series) | Pathe | 1 reel | Feb. 6 |
| Songs of France (Melody Series) | Pathe | 1 reel | |
| Songs of Italy (Melody Series) | Pathe | 1 reel | July 24 |
| Songs of Scotland (Melody Series) | Pathe | 1 reel | Feb. 6 |
| Songs of Spain (Melody Series) | Pathe | 1 reel | June 26 |
| Songs of the Northern States | Pathe | 1 reel | |
| Songs of Yesterday | Cranfield & Clarke | 1 reel | |
| Soul of the Cypress | Red Seal | 1 reel | Feb. 27 |
| Spanish Holiday (Variety) | Fox | 1 reel | |
| Spirit of Play, The (Sportlight) | Pathe | 1 reel | |
| Sportsman's Dream | Cranfield & Clarke | | |
| String of Diamonds...Fearless (Dog) | Chesterfield | 2 reels | |
| Strings of Steel (Serial) | Universal | 10 episodes | |

| Title | Distributed by | Length | Reviewed |
|---|---|---|---|
| St Pauls | Cranfield & Clarke | 1 reel | |
| Sweden Today (Variety) | Fox | 1 reel | May 15 |
| Tim Bronc, The (Mustang) | Universal | 2 reels | June 5 |
| Trapped (Mustang) | Universal | 2 reels | |
| Trails of the Gods | Cranfield & Clarke | 1 reel | |
| Trail of the North Wind | Cranfield & Clarke | 2 reels | |
| Tramp, Tramp the Boys Are Marching | Red Seal | 1 reel | May 1 |
| Travels in Toyland (Variety) | Fox | 1 reel | |
| Tulip Land | Cranfield & Clarke | 1 reel | |
| Under Desert Skies (Mustang) | Universal | 2 reels | |
| Valiant Skipper, The | Cranfield & Clarke | 2 reels | |
| Vanishing Millions (Serial) | Sierra Pictures | 15 episodes | |
| Vision, The | Educational | 2 reels | May 22 |
| When East Meets West (Mustang) | Universal | 2 reels | July 31 |
| Whirlwinds (Series) | F. B. O. | | |
| Wild America (Variety) | Fox | 1 reel | May 22 |
| Wire Tigers, The | Chesterfield | 2 reels | |
| Where the Silver River Gleams | Cranfield & Clarke | 1 reel | |
| Whispering Smith Rides (Serial) | Universal | | |
| White Waters | Cranfield & Clarke | 2 reels | |
| Winking Idol, The (Serial) | Universal | 10 episodes | Mar. 20 |
| Wolf, The Fearless (Dog) | Chesterfield | 2 reels | |
| Wolf's Brush | Cranfield & Clarke | 2 reels | |
| Wonder Book Series | Short Film | 1 reel | |
| Wonderful Water | Service Film Corp. | 1 reel | May 1 |
| Wooden Shoes | Cranfield & Clarke | 1 reel | Dec. 12 |

# Coming Attractions

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Accused | Special Cast | Inde. Film | 5000 feet | Jan. 16 |
| Ace High | Hoot Gibson | Universal | | |
| Across the Pacific | Monte Blue | Warner Bros | | |
| Advice to the Lovelorn | | Universal | | |
| Against the Wall | Wally Wales | Assoc. Exhib | | |
| Almost a Lady | Marie Prevost | Prod. Dist. Corp | | |
| Altars of Desire | M. Murray-C.Tearle | M-G-M | | |
| Amateur Gentleman, The | Dick Barthelmess | First National | | |
| An American Tragedy | | Paramount | | |
| Annie Laurie | Lillian Gish | M-G-M | | |
| April Fool | Alexander Carr | Chadwick | | |
| Aristocrat, The | | Famous Attractions | | |
| Arizona Nights | Fred Thomson | F. B. O | | |
| Arizona Whirlwind, The | Bill Cody | Assoc. Exhib | | |
| Ashes | C. Griffith-T. Moore | First National | | |
| Atlantis | | First National | | |
| Atta Boy | Monty Banks | Pathe | 6 reels | |
| Auctioneer, The | George Sidney | Fox | | |
| Avenger, The | Bob Custer | F. B. O | | |
| Back Slapper, The | John Gilbert | M-G-M | | |
| Bad Habits | Special Cast | Astor Dist | | |
| Bad Little Good Girl | | Chadwick | | |
| Bandit Buster, The | Wally Wales | Assoc. Exhib | | |
| Bandits of the Air | Al Wilson | Assoc. Exhib | | |
| Bardelys the Magnificent | John Gilbert | M-G-M | | |
| Bargain Bride, The | Mary Philbin | Universal | | |
| Barriers of Fire | Monte Blue | Warner Bros | | |
| Battling Butler | Buster Keaton | M-G-M | | |
| Beau Geste | Special Cast | Paramount | | |
| Beauty | Special Cast | M-G-M | | |
| Beauty and the Beast | Coleman-Banky | United Artists | | |
| Bed and Board | Doris Kenyon | First National | | |
| Behind the Lines | Sandow (Dog) | Assoc. Exhib | | |
| Behind the Screen | Special Cast | M-G-M | | |
| Belle of Broadway, The | | Columbia Pictures | | |
| Beloved Enemy, The | Boyd-Goudal | Prod. Dist. Corp | | |
| Beloved Fraud, The | | American Cinema | | |
| Ben Burbridge's African Gorilla Hunt | | | 8 reels | June 26 |
| Ben Hur | Special Cast | M-G-M | 12000 feet | Jan. 16 |
| Better 'Ole, The | Syd Chaplin | Warner Bros | | |
| Better Way, The | | Columbia Pictures | | |
| Beware of Widows | Laura La Plante | Lumas | | |
| Beyond the Trail | Bill Patton | Chesterfield | 5 reels | |
| Be Yourself | Raymond Griffith | Paramount | | |
| Bigger They Are, The | George O'Hara | F. B. O | | |
| Big Gun, The | George Lewis | Universal | | |
| Big Night, The | Laura La Plante | Universal | | |
| Big Parade, The | John Gilbert | M-G-M | 12550 feet | Nov. 28 |
| Bill of Sale, The | | Arthur J. Lamb | | |
| Birds of Prey | | Columbia Pictures | | |
| Bitter Apples | Monte Blue | Warner Bros. | | |
| Black Diamond Express, The | Monte Blue | Warner Bros | | |
| Black Ivory | | Warner Bros | | |
| Black Tears | | Gorman Pictures | | |
| Blarney | R. Adoree-R. Graves | M-G-M | | |
| Blazing Courage | Buffalo Bill, Jr | Assoc. Exhib | | |
| Block Signal, The | | Lumas | | |
| Blonde Saint, The | Kenyon-Stone | First National | | |
| Bonanza Buckaroo, The | Buffalo Bill, Jr | Assoc. Exhib | | |
| Border Patrol, The | Harry Carey | Pathe | | |
| Border Thunderbolt, The | Bill Cody | Assoc. Exhib | | |
| Born to Battle | Tom Tyler | F. B. O | 5100 feet | Feb. 13 |
| Boy Friend, The | J. Harron-M. Day | M-G-M | | |
| Branded | Bob Custer | F. B. O. | | |
| Breed of the Sea | | F. B. O | | |
| Brides Will Be Brides | | Universal | | |
| Broadway Drifter, A | | Gorman Pictures | | |
| Broken Hearts | M. Schwartz-L. Lee | Jaffe Art Film | 7500 feet | Mar. 20 |
| Broncho Twister, The | Buck Jones | Fox | | |
| Brute, The | Monte Blue | Warner Bros. | | |
| Buckaroo Kid, The | Hoot Gibson | Universal | | |
| Bull Dog Luck | Wally Wales | Assoc. Exhib | | |
| Burning Bridges | Harry Carey | Pathe | | |
| Butter and Egg Man, The | | First National | | |
| Butterflies in the Rain | Laura La Plante | Universal | | |
| Callahans and the Murphys, The | | M-G-M | | |
| Call in the Night, A | | Truart | 5000 feet | |
| Call of the Wilderness | Sandow (Dog) | Assoc. Exhib | | |
| Cancelled Debt, The | Special Cast | Sterling Pict | | |
| Canyon of Light | Tom Mix | Fox | | |
| Captain Sazarac | Ricardo Cortez | Paramount | | |
| Captain Salvation | | M-G-M | | |
| Captain's Courage, A | R. Holt-D. Dwan | Rayart | | |
| Cat and the Canary, The | | Universal | | |
| Catch As Catch Can | Wm. Fairbanks | Lumas | | |
| Chains | Bennett-Colman | United Artists | | |
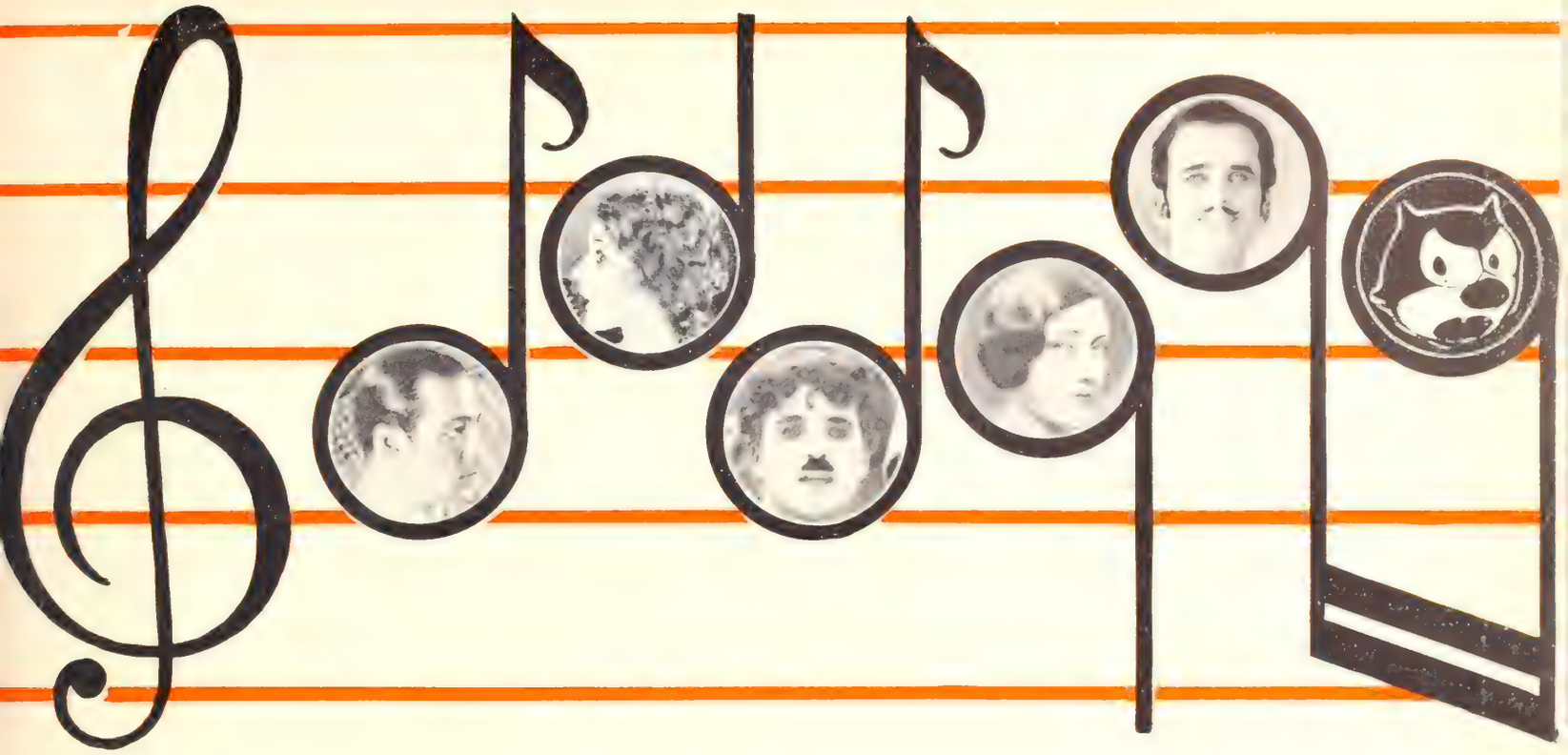
| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Charity Ball, The | | M-G-M | | |
| Charleston Kid, The | Mackaill-Mulhall | First National | | |
| Cheating Danger | Dick Talmadge | Universal | | |
| Cheerful Fraud, The | Reginald Denny | Universal | | |
| Cheyenne Days | Hoot Gibson | Universal | | |
| Chic Chick, The | Alberta Vaughan | F. B. O. | | |
| Christine of the Big Tops | Garon-Landis | Sterling Pict | | |
| Cigarette Maker's Romance, The | Special Cast | M-G-M | | |
| Circus, The | Charles Chaplin | United Artists | | |
| City, The | Lowe-Livingston | Fox | | |
| City of Shadows, The | | F. B. O. | | |
| Cleaner Flame, The | Louise Carter | Arrow | | |
| Climbers, The | Irene Rich | Warner Bros. | | |
| Closed Gates | Special Cast | Sterling Pict | | |
| Clown, The | | Columbia Pictures | | |
| Code of the Northwest | Sandow (dog) | Assoc. Exhib. | | |
| College Days | | Tiffany | | |
| College Widows | Dolores Costello | Warner Bros | | |
| Come On Charley | Devore-Horton | Assoc. Exhib | | |
| Coney Island | Special Cast | M-G-M | | |
| Confession | Pola Negri | Paramount | | |
| Corporal Kate | Vera Reynolds | Prod. Dist. Corp | | |
| Cossacks .The | John Gilbert | M-G-M | | |
| Country Doctor, The | Faye-R- Schildkraut | Prod. Dist. Corp | | |
| Cowboy Grit | Buffalo Bill, Jr | Assoc. Exhib | | |
| Cow Punching for Cupid | Tom Tyler | F. B. O | | |
| Cradle Snatchers | | Fox | | |
| Crashing Hoofs | Bob Custer | F. B. O. | | |
| Crashing Timbers | Harlan-Dana | Universal | | |
| Crazy Fool, The | | M-G-M | | |
| Crisis, The | Special Cast | M-G-M | | |
| Crooks Tours | George O'Hara | F. B. O | | |
| Cruise of Jasper B, The | Rod La Roque | Prod. Dist. Corp | | |
| Cruel Truth, The | | Sterling Pict | | |
| Crystal Cup, The | Dorothy Mackaill | First National | | |
| Cyclone of the Range | Tom Tyler | F. B. O. | | |
| Cyclone Sam | Buffalo Bill, Jr | Assoc. Exhib | | |
| Cyrano de Bergerac | Special Cast | Atlas Dist | 9500. | July, 18, '25 |
| Dame Chance | Special Cast | American Cinema | | |
| Dancing Days | Chadwick-Stanley-L. Rich | Famous Attractions | | |
| Danger Line, The | Special Cast | Astor Dist | | |
| Dangerous Friends | Special Cast | Sterling Pict | | |
| Dangerous Virtue | Jane Novak | Lee-Bradford | | |
| Daring Venus, The | | First National | | |
| Dark Horse, The | Harry Carey | Prod. Dist. Corp | | |
| Dark Rosaleen | Buck Jones | Fox | | |
| Darling of the Gods, The | | United Artists | | |
| Dead Command, The | Special Cast | M-G-M | | |
| Dearie | L. Fazenda-W. Louis | Warner Bros. | | |
| Defend Yourself | Dorothy Drew | Dependable Films | 5000 feet | Jan. 9 |
| Desert Legion, The | Fred Thomson | F. B. O. | | |
| Desert Valley | Buck Jones | Fox | | |
| Desert Whirlwind, The | Bob Custer | F. B. O | | |
| Desperate Woman | Hughes-Kenyon | First National | | |
| Detour | | Prod. Dist. Corp | | |
| Devil's Dice | Special Cast | Sterling Pict | | |
| Devil's Island | Pauline Frederick | Chadwick | | |
| Devil Partner, The | | Truart | 5000 feet | |
| Dixie | | Universal | | |
| Dixie Flyer, The | Landis-E. Novak | Rayart | | |
| Do Clothes Make the Woman? | Mrs. Valentino | F. B. O. | | |
| Don Juan | John Barrymore | Warner Bros | | |
| Don't Lie to Your Wife | Haver-McDonald | Arrow | | |
| Don Juan's Three Nights | Stone-Mason | First National | | |
| Don't Tell the Wife | Irene Rich | Warner Bros. | | |
| Double Daring | Wally Wales | Artclass | 5 reels | |
| Double Handed Bandit, The | Bob Custer | F. B. O. | | |
| Down Grade, The | Wm. Fairbanks | Lumas | | |
| Down the Stretch | Pat O'Malley | Universal | | |
| Driven From Home | | Chadwick | | |
| Drivin' Mad | | American Cinema | | |
| Duke of Black Butte, The | Fred Humes | Universal | | |
| Duke of Ladies, The | Special Cast | First National | | |
| Eager Lips | | Chadwick | | |
| Easy Going | Buddy Roosevelt | Artclass | 5 reels | |
| Eden's Fruit | | Famous Attractions | | |
| Enchanted Island | | Tiffany | | |
| Exclusive Rights | | Famous Attractions | | |
| Eyes of the Totem | Special Cast | Assoc. Exhib | | |
| Eyes of Youth | Gloria Swanson | | | |
| False Alarm, The | Special Cast | Columbia | | |
| False Hopes | | Gorman Pictures | | |
| Fangs of Alaska, The | Sandow (Dog) | Assoc. Exhib | | |
| Fast and Furious | Reginald Denny | Universal | | |
| Fast Life in New York | Special Cast | M-G-M | | |
| Faust | Emil Jannings | M-G-M | | |
| Fifth Horseman, The | | Lee-Bradford | | |
| Fighting Cub, The | | Truart | 5800 feet | |
| Fighting Fate | Billy Sullivan | Rayart | 4991 feet | Feb. 6 |
| Fighting Foundling, The | Jack Hoxie | Universal | | |
| Fighting Love | Jetta Goudal | Prod. Dist. Corp | | |
| Fighting Ranger, The | Bob Custer | F. B. O | | |
| Finnegan's Ball | | Assoc. Exhib | | |
| Fire Brigade, The | M. MacAvoy-C. Ray | M-G-M | | |
| Flame of the Border, The | | First National | | |
| Flames | E. O'Brien-V. Valli | Assoc. Exhib | | |
| Flaming Forest, The | Renee Adoree | M-G-M | | |
| Flaming Frontier, The | Special Cast | Universal | 8829 feet | April 17 |
| Flaming Fury | Buddy Roosevelt | Assoc. Exhib | | |
| Flaming Timber | | Tiffany | | |
| Flashing Heels | Bill Cody | Assoc. Exhib | | |
| Flash in the Night, A | | American Cinema | | |
| Flash Kid, The | Dick Talmadge | Universal | | |
| Flesh and the Devil, The | J. Gilbert-G. Garbo | M-G-M | | |
| Flying Fool, The | Al Wilson | Assoc. Exhib | | |
| Flying Mail, The | Al Wilson | Asso. Exhib | | |
| Follow the Signs | | Universal | | |
| For Alimony Only | Leatrice Joy | Prod. Dist. Corp | | |
| Forbidden Trails | Bill Cody | Assoc. Exhib | | |
| Forest of Destiny, The | | Gotham Prod | | |
| Forever After | M. Astor-L. Hughes. | First National | | |
| For Ladies Only | | Columbia Pictures | | |
| For Wives Only | Marie Prevost | Prod. Dist. Corp | | |
| Four Feathers | Richard Barthelmess | First National | | |
| Four Flusher, The | Reginald Denny | Universal | | |
| Four Stragglers, Th- | Special Cast | M-G-M | | |
| Fourth Commandment, The | Belle Bennett | Universal | | |
| Free Souls | Norma Shearer | M-G-M | | |
| French Dressing | A. Pringle-B. Lyon | First National | | |
| Friends | Special Cast | Vitagraph | | |
| Frisco Sal | Special Cast | M-G-M | | |
| Frozen Justice | Victor McLagen | Fox | | |
| Fullback, The | | Fox | | |

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Funny Face | Alberta Vaughn | F. B. O. | | |
| Gambling Chaplain, The | Special Cast | M-G-M | | |
| Galloping Thunder | Tom Tyler | F. B. O. | | |
| Garden of Allah, The | N. Talmadge-R. Colman | United Artists | | |
| Garden of Eden, The | Special Cast | M-G-M | | |
| Gay Deceiver, The | Special Cast | M-G-M | | |
| Gay Old Bird, The | Fazenda-Louis | Warner Bros. | | |
| General, The | Buster Keaton | United Artists | | |
| George Washington Cohen | George Jessel | | | |
| Get Off the Earth | Raymond Griffith | Paramount | | |
| Get Set—Go | George O'Hara | F. B. O. | | |
| Getting Gertie's Garter | Marie Prevost | Prod. Dist. Corp. | | |
| Gigolo | Rod La Rocque | Prod. Dist. Corp. | | |
| Gilt-Edged | Richard Talmadge | F. B. O. | | |
| Girl in the Rain, The | David Butler | Carlome Pict | | |
| Girl Who Dared, The | Evelyn Brent | F. B. O. | | |
| Girl Who Smiles, The | | Columbia Pictures | | |
| Glorious Gamble, The | Evelyn Brent | F. B. O. | | |
| God Gave Me Twenty Cents | Lya de Putti | Paramount | | |
| God's Great Wilderness | | American Cinema | | |
| Going Crooked | Special Cast | Fox | | |
| Going! Going! Gone! | George O'Hara | F. B. O. | | |
| Gold | C. Geraghty | | | |
| Goose Man, The | Special Cast | M-G-M | | |
| Grand Army Man, The | | Fox | | |
| Grandma's Boy (Re-issue) | Harold Lloyd | Assoc. Exhib. | | |
| Great Deception, The | Lyon-Pringle | First National | | |
| Great K. & A. Robbery The | Tom Mix | Fox | | |
| Greater Glory, The | Special Cast | First National | | Apr. 17 |
| Greatest Show on Earth | Wallace Berry | Paramount | | |
| Grey Hat, The | Cody-Crawford | M-G-M | | |
| Gulliver's Travels | | Universal | | |
| Gun Gospel | Ken Maynard | First National | | |
| Hairpin Duchess, The | Special Cast | M-G-M | | |
| Hair-Trigger Barton | Bob Custer | F. B. O. | | |
| Harem Girl, The | Special Cast | Astor Dist. | | |
| Harp In Hock, A | Schildkraut-Coghlan | Prod. Dist. Corp. | | |
| Hat of Destiny, The | | First National | | |
| Haunted Lady, The | | Assoc. Exhib. | | |
| Haven, The | Special Cast | M-G-M | | |
| Head Waiter, The | Adolphe Menjou | Paramount | | |
| Heart Collector, The | Alberta Vaughn | F. B. O. | | |
| Heart of a Coward, The | Billy Sullivan | Rayart | | |
| Heart of a Cowboy, The | Bob Custer | F. B. O. | | |
| Heart of Maryland, The | Dolores Costello | Warner Bros. | | |
| Heart Thief, The | Jos. Schildkraut | Prod. Dist. Corp. | | |
| Heaven on Earth | C. Nagel-R. Adoree | M-G-M | | |
| Held By the Law | Special Cast | Universal | | |
| Hello Bill | | F. B. O. | | |
| Hell's Kitchen | | First National | | |
| Her Big Night | Laura La Plante | Universal | | |
| Here Y'are, Brother | | First National | | |
| Here He Comes | Earle Douglas | Sierra Pictures | 5000 feet | |
| Her Teacher Said No | Gertrude Short | F. B. O. | | |
| Her Honor, The Governor | Pauline Frederick | F. B. O. | | |
| Heroes of the Night | | Lumas | | |
| Hero on Horseback, A | Hoot Gibson | Universal | | |
| Hidden Loot | Jack Hoxie | Universal | 4375 feet | Oct. 31 |
| High Society | Tom Mix | Fox | | |
| High Stakes | Evelyn Brent | F. B. O. | | |
| Hills of Kentucky | Rin-Tin-Tin | Warner Bros. | | |
| His Dog | Rod La Rocque | Prod. Dist. Corp. | | |
| His Honor's Wife | | Fox | | |
| His New York Wife | | Famous Attractions | | |
| His Woman | Special Cast | Whitman Bennett | 7 reels | |
| Holy Terror, A | | Fox | | |
| Home, Sweet Home | Special Cast | Gorman Pictures | | |
| Horses and Women | | Famous Attractions | | |
| Hounds of Spring | | First National | | |
| Human Mill, The | Blanche Sweet | M-G-M | | |
| Human Nature | | Gorman Pictures | | |
| Hurricane, The | Special Cast | Truart | | |
| Hurry Up Man, The | Dick Talmadge | Universal | | |
| Husband Hunters | | Tiffany | | |
| I Can Do It | Special Cast | M-G-M | | |
| Ice Flood, The | K. Harlan-V. Dana | Universal | | |
| I'll Tell the World | Olmstead-Arthur | M-G-M | | |
| Impostor, The | Evelyn Brent | F. B. O. | | |
| In His Arms | Special Cast | M-G-M | | |
| In the First Degree | | Sterling Pict. | | |
| Irish Eyes | George O'Hara | F. B. O. | | |
| Irish Hearts | Dolores Costello | Warner Bros. | | |
| Isle of Forbidden Kisses, The | Jack Trevor | Universal | | |
| Is Zat So? | Special Cast | Fox | | |
| It Could Have Happened | Colleen Moore | First National | | |
| Jack O' Hearts | Landis-G. Hullette | American Cinema | | |
| Jail Birds, Inc. | | First National | | |
| Jason | Special Cast | M-G-M | | |
| Jazz Singer, The | George Jessel | Warner Bros. | | |
| Jerry Settles Down | Tom Tyler | F. B. O. | | |
| Jewels of Desire | Priscilla Dean | Prod. Dist. Corp. | | |
| Jim The Conqueror | W. Boyd-E. Fair | Prod. Dist. Corp. | | |
| Jocelyn's Wife | Pauline Frederick | Tiffany | | |
| Johnny Get Your Hair Cut | Jackie Coogan | M-G-M | | |
| Johnny Newcomer | Harry Langdon | First National | | |
| Justice of the Far North | | Columbia | 5500 feet | |
| Juft Off Broadway | Corinne Griffith | | | |
| Keep Going | Earl Douglas | Sierra Pictures | | |
| Kick-Off, The | George Walsh | Excellent Pictures | | |
| Kidnapped in New York | | American Cinema | | |
| King of Kings, The | | Prod. Dist. Corp. | | |
| King of the Air | Al Wilson | Assoc. Exhib. | | |
| King of the Pack | | Lumas | | |
| Knickerbocker Kid, The | Johnny Hines | First National | | |
| La Boheme | Gish-Gilbert | M-G-M | 8781 feet | Mar. 13 |
| Ladies Must Love | Rod La Rocque | Prod. Dist. Corp. | | |
| Ladies of Ease | | Chadwick | | |
| Laddie | J. Bowers-B. Flowers | F. B. O. | | |
| Lady Be Good | | First National | | |
| Lady of Leisure | Special Cast | M-G-M | | |
| Lady With the Lamp, The | | Florence Nightingale Prod. | | |
| Larceny, Ltd | Evelyn Brent | F. B. O. | | |
| Last Alarm, The | Wanda Hawley | Rayart | | |
| Last Chance, The | Bill Patton | Chesterfield | | |
| Laurels | Mae Murray | M-G-M | | |
| Lea Lyon | Mary Philbin | Universal | | |
| Les Miserables | | Universal | | |
| Let's Go | Fred Humes | Universal | | |
| Life of an Actress | | Chadwick | | |
| Life of a Woman | | Tiffany | 6500 feet | |
| Lightning Chaser, The | George O'Hara | F. B. O. | | |
| Lightnin' Lariat | Tom Tyler | F. B. O. | | |
| Lighting Express, The | | Columbia Pictures | | |
| Limehouse Lou | Evelyn Brent | F. B. O. | | |
| Little Adventuress, The | Vera Reynolds | Prod. Dist. Corp. | | |
| Little Journey, The | Special Cast | M-G-M | | |
| Little Firebrand, The | Edith Thornton | Arrow Pictures | 5007 feet | Dec. 12 |
| London | Dorothy Gish | Paramount | | |
| Look Who's Here | Dick Talmadge | Universal | | |
| Lord Hokum | E. E. Horton | Assoc. Exhib. | | |
| Lost House, The | | Columbia Pictures | | |
| Love Me and the World Is Mine | Philbin-Kerry | Universal | | |
| Love Thrill, The | Special Cast | Universal | | |
| Love's Blindness | Starke-Moreno | M-G-M | | |
| Loyalties | Special Cast | Fox | | |
| Lunatic at Large, The | Leon Errol | First National | | |
| Lure of the West | Eileen Sedgwick | Chesterfield | | |
| Lure of the Yukon, The | | Assoc. Exhib. | | |
| Lying Truth, The | Milton Sills | First National | | |
| Madame Pompadour | Dorothy Gish | British National Pictures, Inc. | | |
| Mad Girl of Moscow, The | Evelyn Brent | F. B. O. | | |
| Magic Garden, The | | F. B. O. | | |
| Magician, The | A. Terry-P. Wegener | M-G-M | | |
| Man and the Woman | Special Cast | M-G-M | | |
| Man Bait | Marie Prevost | Prod. Dist. Corp. | | |
| Man in the Shadow, The | Special Cast | American Cinema | | |
| Man of Quality, A | George Walsh | Excellent Pictures | | |
| Man of the Forest | | Paramount | | |
| Manon Lescaut | John Barrymore | Warner Bros. | | |
| Man With a Thousand Faces | Special Cast | M-G-M | | |
| Mary of Vassar | Marion Davies | M-G-M | | |
| Masked Woman, The | Anna Q. Nilsson | First National | | |
| Masquerade Bandit, The | Tom Tyler | F. B. O. | | |
| Matinee Ladies | Special Cast | Warner Bros. | | |
| Memories | Ramon Novarro | M-G-M | | |
| Men of the Dawn | Milton Sills | First National | | |
| Men of the Night | Rawlinson-Hughes-Hawley | Sterling Pict. | 5700 feet | July 24 |
| Merry Wives of New York | | Chadwick | | |
| Message to Garcia, A | Special Cast | M-G-M | | |
| Michael Strogoff | Ivan Mosjoukine | Universal | | |
| Midnight Lovers | Nilsson-Stone | First National | | |
| Midnight Sun, The | Special Cast | Universal | 10 reels | May 15 |
| Mike Donovan of Ireland | | First National | | |
| Millionaires | L. Fazenda-W. Louis | Warner Bros. | | |
| Million Bid, A | Dolores Costello | Warner Bros. | | |
| Million Dollar Doll | | Assoc. Exhib. | | |
| Mismates | Kenyon-Baxter | First National | | |
| Miss 318 | Special Cast | M-G-M | | |
| Morals of Today | | Gorman Pictures | | |
| Moran of the Mounted | Reed Howes | Rayart | | |
| Morganson's Finish | Special Cast | Tiffany | 6500 feet | |
| Mother | | F. B. O. | | |
| Mount Eagle, The | Nita Naldi | Lee-Bradford | | |
| Mountains of Manhattan | | Lumas | | |
| Music Master, The | | Fox | | |
| My Official Wife | I. Rich-Tearle | Warner Bros. | | |
| Mysterious Island | Special Cast | M-G-M | | |
| Mysterious Rider, The | | Paramount | | |
| Mystery Club, The | Special Cast | Universal | | |
| Mystery Lady, The | Special Cast | M-G-M | | |
| My Wife's Friend | | First National | | |
| Naughty But Nice | Colleen Moore | First National | | |
| Naughty Marietta | Marion Davies | M-G-M | | |
| Nervous Wreck, The | Special Cast | Prod. Dist. Corp. | | |
| New York | Lya de Putti | Paramount | | |
| Next Generation, The | Special Cast | M-G-M | | |
| Next Year's Model | Alberta Vaughn | F. B. O. | | |
| Night Bride, The | Marie Prevost | Prod. Dist. Corp. | | |
| Night School, The | | M-G-M | | |
| Night Siren, The | Evelyn Brent | F. B. O. | | |
| Night Watch, The | Special Cast | Truart | 5000 feet | |
| Noah's Ark | | Warner Bros. | | |
| Nobody's Widow | Leatrice Joy | Prod. Dist. Corp. | | |
| No Control | P. Haver-H. Ford | Prod. Dist. Corp. | | |
| Nocturne | Special Cast | M-G-M | | |
| North of Nome | Special Cast | Arrow | 5491 feet | |
| No Speed Limit | Al Wilson | Assoc. Exhib. | | |
| Not Herbert | Ben Lyon | First National | | |
| Obey the Law | | Columbia Pictures | | |
| Oh! What a Night | | Sterling Pict. | | |
| Old Heidelberg | Ramon Novarro | M-G-M | | |
| Old Ironsides | Special Cast | Paramount | | |
| Old Soak, The | Jean Hersholt | Universal | | |
| One Chance in a Million | Wm. Fairbanks | Lumas | | |
| One Hour of Love | Jacqueline Logan | Tiffany | | |
| One Increasing Purpose | Lowe-Rubens | Fox | | |
| Open Book | Special Cast | M-G-M | | |
| Ordeal, The | Lon Chaney | M-G-M | | |
| Ou, La! La! | Alberta Vaughn | F. B. O. | | |
| Outlaw Broncho, The | Buddy Roosevelt | Assoc. Exhib. | | |
| Out of the Ruins | | First National | | |
| Out of the West | Tom Tyler | F. B. O. | | |
| Pals In Paradise | Special Cast | Prod. Dist. Corp. | | |
| Paradise | M. Sills-B. Bronson | First National | | |
| Paradise for Two | Richard Dix | Paramount | | |
| Pass in Paradise | | Prod. Dist. Corp. | | |
| Paying the Price | | Columbia Pictures | | |
| Peacocks of Paris | B. Lyon-D. Mackaill | First National | | |
| Perch of the Devil | P. O'Malley-M. Busch | Universal | | |
| Personality | Gloria Swanson | United Artists | | |
| Phantom Flyer, The | Al Wilson | Assoc. Exhib. | | |
| Phantom Ranger, The | Bill Cody | Assoc. Exhib. | | |
| Pleasure Before Business | | Columbia Pictures | | |
| Pleasure Garden, The | V. Valli-C. Geraghty | Lee-Bradford | | |
| Pleasure Highway | Evelyn Brent | F. B. O. | | |
| Plumes | Special Cast | M-G-M | | |
| Polly of the Circus | Norma Shearer | M-G-M | | |
| Polly Preferred | Marion Davies | M-G-M | | |
| Polly With a Past | Norma Shearer | M-G-M | | |
| Poor Fish, The | | Sterling Pict. | | |
| Poor Girls | | Columbia Pictures | | |
| Power of the Weak, The | Alice Calhoun | Chadwick | | |
| Prairie King, The | Hoot Gibson | Universal | | |
| Price of Honor, The | | Columbia Pictures | | |
| Princess Pro Tem | Evelyn Brent | F. B. O. | | |
| Prisoners | | First National | | |
| Prisoners of the Storm | House Peters | Universal | | |
| Private Izzy Murphy | George Jessel | Warner Bros. | | |
| Prowlers of the Night | Fred Humes | Universal | | |
| Puppets | Mae Murray | M-G-M | | |
| Purple and Fine Linen | L. Stone-A. Nilsson | First National | | |
| Quality Street | | M-G -M | | |
| Quarantined Rivals | | Lumas | | |
| Racing Blood | R. Agnew-A. Cornwall | Lumas Film | | |
| Raging Seas | | Tiffany | | |
| Rambling Galoot, The | Buddy Roosevelt | Assoc. Exhib. | | |
| Rat, The | M. Marsh-I. Novello | Lee-Bradford | | |
| Raw Country, The | Bowers-Cornwall | Assoc. Exhib. | | |

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Red Hot Hoofs | Tom Tyler | F. B. O | | |
| Red Mill, The | Marion Davies | M-G-M | | |
| Red Signals | | Sterling Pict | | |
| Rejuvenation of Aunt Mary, The | Special Cast | Prod. Dist. Corp | | |
| Remember | Special Cast | Columbia Pictures | | |
| Return of a Soldier | Special Cast | M-G-M | | |
| Riddle Ranch, The | Buddy Roosevelt | Assoc. Exhib | | |
| Ride 'Em Rough | Buffalo Bill, Jr | Assoc. Exhib | | |
| Riders of the Wind | | First National | | |
| Riding Honor | Art Accord | Universal | | |
| Riding Rivals | Walley Wales | Artclass | 5 reels | |
| Ridin' 'Em Ragged | Tom Tyler | F. B. O | | |
| Ridin' Like Fury | Hoot Gibson | Universal | | |
| Rip Roaring Rider, The | Buddy Roosevelt | Assoc. Exhib | | |
| Rise and Fall of Jesse James | | J. S. Woody | | |
| Roaring Bill Atwood | Dick Patton | Rayart | | |
| Roaring Crowd, The | | F. B. O | | |
| Rogue's Riches | Special Cast | Astor Dist | | |
| Romance | Ramon Novarro | M-G-M | | |
| Romance a la Carte | Richard Dix | Paramount | | |
| Romantic Age, The | | Columbia Pictures | | |
| Ropin' Venus, The | Josie Sedgwick | Universal | | |
| Rose-Marie | | M-G-M | | |
| Rose of the Bowery | | American Cinema | | |
| Rose of the Tenements | | F. B. O | | |
| Rubber Tires | | Prod. Dist. Corp. | | |
| Runaway Express, The | Special Cast | Universal | | |
| Rust | Special Cast | M-G-M | | |
| Savage in Silks, A | Laura La Plante | Universal | | |
| Scarlet Letter, The | Lillian Gish | M-G-M | | |
| See If I Care | Alberta Vaughn | F. B. O | | |
| Self Defense | Aileen Percy | Arrow Film Corp | | |
| Sensation Seekers, The | B. Dove-H. Gordon | Universal | | |
| Separate Rooms | Special Cast | Fox | | |
| September Love | | First National | | |
| Seventh Heaven | Special Cast | Fox | | |
| Seward's Folly | Special Cast | M-G-M | | |
| Shadow Lane | | M-G-M | | |
| Shadow of the Mosque | Stewart Rome | Usa | 5750 feet | Dec. 26 |
| Shameful Behaviour | | Famous Attractions | | |
| Shamrock and the Rose | | Chadwick | | |
| Sheik of Hollywood, The | Ben Lyon | First National | | |
| Shenandoah | | Famous Attractions | | |
| Sheriff's Girl, The | Ben Wilson | Rayart | | |
| She's My Baby | | Ginsberg-Kann | | |
| Shock Absorber, The | | First National | | |
| Shopworn | | Famous Attraction | | |
| Show Business | Mae Murray | M-G-M | | |
| Show World, The | B. Dove-F. Bushman | Universal | | |
| Sidewalks of New York, The | | Columbia Pictures | | |
| Silent Avenger, The | | Lumas | | |
| Silent Panther, The | Francis McDonald | M-G-M | | |
| Silent Rider, The | Hoot Gibson | Universal | | |
| Silk | Goudal-Schildkraut | Prod. Dist. Corp | | |
| Silken Lady, The | Hulette-Hamilton | Arrow | | |
| Silk Hat Cowboy, The | Tom Mix | Fox | | |
| Silky Anne | Constance Talmadge | First National | | |
| Silver Lanterns | Special Cast | Arrow | | |
| Simple Sis | | Warner Bros | | |
| Sinews of Steel | | Lumas | | |
| Sinners of Paradise | | First National | | |
| Sky High | Al Wilson | Assoc. Exhib | | |
| Sky Peril, The | Al Wilson | Assoc. Exhib | | |
| Sky's the Limit, The | Richard Talmadge | Universal | | |
| Smith of Cornell | George Walsh | Chadwick | | |
| Snowbound | | Tiffany | | |
| Song of Steel | | Tiffany | | |
| Sorrows of Satan | Adolphe Menjou | Paramount | | |
| Spanglea | P. O'Malley-M. Nixon | Universal | | |
| Span of Life The | Lon Chaney | M-G-M | | |
| Speed Boy, The | Dick Talmadge | Universal | | |
| Speedy Eddy | Devore-Horton | Assoc. Exhib | | |
| Speedy Spurs | Buffalo Bill, Jr | Artclass | 5 reels | |
| Splitting the Breeze | Tom Tyler | F. B. O | | |
| Sport of Kings, The | | First National | | |
| Squared Ring, The | | Tiffany | | |
| Squads Right | | Tiffany | | |
| Steeplechase, The | | Tiffany | | |
| Stolen Pleasures | | Columbia Pictures | | |
| Story of Mother Machree | | Fox | | |
| Strong Man, The | Harry Langdon | First National | | |
| Stronger Than Steel | | American Cinema | | |
| Strange Bedfellows | | M-G-M | | |
| Studies in Wives | | Famous Attractions | | |
| Subway Sadie | Mackaill-Mulhall | First National | | |
| Such a Little Pip | Alberta Vaughn | F. B. O | | |
| Summer Bachelors | M. Moore-Bellamy | Fox | | |
| Sun of Montmartre, The | Norma Talmadge | First National | | |
| Sunshine of Paradise Alley | | Chadwick | | |
| Sweet Rosie O'Grady | Special Cast | Columbia | | |
| Take It From Me | Reginald Denny | Universal | | |
| Tale of a Vanishing People | | Tiffany | 6500 feet | |
| Tangled Herds | Buddy Roosevelt | Artclass | 5 reels | |
| Tardy Tolliver | Hale-King | Assoc. Exhib | | |
| Tarzan and the Golden Lion | | F. B. O | | |
| Tavern Knight, The | John Barrymore | Warner Bros | | |
| Taxi Dancer, The | | M-G-M | | |
| Taxi, Taxi | Horton-Nixon | Universal | | |
| Tell It to the Marines | Chaney-Haines | M-G-M | | |
| Tempest, The | | Tiffany | | |
| Temptress, The | Garbo-Moreno | M-G-M | | |
| Texas Streak, The | Hoot Gibson | Universal | | |
| That Old Gang of Mine | Maclyn Arbuckle | Dependable Films | 4900 feet | Jan. 9 |
| Their Second Honeymoon | Special Cast | M-G-M | | |
| Then Came the Woman | Frank Mayo | American Cinema | 6805 feet | July 17 |
| There You Are | Nagel-Roberts | M-G-M | | |
| Third Degree, The | Patsy Rnth Miller | Warner Bros | | |
| Three Twins, The | | M-G-M | | |
| Three Wax Men. The | Emil Jannings | E. M. Fadman, Inc. | | |
| Thrill Chaser, The | Alberta Vaughn | F. B. O | | |
| Thumbs Down | Special Cast | Sterling Pict | | |
| Thundering Speed | Eileen Sedgwick | Chesterfield | 5 reels | |
| Tiger, The | | Tiffany | | |
| Tillie, the Toiler | Marion Davies | M-G-M | | |
| Tin Hats | Windsor-Nagle-Roach | M-G-M | | |
| Tip Toes | D. Gish-W. Rogers | British National Pict | | |
| Toilers of the Sea | Special Cast | M-G-M | | |
| Tongo | Special Cast | M-G-M | | |
| Tongues of Scandal | | Sterling Pict | | |
| Too Many Women | Norman Kerry | Universal | | |
| Top of the World, The | | Tiffany | | |
| Tornado Jones | Wally Wales | Assoc. Exhib | | |
| Tornado Terry | George O'Hara | F. B. O | | |
| Tracked by the Police | Rin-Tin-Tin | Warner Bros | | |
| Trailing Shadows | Edmond Lowe | Fox Film | | |
| Trail of '98 | K.Dane-P. Starke | M-G-M | | |
| Trapped | Elinor Fair | Sierra Pictures | 5000 feet | |
| Trip to Tilsit, A | G. O'Brien-Livingston | Fox | | |
| True Blood | Fred Humes | Universal | | |
| Truthful Sex, The | | Columbia Pictures | | |
| Turkish Delight | | Prod. Dist. Corp. | | |
| Twelve Miles Out | John Gilbert | M-G-M | | |
| Twinkletoes | Colleen Moore | First National | | |
| Two-Gun McCoy | Bob Custer | F. B. O | | |
| Two-Gun Terror, The | Buddy Roosevelt | Assoc. Exhib | | |
| Uncle Tom's Cabin | Special Cast | Universal | | |
| Understanding Heart, The | Joan Crawford | M-G-M | | |
| Unknown Cavalier, The | Ken Maynard | First National | | |
| Unknown Treasures | Agnew-Hulette | Sterling Pict | | |
| Up and at 'Em | Dick Talmadge | Universal | | |
| Upstage | Norma Shearer | M-G-M | | |
| Upstream | Dolores Del Rio | Fox | | |
| Vagabond Lover, The | John Barrymore | United Artists | | |
| Vagabond Prince, The | Colman-Banky | United Artists | | |
| Vanishing Breed, The | Sandow (Dog) | Assoc. Exhib | | |
| Vanity | Leatrice Joy | Prod. Dist. Corp | | |
| Vengeance of Durand, The | Irene Rich | Warner Bros | | |
| Virgin Flame, The | | M-G-M | | |
| Voice of His Mate, The | Sandow (Dog) | Assoc. Exhib | | |
| Walloping Wildcat, The | Wally Wales | Assoc. Exhib | | |
| Waltz Dream, The | Special Cast | M-G-M | | |
| Wandering Girls | | Columbia Pictures | | |
| Waning Sex, The | Norma Shearer | M-G-M | | |
| Wanted—A Coward | Special Cast | Sterling Pict | | ) |
| War of the Worlds | | Paramount | | |
| Way of an Eagle, The | Special Cast | M-G-M | | |
| Way Things Happen | Madge Bellamy | Fox | | |
| Wedding March, The | von Stroheim | Paramount | | |
| Wedlock | Lowe-Perry-Livingston | Fox | | |
| West of Broadway | Priscilla Dean | Prod. Dist. Corp. | | |
| West of Rainbow's End | Jack Perrin | Rayart | | |
| What Every Girl Should Know | Patsy Ruth Miller | Warner Bros. | | |
| What Happened to Father | Sydney-Gordon | Warner Bros | | |
| What Price Glory? | Special Cast | Fox | | |
| What Will People Say? | | M-G-M | | |
| Wheel of Life, The | Florence Vidor | Paramount | | |
| When Danger Calls | Wm. Fairbanks | Lumas | | |
| When the Wife's Away | | Columbia Pictures | | |
| When We Were Twenty-One | Special Cast | M-G-M | | |
| While London Sleeps | Rin-Tin-Tin | Warner Bros | | |
| Whispering Wires | Special Cast | Fox | | |
| White Chief, The | Monte Blue | Warner Bros | | |
| White Eagle, The | Buck Jones | Fox | | |
| White Flannels | Special Cast | Warner Bros | | |
| White Gold | Jetta Goudal | Prod. Dist. Corp | | |
| White Heat | Special Cast | M-G-M | | |
| Whole Town's Talking, The | Ed. Horton | Universal | | |
| Whose Baby | Alberta Vaughn | F. B. O | | |
| Wife, The | Special Cast | M-G-M | | |
| Wildcat Kid, The | Buffalo Bill, Jr | Assoc. Exhib | | |
| Wild Geese | | Tiffany | | |
| Wild Man of Borneo, The | W. E. Fields | Paramount | | |
| Wings | C. Bow-C. Farrell | Paramount | 12 reels | |
| Wings of the Storm | | Fox | | |
| Winner, The | Charles Ray | Chadwick | | |
| Without Orders | | Artclass | 5 reels | |
| Wives at Auction | Special Cast | First Nat'l Dist | | |
| Wolf Hunters, The | Special Cast | Rayart | | |
| Wolves of the Air | | Ginsberg-Kann | | |
| Woman's Battalion of Death, The | Gloria Swanson | United Artists | | |
| Woman's Heart, A | E. Bennett-Whitman-Earle | Ginsberg-Kann | | |
| Woman Who Did Not Care | | Gotham | | |
| Women and Wives | | M-G-M | | |
| Women Love Diamonds | | M-G-M | | |
| World's Illusion, The | | M-G-M | | |
| Worst Woman, The | | Famous Attractions | | |
| Wreck, The | | Columbia Pictures | | |
| Wyoming Whiz, The | Tom Tyler | F. B. O | | |
| Wrong Mr. Wright, The | Jean Hersholt | Universal | | |
| Yankee Clipper, The | W. Boyd-E. Fair | Prod. Dist. Corp | | |
| Yellow Back, The | Fred Humes | Universal | | |
| Yoke, The | Special Cast | Warner Brothers | | |
| Young April | Special Cast | Prod. Dist. Corp | | |
| Your Brother and Mine | | American Cinema | | |
| You Too | Special Cast | M-G-M | | |

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A CHARMING love lilt while Mr. Valentino goes a-wooing. .....A touching strain of pathos while Lovely Mary wipes the tears away..... Now a snappy overture as wistful Charley brings gales of laughter.....But wait, we need some sneaky, creepy music for Doug to foil that vill-yun once again.

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*Carl Laemmle presents*

# LOVE ME AND THE WORLD IS MINE

A UNIVERSAL SUPER JEWEL

August 14, 1926

# Motion Picture News

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Vol. XXXIV No. 7

PRICE, 20 CENTS

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Read!

# AN EDITOR ON BROADWAY

## The Week in Review By William A. Johnston

—what a great editor and showman thinks of—

"The Lone Wolf Returns"

IN line for special recommendation is Columbia's new picture, "The Lone Wolf Returns." Without any bombast whatsoever it comes bidding for favors—and surely earns them. The Louis Joseph Vance story is well told—the idea being sound and executed here for all of its appeal of direct, moving action and suspense.

There is a reason for everything—and everything is in place. The Lone Wolf—a polished Raffles—becomes a fascinating figure through his courage. as well as through his alertness in coping with the powers who wear the badges and wield the billies. And the interest mounts as he makes a getaway and escapes the clutches of the police. He does this two or three times until he decides to go straight—his redemption being effected in a romantic way.

The moral is not stressed. The robber reforms when he meets the right girl—and he doesn't hire a pulpit to tell the world about it. The picture is keen and interesting—and holds one in a tight embrace all the way. And it is splendidly acted by Billie Dove, Alphonz Ethier and Bert Lytell as the title character.

We congratulate Columbia upon sponsoring such high class entertainment as this picture. It is as clever a melodrama as has graced the screen this year. It serves to make Ralph Ince feel elated over his clever direction.

* * *

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LOIS MORAN
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Screen play by Becky Gardiner and James S. Hamilton

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# ERNST LUBITSCH

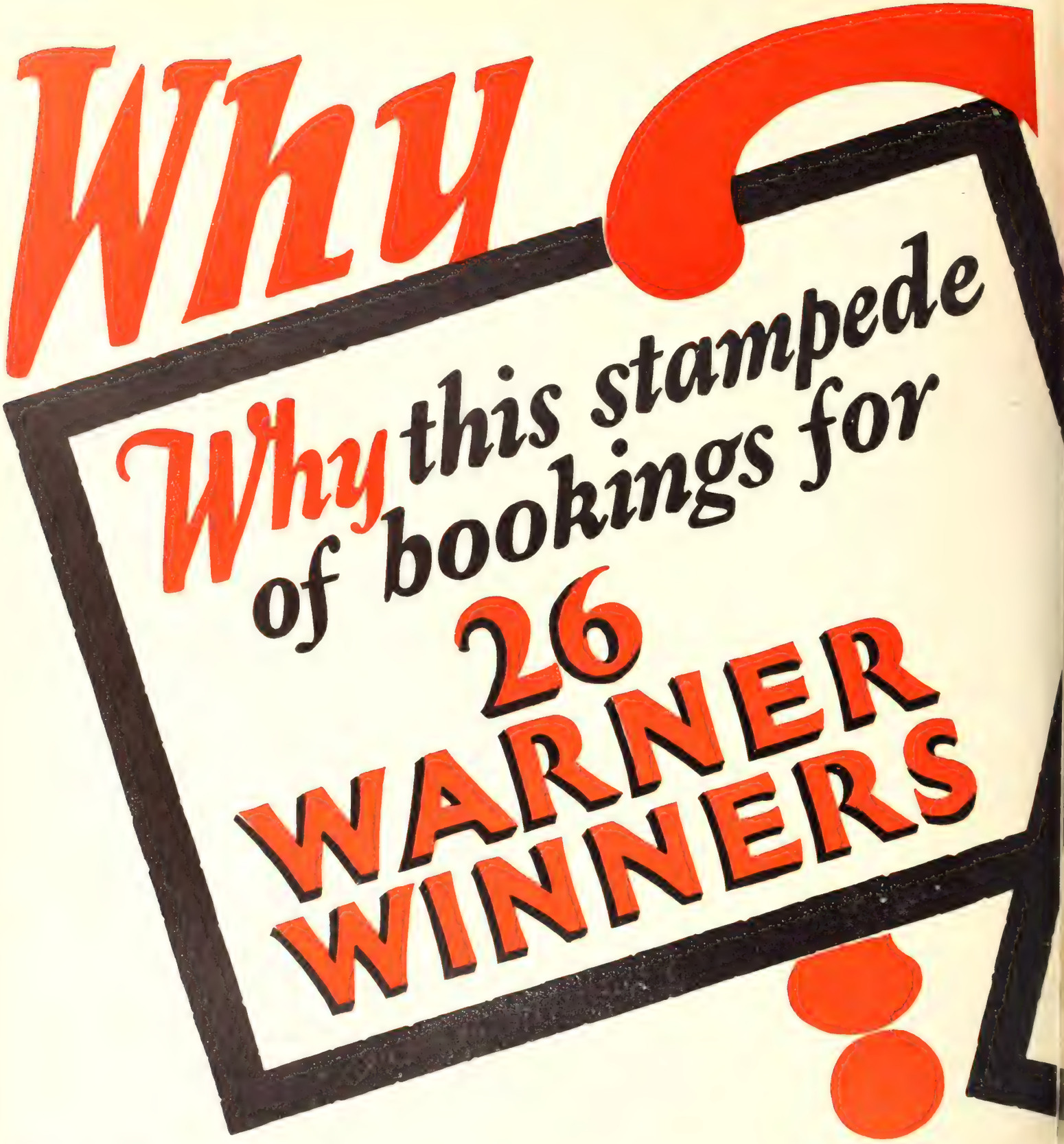
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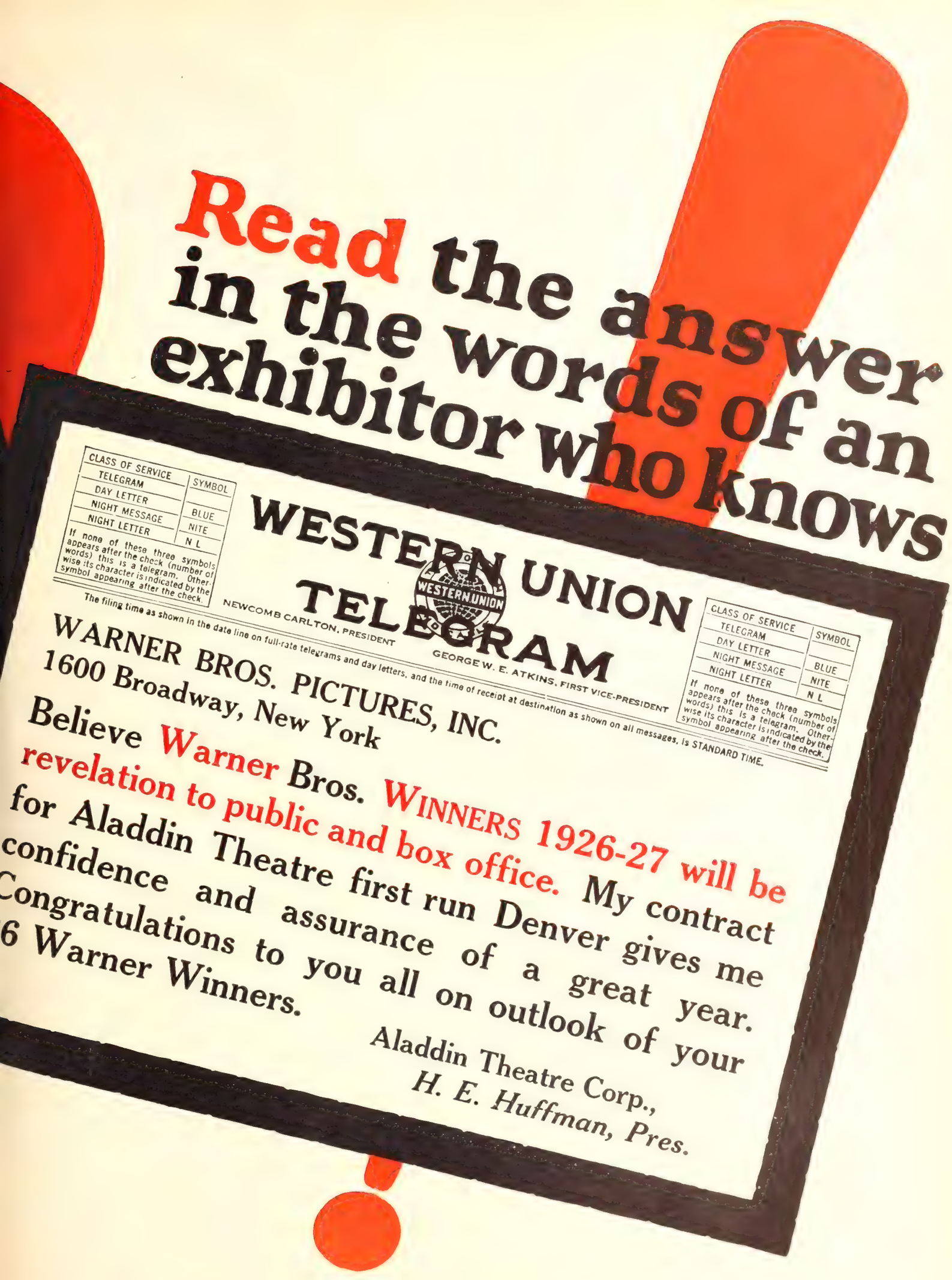
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| Universal So. Theatres . . . Florida | Capitol . . . . Waterbury, Conn. | Marion . . . . . Marion, O. |
| Valentine . . . . . Canton, O. | Lyric . . . . Bartlesville, Okla. | University . . . Cambridge, Mass. |
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| Feiber & Shea—Akron, Ashtabula, O. | Ideal . . . . . Columbia, S. C. | State . . . . . Hartford, Conn. |
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WESTERN UNION

TELEGRAM

NEWCOMB CARLTON, PRESIDENT

GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

WARNER BROS. PICTURES, INC.
1600 Broadway, New York

Believe Warner Bros. WINNERS 1926-27 will be revelation to public and box office. My contract for Aladdin Theatre first run Denver gives me confidence and assurance of a great year. Congratulations to you all on outlook of your 6 Warner Winners.

Aladdin Theatre Corp.,
*H. E. Huffman, Pres.*

# In favor of

Entered as second-class matter January 4, 1921, at the post office at New York, New York, under the act of March 3, 1879.

# HARRISON'S REPORTS

A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. VIII — SATURDAY, JULY 31, 1926 — No. 31

## Pictures With Changed Titles—Article No. 12

### Universal

"THE TEASER," Sept. 6: Delivered as sold.

"CALIFORNIA STRAIGHT AHEAD," Sept. 13: Delivered as sold.

"SPOOK RANCH," Sept. 20: Raymond Schrock and Edgar Sedgwick were to be the authors of this story; William McLeod Raine wrote the story of the finished product. Helen Ferguson was to play the role of the heroine opposite Hoot Gibson; Virginia Browne Faire appeared in the finished product. In each case it is an even substitution. It may, therefore, be considered as having been delivered as sold.

"SIEGE," Sept. 27: Delivered as sold.

"LORRAINE OF THE LIONS," Oct. 11: Delivered as sold.

"PEACOCK FEATHERS," Oct. 18: Delivered as sold.

"THE STORM BREAKER," Oct. 25: Delivered as sold.

"THE CALGARY STAMPEDE," Nov. 1: Delivered as sold.

"WHERE WAS I?" Nov. 15: Delivered as sold.

"THE HOME MAKER," Nov. 22: Delivered as sold.

"SPORTING LIFE," Nov. 29: Virginia Valli was to be the heroine in this Drury Lane melodrama; Marion Nixon appeared in the finished product with Bert Lytell. The substitutions are in favor of the exhibitor.

"THE GOOSE WOMAN," Dec. 13: Delivered as sold.

"HIS PEOPLE," Dec. 27: Delivered as sold.

"THE LITTLE GIANT," Jan. 3: Delivered as sold.

"THE ARIZONA SWEEPSTAKES," Jan. 10: Delivered as sold.

"STELLA MARIS," Jan. 17: Delivered as sold.

"WHAT HAPPENED TO JONES," Jan. 31: This story has been substituted for "The Whole Town's Talking." But the substitution has been very favorable to the exhibitor for "What Happened to Jones" turned out to be a better story; it made an excellent Reginald Denny comedy.

"UNDER WESTERN SKIES," Feb. 7: Delivered as sold.

"THE BEAUTIFUL CHEAT," Feb. 21: Delivered as sold.

"THE COHENS AND THE KELLYS," March 1: The original title of this one was "Two Blocks Away." It was sold at regular prices but it turned out such a wonderful comedy that in some places out-drew "The Freshman," with Harold Lloyd. Universal has had very few story substitutions. And these have turned out in favor of the exhibitor. But even if they had turned out unfavorable to him, "The Cohens and the Kellys" and "His People" should certainly even them all up.

"CHIP OF THE FLYING U," March 14: Herbert Blache was given as the director in the original announcement; Lynn Reynolds directed the finished product, the story being the same. But the director substitution has been in favor of the exhibitor, because Lynn Reynolds is a fine director; he made a good-natured comedy out of it.

"THE COMBAT," March 28: The original title of this one was "Snowbound." But the story is the same; therefore it has been delivered as sold.

"WATCH YOUR WIFE," April 4: "Wives for Rent" was the original title of this one. It has been delivered as sold.

"SKINNER'S DRESS SUIT," April 18: This has been substituted for "This Way Out," an entirely different story. But it has turned out to be such an excellent Denny comedy that no harm will be done if in the future the producers, in substituting a story, get similar results.

"THE STILL ALARM," May 2: Delivered as sold.

"THE PHANTOM BULLET," May 9: This one was substituted for "Kings Up," an entirely different story. But it has turned out a pretty good Hoot Gibson western melodrama.

"MY OLD DUTCH," May 23: Delivered as sold.

"THE LOVE THIEF," June 13: This was substituted for "On the Frontier," which was never made. It turned out an excellent fictitious European Kingdom picture.

"ROLLING HOME," June 27: This story was substituted for "The Love Thrill," an entirely different story. But as in the case of "Skinner's Dress Suit," which was substituted for "This Way Out," and "What Happened to Jones," which was substituted for "The Whole Town's Talking," the exhibitor has had the best of it for "Rolling Home" turned out to be a "corking" good Denny comedy.

"THE MAN IN THE SADDLE," July 11: The story advertised in the campaign press book was to have been founded on the novel "A Daughter of the Dons," by William McLeod Raine. Universal made the picture, but it contained so many scenes offensive to Mexicans that they did not release it. They produced another picture under the same title. They founded on a story by Charles A. Logue.

"THE FLAMING FRONTIER": There has been much controversy about this picture. Many exhibitors think that it was the same as "On the Frontier." I have made a careful investigation but have found no proof that could establish such a fact. Since the story is the deciding factor, "The Flaming Frontier" could not be "On the Frontier," for "On the Frontier" was advertised as a story by Ralph Spence, whereas the story of "The Flaming Frontier" has been written by Edgar Sedgwick. Under such circumstances an arbitration board could not help rendering an award unfavorable to the exhibitor, unless he could present proof that the two pictures are the same.

JULY 31 ISS

# The Exhibitor

Two-fisted, square-shooting, clear-thinking PETE HARRISON has completed his annual review of the "promises and performances" of all important picture producers.

It's the annual event that all shopping exhibitors wait for, that BUYING exhibitors act on.

And—as usual—as you knew in your heart from long years of past performances—

UNIVERSAL HAS STOOD THE ACID TEST ONE HUNDRED PER CENT!

"IN FAVOR OF THE EXHIBITORS" is Mr. Harrison's verdict in every case where Universal has had to change a title or a story.

"DELIVERED AS SOLD" is the verdict in every other case.

Read Mr. Harrison's page—it's not an ad—it's straight, hard-pan BUSINESS talk to BUSINESS MEN.

It shows just one of the reasons why THIS IS UNIVERSAL'S GREATEST YEAR! — why the Greater Movie List is breaking all sales contract records—why exhibitors know:

THE GREATER MOVIE LIST will be "delivered as sold" or—

"IN FAVOR OF THE EXHIBITOR!"

*Universal* ALWAYS *Delivers!*




*The GREATEST Adventure*

# Jules Verne's

# MICHAEL STROGOFF

## *The Courier of the Czar!*

**SEE** —

— The thrilling 5000-mile journey through the wilds of Siberia beset by perils and breath-taking adventures!

— The exotic passion of pagan ceremonies pictured in the brilliance of real colors!

— Sensational battles—amazing courage—inspiring loyalties—and stirring love interest—all told by the King of Story Tellers!

***Written by the genius who gave the world "Twenty Thousand Leagues under the Sea," "Around the World in Eighty Days," Etc., Etc.***

A Universal "Film de France" Triumph
Presented by Carl Laemmle

## *THRILLER Ever Written!*

# YOUR OFFICIAL

## *SHORT*

**Made by the producers who gave you SNOOKUMS in "The Newlyweds and Their Baby," the comedy sensation**



*Silverstreak*

SILVERSTREAK, a dog of first-run feature class, is the sensation of Universal's new serial line-up. The other four measure up in every way to the high standard set by this first release. The big circuits are booking them! You are absolutely assured of the finest class entertainment with the Famous Five group.

## FIVE FAMOUS AUTHOR SERIALS

### "The Silent Flyer"

By George Morgan. Featuring SILVERSTREAK, King of Dog Actors, Malcolm MacGregor and Louise Lorraine. Adventures of a wolf dog in the far North. Directed by William J. Craft.

### "Fighting with Buffalo Bill"

Written by HIMSELF. Starring WALLACE MACDONALD Picturization of the greatest plainsman's own life story. Directed by Ray Taylor.

### "The Fire Fighters"

By John Moroso. Starring JACK DAUGHERTY and HELEN FERGUSON. A flaming drama of the smoke-eaters. Directed by Jacques Jaccard.

### "The Return of the Riddle Riders"

By Arthur B. Reeve and Fred J. McConnell. Starring WM. DESMOND. A stirring mystery tale of the oil country. Directed by Robert Hill.

### "Whispering Smith Rides"

By Frank Spearman. A breath-catching chapter play of the railroad west. Starring WALLACE MACDONALD. Directed by Ray Taylor.

***Released by UNIVERSAL***



*George McManus*

WHAT a scoop for exhibitors playing the Stern Brothers productions. What tie-ups! What a wealth of free advance publicity! Millions have sung, whispered and shouted the catchy line, "Let George Do It." Millions will want to see the famous cartoons dramatized in the movies. We echo the slogan, "Let George Do It for Your Box Office."

## "LET GEORGE DO IT"

### With Sid Saylor

*From the famous cartoons by*

## GEORGE McMANUS

**13 of them—2 Reels each**

**STERN BROTHERS**

**Comedies**

***Released by UNIVERSAL***



*Charlie King*

WHAT could be more productive of laughs than the funny side of honeymoon life depicted by a cast of capable comedians, including beautiful Constance Darling? An absolute sure-fire riot. And then to sew it completely up you get CHARLIE KING, far-famed comedy king of Follies fame. You won't have to make any excuses to your cash customers when you play this scintillating series.

## "THE EXCUSE MAKERS"

**With an All Star Cast of Comedians headed by**

## Charlie King

**13 of them—2 reels each**

**STERN BROTHERS**

**Comedies**

***Released by UNIVERSAL***

# GUIDE TO CLASS

## *SUBJECTS*

**of the year, BUSTER BROWN, and the "Leather Pushers" successors, they are all waiting for "THE COLLEGIANS"**



*Wanda Wiley*

WONDERFUL WANDA WILEY, a lovable bunch of beauty and spontaneous fun. A year ago we told you she was a comer. Now she has arrived beyond question. One of the finest, breeziest exponents of clean, clever comedy, she has won an unshakable place in the hearts of thousands. In this new series about the experiences of an adventuresome girl, she will gain thousands of new followers.

## "WHAT HAPPENED TO JANE"

*With*

## Wanda Wiley

**13 of them—2 reels each**

**STERN BROTHERS**
**Comedies**

***Released by UNIVERSAL***



*Charlie Puffy*

MAYBE nobody loves a fat man but, boy, how they love to laugh at him. Witness the tremendous popularity of Charlie Puffy. Constantly falling in love or some other trouble, thousands look to him as an unfailing gloom-destroyer. None the less popular are Neely Edwards, sleek mirth-maker, and Arthur Lake, hero of the ever-popular "Sweet Sixteen" comedies.

## BLUE BIRD

**COMEDIES**

*With*

## Charlie Puffy
## Neely Edwards
## Arthur Lake

**52 of them—1 reel each**

***Produced and Released by UNIVERSAL***




*The Sign of Action*

YOU know what the Mustang Trademark means — action in every foot. And this year it means even more. Variety. Every type of Western to please every type of audience. With a finer, faster, more hard-riding cast of steel-muscled cowboy stars than ever before.

**13 W. C. Tuttle Adventure Magazine Stories featuring Ben Corbett and Pee Wee Holmes.**

**13 Freddy Gilman Straight Westerns.**

**13 Straight Westerns.**

**6 Northwest Mounted Police stories.**

**7 Texas Ranger Series.**

## 52 MUSTANG

**WESTERNS IN ALL**
**2 Reels Each**

***Produced and Released by UNIVERSAL***

# The Mighti

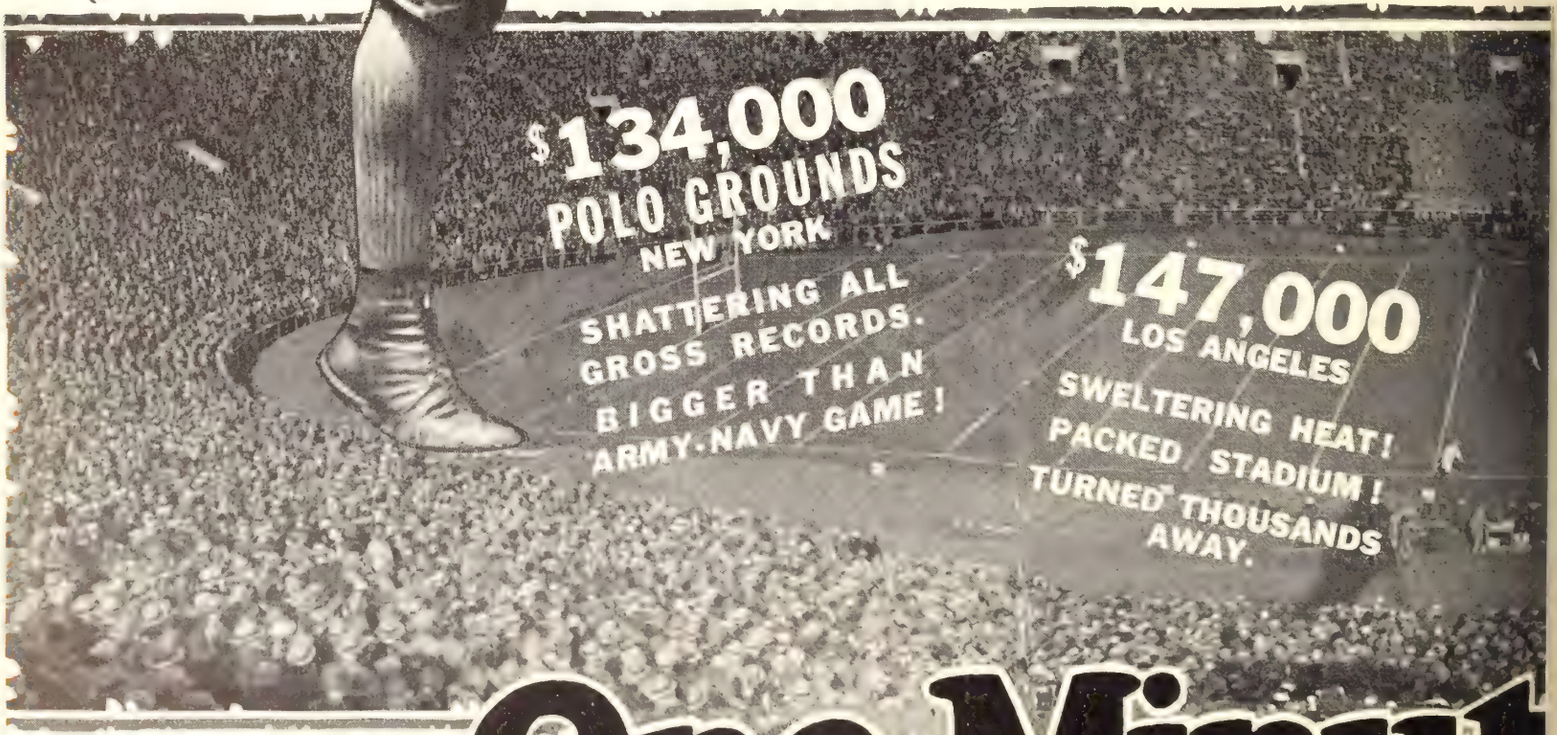
*Presented*
*in his triumphant screen debut*
*by JOSEPH P. KENNEDY*
*(Through courtesy of C. C. Pyle and W. E. Shallenberger)*



# Red

A Sam Wood
Production
From the Story by
Byron Morgan

## *Released Nationally Week of Sept. 19th*




In the thundering melodrama of college sports and romances

# One Minut

# est Stal of the Ages!

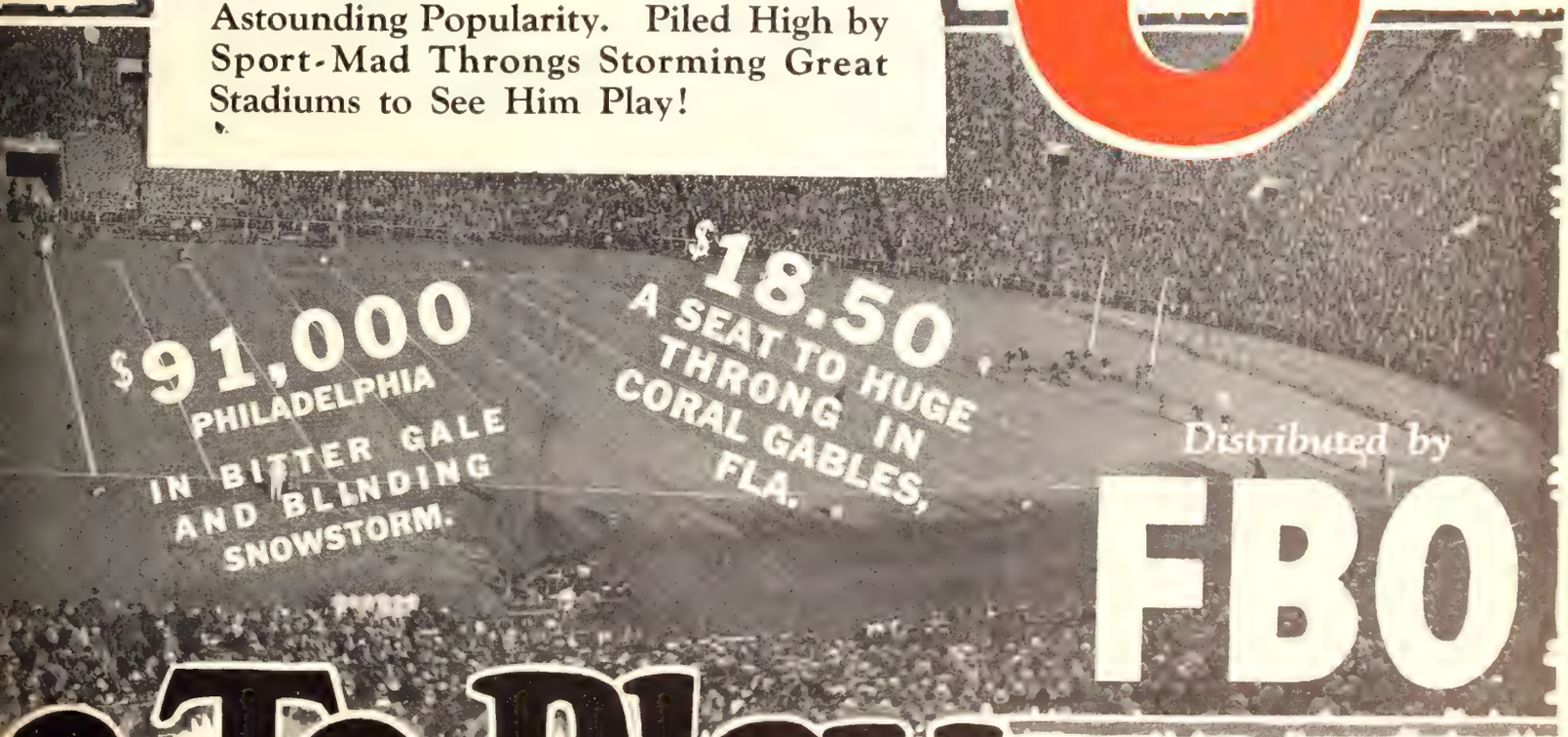
Galloping Colossus of the World of Sport!
Super-Idol of America's Millions!
Supreme and Unchallenged—The Greatest Individual Attraction in the History of World Amusements!

**The ONE and ONLY**

# Grange

**Facts and Figures!**

Amazing and Conclusive PROOF of his Astounding Popularity. Piled High by Sport-Mad Throngs Storming Great Stadiums to See Him Play!




# e To Play

*Distributed by*

# FBO

FILM BOOKING OFFICES
OF AMERICA, INC.

1560 Broadway, New York

Member Motion Picture Producers and Distributors of America, Inc. Will H. Hays, President

# "Produced by Christie"

You know what a guarantee of quality you have in the words "Produced by Christie." You know it through years of experience. But Christie, always working to the highest standard of production value and laugh qualities, has never turned out a faster or funnier group of comedies than those that start the 1926-1927 season.

Here are laughs for the whole family, action enough for any slapstick fan, dainty feminine beauty, and stories that leave a smile behind when the show is over.

# Christie Comedies

## "THE DAFFY DILL"
**with Neal Burns**

**Edna Marion and Natalie Joyce**

Burns is a scream as the daffy dill who was so dumb he could not remember he was married, and then tried to run a memory school.

## "UPPERCUTS"
**featuring**

**Jack Duffy**

The famous comedy "grandpa" and a great comedy cast in a fast action comedy that has as funny a prize-fight as you have ever seen on the screen.

# Bobby Vernon Comedies

## BOBBY VERNON
**in**

## "Dummy Love"

The funniest picture Vernon has made in two years.




Member, Motion Picture Producers and Distributors of America, Inc.
*Will H. Hays, President*

*YOU have heard hundreds of times of short features that "saved the show." Did you ever stop to think that if a good short feature could save the show, a poor one could spoil it?*

*Did you ever sit down to a dinner in which the roast was splendid and the vegetables all that could be desired, only to find the dessert distasteful? Spoiled the whole dinner for you, didn't it? And that's just what a poor comedy can do for an otherwise good program.*

*You owe it to your own business to encourage the producers who are giving you quality short features—not only by booking them but by exploiting them to the benefit of your own box-office.*

E. W. Hammons

# JIMMIE ADAMS COMEDIES

## JIMMIE ADAMS
## in
## "Beauty A La Mud"

ombination that's hard to beat—Jimmie Adams
h a fine cast of comedy stars, the famous Christie
uty squad and a corking good plot.

## *Coming Soon*—first of the new series of

# Billy Dooley COMEDIES

## BILLY DOOLEY
## in
## "A Dippy Tar"

The goofy gob comedian whose first year in pictures brought him to stardom, playing a part that's crazier—and funnier—than ever.

EDUCATIONAL FILM EXCHANGES, Inc.

E. W. Hammons
President




# Confessions Series

**RECOGNIZING the tremendous vogue that has been achieved in all types of magazines and newspapers by the "confessions" type of literature, we have completed arrangements for the release this new season of a SERIES OF FOUR PICTURES especially created along these lines by RICHARD THOMAS PRODUCTIONS, INC., to be produced under the personal direction of Richard Thomas.**

**EACH picture, complete in itself, will present at least two co-stars of proved box-office value. Each picture will contain such production values as to make it rank with the very best. Each picture will be so moulded in its box-office appeal as to guarantee you a money-making proposition.**

**THE first picture of the series, already in work, is "CONFESSIONS OF A BACHELOR." Those to follow are "CONFESSIONS OF A DIVORCEE," "CONFESSIONS OF A FLAPPER," and "CONFESSIONS OF A WIDOW."**

*THIS is announcement No. 3 regarding the Associated Exhibitors' Product for 1926-27. No. 1 announced the signing of Bill Cody for a series of six Westerns; No. 2 announced Sandow, world's greatest dog, in six big features. Watch for No. 4.*

## *Associated Exhibitors, Inc.*

***LEWIS J. SELZNICK, President***



MARION DAVIES
LILLIAN GISH
JOHN GILBERT
NORMA SHEARER
MAE MURRAY
RAMON NOVARRO
BUSTER KEATON
LON CHANEY

# More Stars than there



# GREAT in 1924-25

HE WHO GETS SLAPPED ★ THE NAVIGATOR
HIS HOUR ★ EXCUSE ME ★ THE RED LILY
SINNERS IN SILK ★ CHEAPER TO MARRY
LADY OF THE NIGHT ★ THE GREAT DIVIDE
SO THIS IS MARRIAGE ★ THE SILENT ACCUSER
THE SNOB ★ WINE OF YOUTH *and others*

JACKIE COOGAN

GRE



ELEANOR
BOARDMAN



PAULINE STARKE
LEW CODY



LIONEL
BARRYMORE




RENEE ADOREE
AILEEN PRINGLE
GRETA GARBO
CHARLES RAY
CONRAD NAGEL
SALLY O'NEIL
JOAN CRAWFORD
WILLIAM HAINES

CARMEL MYERS
CLAIRE WINDSOR
OWEN MOORE
MAE BUSCH
GERTRUDE OLMSTED
MARCELINE DAY
KARL DANE
BERT ROACH
ROY D'ARCY
DOROTHY PHILLIPS
DOROTHY SEBASTIAN
FRANK CURRIER
GEORGE K. ARTHUR
EDWARD CONNELLY
LARS HANSON
DOUGLAS GILMORE
ESTELLE CLARKE
GWEN LEE
ANTONIO D'ALGY
CECIL HOLLAND

***And many more***

# ATER *in 1925-26*

THE UNHOLY THREE ★ THE MERRY WIDOW
NEVER THE TWAIN ★ THE MIDSHIPMAN
BROWN OF HARVARD ★ IBANEZ TORRENT
PRETTY LADIES ★ A SLAVE OF FASHION
MIKE ★ THE BARRIER ★ THE BLACKBIRD
OLD CLOTHES ★ BEVERLY OF GRAUSTARK
SALLY, IRENE AND MARY ★ HIS SECRETARY
THE ROAD TO MANDALAY ★ THE TEMPTRESS
*and more*

# GREATEST

## *in* 1926-1927 *with*



GREAT in '24-'25
GREATER in '25-'26
GREATEST in
THE new season.
WHAT a pleasure
TO look
AT the great hits
THAT M-G-M
GAVE you in
THE past two
YEARS.
EVERYONE of 'em
BRINGS back
HAPPY thoughts
OF fine business.
THEY are the
TITLES that are
REMEMBERED
BY showmen
AND the public.
NATURALLY in
THE coming year
YOUR patrons
WILL expect you
TO show
THE big M-G-M
PRODUCTIONS
THAT they know
ARE the best
PICTURES of all.
AND you can
ASSURE your public
THAT M-G-M
WHICH has won
LEADERSHIP
IN the
PICTURE business
WILL more than
EVER merit its
POSITION at
THE TOP OF
THE INDUSTRY

# THE PARADE OF HITS for 1926-1927

*Announcements Will Be Made Shortly Concerning* **BEN-HUR** *and* **THE BIG PARADE**

**LA BOHÈME** Lillian Gish, John Gilbert, Renee Adoree, Roy D'Arcy, Karl Dane, Edward Everett Horton, George Hassell. King Vidor's production. 4 Months, $2, Embassy, N.Y.

**MARE NOSTRUM** (Our Sea). Rex Ingram. Alice Terry, Antonio Moreno. By Ibanez. 5th Month, $2, Criterion, N. Y.

**THE MAGICIAN** Rex Ingram. By Somerset Maugham. Alice Terry, Paul Wegener. Large scale production.

**FAUST** UFA special. Emil Jannings. Director, F. W. Murnau. Produced at fabulous expense for M-G-M.

**TWELVE MILES OUT** John Gilbert. William Anthony McGuire's Broadway melodramatic success.

**3 LON CHANEYS** Lon Chaney, star of "Unholy Three," "Blackbird," "The Road to Mandalay" in three big Chaney hits.

**ROMANCE** Ramon Novarro. Joseph Conrad's classic. There will be an additional **RAMON NOVARRO** picture.

**THE WANING SEX** Norma Shearer. Robert Z. Leonard, director. Fred and Fanny Hatton, authors. Lew Cody, Renee Adoree, Sally O'Neil. Successor to "His Secretary".

**FREE SOULS** Norma Shearer. Director, John M. Stahl. Adela Rogers St. John, author. Widely serialized in Hearst publications.

**POLLY OF THE CIRCUS** Norma Shearer. Tod Browning, director. Margaret Mayo's drama.

**NORMA SHEARER** production. Monta Bell, director. Dramatic comedy of vaudeville life by Walter De Leon. Title later.

**ALTARS OF DESIRE** Mae Murray. Director, Christy Cabanne. Conway Tearle. Maria Thompson Davies' story running in American Weekly (8,000,000 circulation).

**MAE MURRAY** production. Title later. Benjamin Glazer, author. A glittering romance of Spain of "The Merry Widow" type.

**SHOW BUSINESS** Mae Murray. Thyra Samter Winslow's inside story of show-girl life. There will be another **Mae Murray** picture.

**THE RED MILL** Marion Davies. Internationally famous musical comedy success. Cosmopolitan production.

**POLLY PREFERRED** Marion Davies. Guy Bolton's stage hit. Cosmopolitan production.

**MARY OF VASSAR** Marion Davies. Successor to "Brown of Harvard" from college girls' angle. Cosmopolitan production.

**THE FLAMING FOREST** James Oliver Curwood's million copy seller. Serialized. Renee Adoree in star cast. Reginald Barker, director. Cosmopolitan production.

**THE UNDERSTANDING HEART** By Peter B. Kyne. Running serially in Cosmopolitan Magazine. All-star spectacular Cosmopolitan production.

**CAPTAIN SALVATION** Frederick William Wallace's novel. Serialized. Drama of the sea and world capitals. A Cosmopolitan production.

**THE WALTZ DREAM** Another and merrier "Merry Widow." A big UFA special. Oscar Straus musical score.

**BATTLING BUTLER** Buster Keaton's most important comedy. Directed by himself. Sally O'Neil and strong cast.

**A LITTLE JOURNEY** Rachel Crothers' stage hit. Harry Millard, director. A dramatic and romantic wonder.

**THE BOY FRIEND** Marceline Day, John Harron, etc. Monta Bell, director. John Alexander Kirkpatrick's N. Y. and Chicago stage hit, ("The Book of Charm").

**BLARNEY** Renee Adoree, Ralph Graves, Paulette Duval. By Donn Byrne. Marcel De Sano, director. An epic of the bare fist era in the prize ring.

**THERE YOU ARE** Conrad Nagel, Edith Roberts, George Fawcett. Jess Robbins, director. F. Hugh Herbert, author. Greatest comedy hit since "Excuse Me".

**I CAN DO IT** Max Marcin, famous Broadway playwright, has given M-G-M the cleverest plot of years.

**HEAVEN ON EARTH** Renee Adoree, Conrad Nagel. Director, Phil Rosen. By Harvey Gates. Renee Adoree plays part similar to her French girl of "The Big Parade."

**WOMEN LOVE DIAMONDS** Director, Monta Bell. By Carey Wilson. Romance, action, mystery! From the Kimberley Mines to Broadway.

**'FRISCO SAL** Edmund Goulding's thrilling drama of San Francisco's Barbary Coast, the Apache-land of America.

**SHADOW LANE** Written and directed by Edmund Goulding. Powerful drama of the American home. An M-G-M money cast.

**TIN HATS** Owen Moore, Claire Windsor, Bert Roach, in a comedy of the Rhine after the war. Edward Sedgwick, author and director.

**THE GAY DECEIVER** John M. Stahl, director. Lew Cody, Carmel Myers, Roy D'Arcy, Dorothy Phillips, Marceline Day. From "Toto," Leo Dietrichstein's stage hit!

**LOVE'S BLINDNESS** Elinor Glyn special. John Francis Dillon, director. Pauline Starke, Antonio Moreno, Lilyan Tashman, Sam de Grasse. Elinor Glyn's greatest!

**THE CALLAHANS AND THE MURPHYS** Kathleen Norris' classic in Irish-American. A picture for every house.

**THE TAXI DANCER** Robert Perry Shannon's story of a small town girl's adventures in New York night life. Nationally serialized.

**THE NIGHT SCHOOL** A new idea typical of M-G-M daring. Watch for details!

## IN PREPARATION

*(Not available for distribution at the present time)*

**THE TRAIL OF '98**

**THE MYSTERIOUS ISLAND**

**THE FIRE BRIGADE**

**THE SCARLET LETTER**

**OLD HEIDELBERG**

**ANNIE LAURIE**

**THE COSSACKS**

**TELL IT TO THE MARINES**

# METRO-GOLDWYN-MAYER

WILLIAM FOX
*Presents*

# FIG LEAVES



**THE FIRST FOX RELEASE *of the* NEW SEASON - - *and what a box-office* SENSATION!**



## SHOWMEN

***will agree with these trade paper editors!***

"Clean as a whistle and topnotch from every production angle." ***Motion Picture News***

"An ambitious production—it vies with the most lavish." ***Harrison's Reports***

"From all sides it looks like a conspicuous winner." ***Variety***

"It has arrived in several ways, not the least important of which is the Box-Office!" ***Film Daily***

"This picture contains more feminine beauty than Ziegfeld has been able to assemble since he started glorifying the American girl." ***Motion Pictures Today***

"A fine all-around box-office entertainment." ***Moving Picture World***

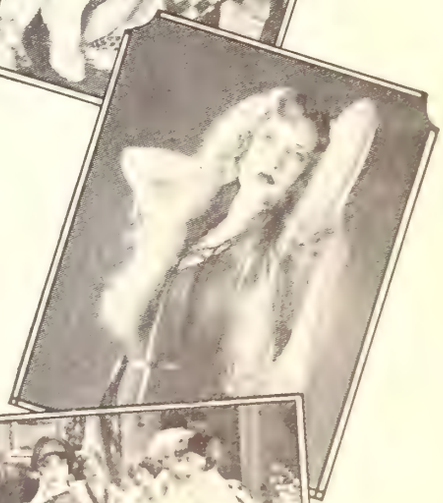




**GEORGE O'BRIEN — OLIVE BORDEN**
**Phyllis Haver Andre De Beranger**
**Charles Conklin Eulalie Jensen**
**are in this**

## HOWARD HAWKS
**Production**

Story by
HOWARD HAWKS
Scenario by
HOPE LORING and
LOUIS LIGHTON







# *A* FOX profit picture

*Modern Eve Revolts*
*Against Love Without Luxury*

not just talk~ It's a FOX

has the box office pictures for 1926-27

we're proud of this line~up

WHAT PRICE GLORY
7th HEAVEN
THE MUSIC MASTER
3 BAD MEN
ONE INCREASING PURPOSE

The Return of Peter Grimm
Mother Machree
The Auctioneer
Cradle Snatchers
The Blue Eagle
Married Alive
Womanpower
The Family Upstairs
Fig Leaves
Whispering Wires
Going Crooked
The Lily
The Country Beyond
Wings of the Storm
The Midnight Kiss
Is Zat So?
"Marriage License?"
The Monkey Talks
A Holy Terror
F. W. Murnau Production

and~yours for a positive clean~up~
SUMMER BACHELORS

"FOX should get first honors in the production race." M.P.News

# well known fact~

## still coming in~~ stronger than ever!

J. COSCO CIRCUIT
5 theatres in Detroit, Mich.
VICTORIA THEATRE
Rochester, N. Y.
CAPITOL and HAMILTON THEATRES
Lancaster, Pa.
KEARSE and CAPITOL THEATRES
Charleston, W. Va.
SAVOY THEATRE
Terre Haute, Ind.
CIRCLE THEATRE
Indianapolis, Ind.
RIALTO THEATRE
Waterbury, Conn.
CAPITOL THEATRE
Lincoln, Nebr.
STRAND THEATRE
Lincoln, Nebr.
LYRIC THEATRE
Lincoln, Nebr.
PALACE THEATRE
Newport News, Va.
MYSTIC THEATRE
Fort Smith, Ark.
OLYMPIC THEATRE
Utica, N. Y.

KOPPIN CIRCUIT
16 theatres in Detroit, Mich.
PLAZA THEATRE
Ft. Dodge, Ia.
STATE, STACEY and CAPITOL THEATRES
Trenton, N. J.
OLYMPIC and CAPITOL THEATRES
Altoona, Pa.
MARK STRAND THEATRES
Troy and Albany, N. Y.
STRAND THEATRE
South Bend, Ind.
OAKLAND, STRAND and RIALTO THEATRES
Pontiac, Mich.
ORPHEUM THEATRES
Sioux City and Des Moines, Ia.
HARRY DAVIS THEATRES
Pittsburgh, Pa.
COLONIAL THEATRE
Indianapolis, Ind.
STRAND and PALACE THEATRES
Stamford, Conn.

**GREATER MOVIE SEASON**

**will mean greater profits to thousands of FOX exhibitors**

**FOX knows how to make 'em!**

**The first FOX release "FIG LEAVES" was previewed by the trade paper editors and unanimously acclaimed a smashing box-office sensation**

Member of Motion Picture Producers and Distributors of America, Inc., Will H. Hays, President

# U. S. Government Chooses

ARCTIC NU-AIR

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U. S. ARMY MOTION PICTURE SERVICE
THE ADJUTANT GENERAL'S OFFICE
WAR DEPARTMENT

ORDER NO. 2137

WASHINGTON, D. C.

DATE June 5, 1926.

TO Arctic Nu-Air Corporation,
ADDRESS 818 State Lake Building,
FACTORY LOCATION Chicago, Ill.

SHIP TO Quartermaster,
Fort Eustis,
Lee Hall, Virginia.
MARK For War Department Theatre.

F.O.B. _____ DELIVERIES Express prepaid.

IN ACCORDANCE WITH YOUR _____ PROPOSAL DATED _____ AND SUBJECT TO ALL CONDITIONS AND REQUIREMENTS THEREOF AND TO ALL ADVERTISEMENTS, CIRCULARS, SPECIFICATIONS, AND SAMPLES PERTAINING HERETO, AWARD IS HEREBY MADE TO YOU FOR FURNISHING THE FOLLOWING ARTICLES AT THE PRICES PLACED OPPOSITE THERETO AND AT THE TIME, PLACE, AND IN THE MANNER HEREIN SPECIFIED.

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Please acknowledge receipt

E. A. Kimball
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SEE INSTRUCTIONS ON REVERSE SIDE

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FORT BENNING
" MONROE
" SNELLING
" EUSTIS
CAMP LEWIS, Washington

*Already Equipped Others to Follow*

# $185 Down

*Balance in twelve monthly payments*

ARCTIC NU-AIR

Is a cooling and ventilating system that has become the talk of the whole theatre industry. It is outstandingly successful — as over 1500 hundred theatre owners will tell you.

Arctic Nu-Air delivers 35,000 cubic feet of fresh air every minute. It delivers clean, cool air to every seat in your theatre *without creating a draft anywhere.* Also drives out stale, poisonous air during cold weather, when only a few minutes' operation is required each day.

At the remarkably low price you cannot afford to overlook this positive means of swelling your box office receipts.

***Send the coupon for our illustrated literature and complete details.***

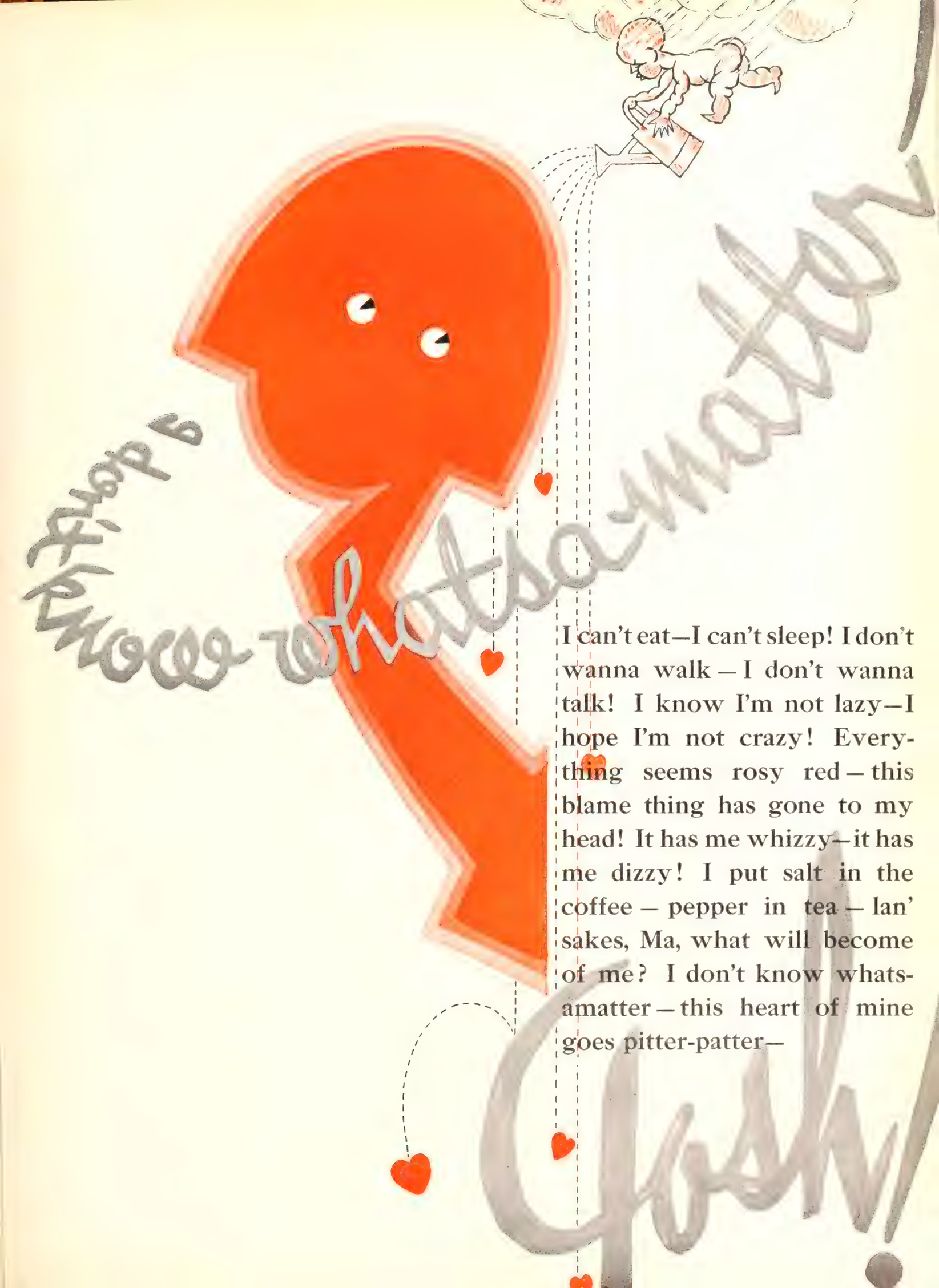
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818-820 State-Lake Bldg. Chicago, U. S. A.

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**818-820 State-Lake Bldg., Chicago.**

Without any obligation on our part, send full details and descriptive catalog concerning the Arctic Nu-Air Cooling and Ventilating System.

Length of theatre (inside).....
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Have you a stage?.....A balcony?.....
Have you exit alongside of screen?.....
Name of theatre.....
Proprietor.....
City and State.....

N




I can't eat—I can't sleep! I don't wanna walk – I don't wanna talk! I know I'm not lazy—I hope I'm not crazy! Everything seems rosy red – this blame thing has gone to my head! It has me whizzy—it has me dizzy! I put salt in the coffee – pepper in tea – lan' sakes, Ma, what will become of me? I don't know whatsamatter – this heart of mine goes pitter-patter—




# COLLEEN MOORE'S

## GREATEST SHOW

Pep, sparkle, verve. Colleen lets loose in this one and turns a thousand laughs in rapid fire succession. It's about love in a delicatessen shop—where any mention of romance would seem like a lot of boloney — but where being saleslady in the onion department had its advantages.

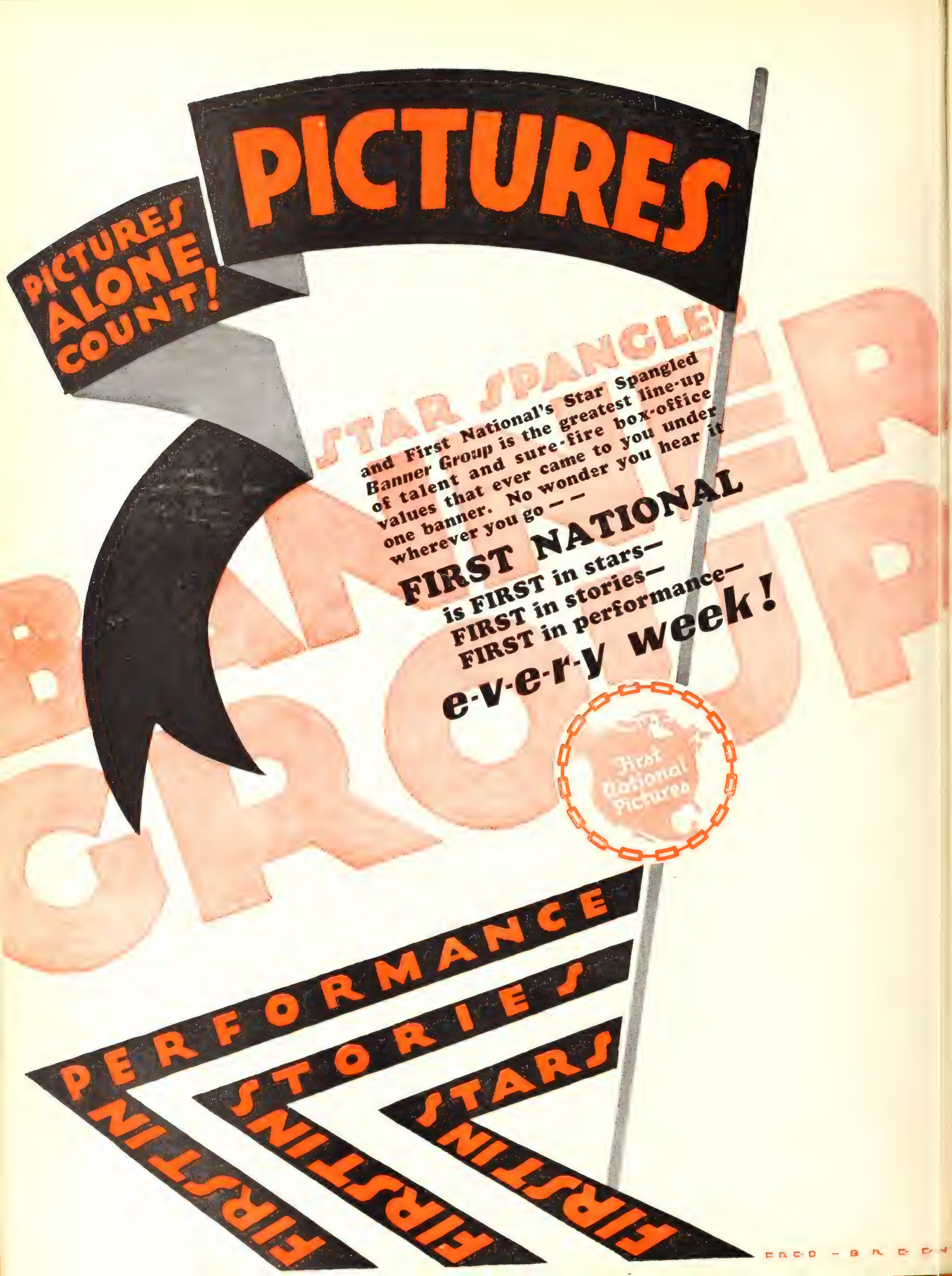
## WHAT A TITLE! WHAT A STAR!



JOHN McCORMICK
Presents
COLLEEN
# MOORE
in
"It Must Be Love"
with
JEAN HERSHOLT
Malcom McGregor & Arthur Stone
Adapted by Julian Josephson
from The Saturday Evening Post story
"DELICATESSEN"
by BROOKE HANLON
An
ALFRED E. GREEN
Production

John McCormick the showman producer behind this picture has crammed every production value into it—big, beautiful sets—scenes to set imaginations afire—You'll be in love with every foot of it for "It Must Be Love" is Colleen's biggest hit!

# WHAT A PICTURE!


PICTURES
PICTURES ALONE COUNT!
STAR SPANGLED
BANNER GROUP
and First National's Star Spangled Banner Group is the greatest line-up of talent and sure-fire box-office values that ever came to you under one banner. No wonder you hear it wherever you go — —
FIRST NATIONAL
is FIRST in stars—
FIRST in stories—
FIRST in performance—
e-v-e-r-y week!
First National Pictures
FIRSTINS PERFORMANCE
FIRSTINS STORIES
FIRSTINS STARS

# 75,000,000

PEOPLE HAVE HEARD AND
ARE WAITING TO SEE

## "Everybody's Sweetheart"

The New Motion Picture
Star Created Through
the Broadcasting Stations
of the United States.

## On Everybody's Lips

# ANN HOWE

AN HOW YOUR BOX OFFICE WILL
WELCOME HER—AN HOW!!!

Now making series of thirteen two-reel comedies for
Albion Productions, Inc., 1650 Broadway, New York City

WITH THE EVER CLEVER WALLY VAN

# *Hard-Boiled Advertisers—*

THERE is one certain way to check up on advertising mediums in the Motion Picture field. Look for the ones which carry the accessory advertising.

Buyers of space in the accessory field base their appropriations on results obtained—not on friendship or influence. They are hard-boiled and want the most for their money.

We have on file in the office letters from these advertisers—large and small—telling us of the results they have obtained from Motion Picture News advertising. They are open for your inspection and will be of great help to you in placing your copy to the best advantage.

Motion Picture News

Volume XXXIV NEW YORK CITY, AUGUST 14, 1926 No. 7

# Time to Debunk

OUR EDITORIAL on press book bunk has, it seems, stirred interest in several quarters. For one thing, exhibitors are writing us letters of thanks and urging us to go after other practices in the industry which hamper them in conducting their theatres.

Here is a typical letter—which in itself is a forceful editorial—from J. H. Rowley, of the R. B. R. Amusement Co., Inc., Laredo, Texas:

"Wish to congratulate you very much on your article 'Service vs. Slush.' This is a move in the right direction.

"You can hardly understand what we exhibitors are up against in country towns or small cities, in having to try and put over pictures with the average press book of today; in trying to dig out the real from the phony, so as to give it to our patrons reasonably straight; for the day when you can fool them very much is past.

"Also in the press book of today, I wish to call your attention to another thing, and that is the prepared readers, which we must necessarily use, as we cannot afford high-priced exploitation men to put over our pictures, but the manager must do it himself, and that is the 'rot' in these readers.

"Instead of telling about the fine points of the picture, the stars and some real information about the picture, a lot of them tell about which foot the star gets out of bed on each morning; which hand she holds her spoon in to eat the grapefruit, just how the heroic male actor ties his tie and whether he prefers banana ice cream to that of vanilla flavor. Who in blazes among the public gives a tinker's darn about such rot?

* * *

"Now, if you will go ahead and attack another abuse, you will have done another good deed—and that is all the 'rot' they put on the front of a feature film; It starts off with the name of the picture, the director, the producer, the scenarist, the costumer, the cameraman, director of lighting effects, scenic director, continuity writer, subtitle writer, film cutter, film editor and possibly four or five more that I cannot remember, using up anywhere from 50 to 75 feet of film with a lot of drivel.

"Outside of the name of the picture, the name of the producer and the name of the director, not one person in 1,000 cares who turned the camera crank, or chose the costumes. I have had hundreds of people ask me why it is done, saying that it made them very, very tired to have to sit and look at such stuff for a minute and a half to two minutes before the feature started. Of course, it is forced on them whether they want it or not and they must simply turn their heads or look at it.

"Bring this question up before some of the exhibitors you know even in your own city, let alone a country town or small city, and see what they say about it.

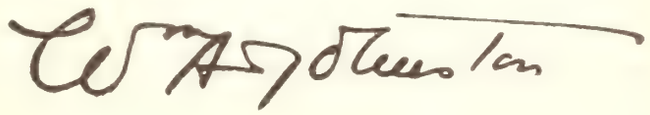
"If nothing is done, at the rate they are going now, they will soon begin to add the director's stenographer's name, stage hands, bell boys and the janitors, and people will soon have to sit five minutes and look at this drivel before they can see the feature start."

* * *

We agree with Mr. Rowley that this is an evil which ought to be cured. The complaint against it is widespread. In some instances, we have seen pictures in which the most of the "credits" were put at the end instead of the beginning.

If it is necessary to flood the screen with a mass of names and titles, the great majority of which are meaningless to the public, but for which there may be a trade or contract reason, why not put them last?

The point is that we are creating entertainment for the public. Any practice that works against this main object ought to be discarded in the interest of common sense and good business.



MOTION PICTURE NEWS

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# Speaking Editorially

S. L. ROTHAFEL this week made an attack on vaudeville in the picture theatre. Without mincing words, Roxy declared:

"Vaudeville is the curse of film exhibition today. It is the function of the program to interpret the action and character of the picture, to lift it up and carry it over the flat dimension of the screen. It is interpretative music that supplies the body and foundation of the presentation. Jazz belongs with a jazz picture. Serious music establishes the mood of a serious drama, but the music should not intrude itself upon the patron. It is interpretative in the full meaning of the word. It should become so integral a part of the picture that the lines of confluence are scarcely distinguishable. To import a vaudeville troupe and permit them to cavort about the stage irrespective of the type of picture, is, to my mind, only a confession of failure and defeated showmanship.

"Prologues, unless you have something in the picture itself that can be linked up with them, are bosh. A program should not be a distinct part of the entertainment, it should blend into the picture, and form a complete unit."

* * *

TIME was when some of the opponents of the screen went to great pains to insist that motion pictures injured the eyesight. We have not heard much of this sort of thing lately, but in case there is any lingering doubt on the subject, expert opinion is at hand to disprove the theory.

Vision experts of both America and England have made extensive investigations, which have been summarized by the Eyesight Conservation Council of America:

"Under favorable conditions, moving pictures do not cause serious eye fatigue. No definite reports of any specific harm or injurious effect are disclosed.

"Another important reason for this is the fact that viewing motion pictures is distance vision which does not demand the degree of effort or strain in the use of the eyes as would be involved for near vision."

IT IS interesting to note the tendency on the part of the biggest companies to include in their programs for the rest of this year and for the first part of 1927 the type of picture most closely associated with the earliest years of the business, Westerns. This is explicable on several scores. They are elemental and as such of universal appeal. It is the same theory that obtains in regard to detective stories. The latter can belong in the category of the nickel and dime thrillers of our youth or in the more sophisticated and polished, yet none the less elemental, tales with the same mystery and thrilling theme of Robert Louis Stevenson's "New Arabian Nights," Gaboriau's Parisian stories, etc. It is merely a difference in treatment. The late President Woodrow Wilson's relaxation-reading was acknowledged to be fiction of this kind, and not always on the latter's lofty plane.

Then there is the psychological explanation. It is akin to theatregoers being fond of seeing and hearing butlers and other characters emblematic or symbolic of wealth on the stage. It gives a phase of life read about but unknown through personal contact. So with the Westerns, the spectator vicariously does the things his favorite screen rough-rider does in fact, or at least is pictured as doing: Daring riding, chivalry to maidens in distress and an always uncompromising attitude toward dishonesty and "ways that are dark and mysterious."

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# PICTURES AND PEOPLE



*Myrna Loy, one of the fast-rising Warner Bros. contract players, and will be seen in a leading role of "Across the Pacific," now in production on the West Coast*



*Arlette Marchal, popular French film actress brought here by Paramount, who plays a leading role in "Forlorn River" (Paramount), opposite our own Jack Holt*



*Frank Borzage, director of "Marriage License?" for Fox Films, proves that a director can act in showing Alma Rubens his conception of her role in the film*

## FILM STREETS

THE busy director or the hopeful extra who motors to the new First National studios at Burbank in his Hispana-Suiza or Flivver (respectively) will now approach the mammoth plant over none other than Rowland Avenue. The board of trustees of the California city met this week and decided upon the move as an expression of appreciation of the honor done them by First National.

Richard A. Rowland left New York on Tuesday en route to the Coast for the formal dedication of the studio, probably to be joined by President Robert Lieber. John McCormick and M. C. Levee are rushing preparations for the dedication.

While this renaming of streets is going on, it would not be amiss, it seems to us, to change the name of Broadway (H. R. please write) to Lieber Lane, at least for the week ending August 14, at which time four Broadway houses will be playing First National —"The Duchess of Buffalo," at the Capitol; "Into Her Kingdom," at the Strand; "The Great Deception," at the Rivoli, and "Senor Daredevil," at the Colony.

## MR. ZUKOR'S BET

THE famous paraphrase of W. C. Fields on "The Old Army Game," namely, "Never give a Zukor an even break," was upset completely when the proposed Dempsey-Tunney bout was transferred from Chicago to New York, in which case Mr. Zukor not only got an even break but all the breaks.

As the story runs, the Paramount chief recently engaged Leo Diegel as his personal golf coach at the suggestion of Gene Sarazen, and his game showed marked improvement. A few days ago, at the conclusion of "Tin Gods," Thomas Meighan proposed



*Editor Emanuel Cohen of Pathe News (at left), snapped with Premier Benito Mussolini of Italy and Bixio Alberini, Pathe News cameraman in Rome, during Cohen's recent seven-week tour of Europe*



*Ranger, a huge German police dog, will star for Film Booking Offices in a series of four outdoor pictures, the first of which is "Flashing Fangs"*



*Howard Hawks, Fox Films director, whose latest production, "Fig Leaves," has been selected to lead off the release schedule for the new season*



*Dr. Hugo Reisenfeld, until recently managing director of the Rivoli and Rialto, New York, with his wife and daughter on St. Mark's Place in Venice on his vacation*



*When stars play at picture making; between scenes of Paramount's "Mantrap," Clara Bow enacts a scene not in the picture under the direction of Victor Fleming, while Marmont turns cinematographer with a Pathex*

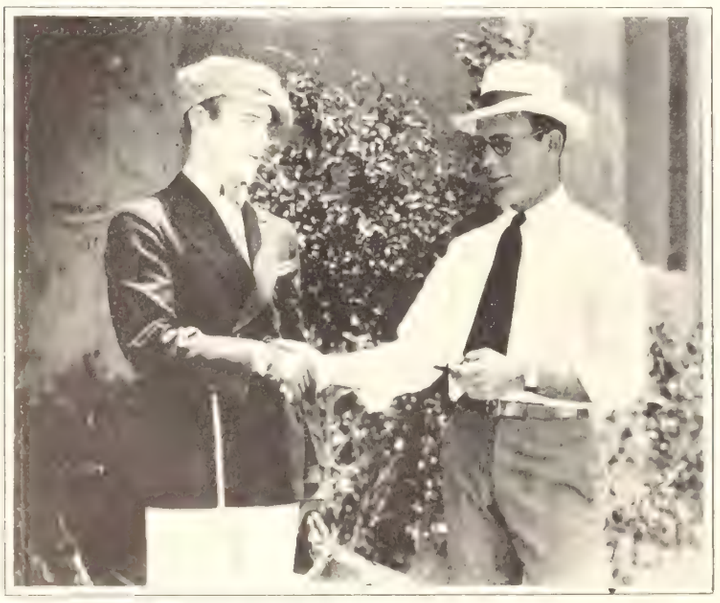
a foursome, which he would referee, with Sarazen and Charlie Winninger playing Zukor and Diegel. Then he suggested a bet—the loser to pay for a special car and about twenty-five guests to Chicago and return to attend the Dempsey-Tunney match.

At the seventh hole, Zukor and Diegel were two up. On the 18th green it bid fair to be a tie, but Zukor lost a seven-foot putt. Next day Meighan began inviting members of The Lambs to join the Chicago junket—and the day after the newspapers announced that the fistic fuss would be held in New York.

It has not yet been suggested that Mr. Zukor was in any way influential in having the fight brought to New York.

## PRESIDENTIAL PRE-VIEWS

ACCORDING to the official spokesman, President and Mrs. Coolidge will not be deprived of their motion pictures while at the Summer White House in the Adirondacks. The newest pictures will be shown three times a week, through the efforts of Jack Connolly, Washington representative of the Hays office. Pictures are shown regularly twice a week throughout the year at the White House, on the Mayflower when the President is cruising, and even on trains when he is on tour.



*Stephen Roberts, who directs Al St. John in Educational-Mermaid comedies, congratulates the fun-maker on his recent marriage upon his return to work at the Educational studios*

## FOURTH ESTATE AND "FIFTH"

FEW people out of the moving picture world, and probably not many in the sacred circle, realize how many newspaper men have entered the business in one capacity or another. In the July 31 issue of "The Fourth Estate," Thomas Barrett, one of the associate editors, has written an article, or rather edited one by Michael J. O'Toole, former president of the Motion Picture Theatre Owners of America, on this subject. They estimate that there are at least 750 former newspaper men now engaged in some department of the screen industry. Not one of this army is listed as an actor, which is perfectly understandable. But practically every other branch has been invaded. Some of them are in the high places in the industry. Names such as O'Toole himself, R. H. and P. D. Cochrane, Winfield Sheehan, Jesse Lasky, D. W. Griffith, to mention just a few. Three vice-presidents of important producing companies were reporters; Lasky came originally from the city room of the San Francisco "Chronicle"; Sheehan, the directing genius of Fox, indirectly from the New York "World" (in between he had been secretary to police commissioner Waldo); R. H. Cochrane, of Universal, boasts of having covered news for the Toledo "News-Bee." His brother, P. D., worked on the Scripps-McRae papers.

From these men, whose word in the business is all powerful by a slight descent—if it be a descent—we come to David Wark Griffith, who is one of the best all-around newspaper men in films. This is because he not only did reporting but also set type and ran the press in Smithville, Kentucky. Other newspapermen directors include Malcolm St. Clair, who boasts of a Los Angeles city room apprenticeship; Gregory La Cava, of the New York "Herald"; Luther Reed, only recently elevated from scenario work to a dictatorship, from the same Gordon Bennett paper; Monta Bell, Washington "Herald," also a magazine editor; Rowland V. Lee, Lambert Hillyer, Samuel Wood, Clarence Badger, Allan Dwan and William LeBaron. The last named Famous associate producer served a period as managing editor of "Collier's Weekly."

In the scenario departments are many former reporters. They include Ralph Block, of Famous, once dramatic editor of the "Tribune" (N.Y.); Hector Turnbull, Edwin Hill, a star in the old days of the New York "Sun," now on the Coast for Fox; Hamilton Thompson, for many years in the East for the same company until recently, when he went into the play brokerage business for himself. Emmett Crozier, ex-"Sun" man, now with Famous; Tom Geraghty, New York "Herald"; E. Lloyd Sheldon and Julian Johnson, both from the New York "World," and now at Astoria and points west, as is E. W. Wingart, with a Kansas City "Star" ancestry.

Others who transfer the other man's story to the screen or write their own original scripts are James A. Creelman, son of a famous war-correspondent father, "New York American"; Clara Beranger, Philadelphia "Bulletin"; James Speering, New York "Times," Henry Manciewitz, same paper; George S. Kaufman, "Times"; Charles Darnton, years ago dramatic editor and critic of the New York "Evening World," and many others.

In the advertising and publicity departments the names are legion. Some of the more important are:

For Famous, A. M. Botsford (New York "World"), Charles E. McCarthy (Newark "Evening News"), Glendon Allvine (New York "Tribune"), and Russell Holman (New York "World"); for Universal, Paul Gulick (New York "Journal of Commerce"); for Fox, Vivian M. Moses (New York "Times") and Gerald K. Rudolph (Buffalo "Enquirer"); for First National, C. F. Chandler (Chicago "News"); and Gayne Dexter (Australian papers); for Warner Bros., Will C. Murphy (New York "Evening World"); Chester J. Smith (San Francisco papers); for United Artists, Victor Shapiro (Detroit "Journal").

Others are: For Metro-Goldwyn-Mayer, Howard Dietz (New York "American") and Don Clarke (New York "World"); for Film Booking Offices, Hyatt Daab (New York "Telegram"); for D. W. Griffith, Jack Lloyd (New York "Herald"); for Schenck Productions, Harry Brand (Los Angeles "Express") and Beulah Livingston (New York "Sun"); for Educational, Gordon White (Chicago "Daily News"); Joe O'Neill, of New York "World," now with F. B. O.

As each week goes by there are more and more defections from the ranks of the newspapers to the moving picture world. The same qualities that go into making a successful reporter or editor find an

even greater reward in the screen world, both as regards fame and—despite Omar's injunction to "let the cash go"—in the size of the pay envelope. No wonder they have left the city room in such a hegira. Verily, the moving picture world is the promised land—in some respects.

## SOME BATTLE!

THE recent staging of the big battle scenes for "What Price Glory?" directed by Raoul Walsh for Fox Films, created something of a furore and was evidently quite some bit of mimic warfare. One man who lived nearby, newspapers report, had the assistant director haled into court for disturbing his peace, but when the judge learned that the battle was all over he dismissed the a. d. with the admonition not to do it again.

Confusion was such during the filming of the drive that the entire prearranged system of signals was useless, and at one time the campaign was practically out of hand. The men were all seasoned troopers, however, and put the requisite realism and dash into the battle, to the general satisfaction of everyone concerned. A large crowd of newspaper people and members of the film colony viewed the brief war.

## HAWKS HONORED

HOWARD HAWKS, Fox Films director, has been given the signal honor of leading the parade for the new season. Out of a considerable number of pictures completed and ready for release, his latest production, "Fig Leaves," has been chosen to start off the schedule for the new season by Fox. As this was directed by Hawks from his own script, the compliment is doubly strong.

Hawks, whose previous picture for Fox was "The Road to Glory," is one more proof of the soundness of scenario training for a director. A veteran script writer, his directorial work shows that firm conception of dramatic values and screen story-telling that comes only through a broad familiarity with continuity. His experience has been wide and varied, and "Fig Leaves" indicates that Fox has in him a director who will bear watching.

## FILMS IN CHURCH

EXPERIMENTS to determine whether or not suitable church films can be produced on a non-commercial basis are being conducted by the Harmon Foundation of New York. George Reid Andrews, chairman of the Drama Committee of the Federal Council of the Churches of Christ in America, and Major Herbert M. Dawley, who produced several films for the Metropolitan Museum, are in charge of production of six films, three of which have been completed. A check-up will be made of the effect that these have on church attendance. The films are non-sectarian, and will be distributed to churches on a basis designed to return the overhead and, eventually, the cost.

## A PUNCHER IN THE PULPIT

BILL CODY, Western star, was the recipient of an unusual honor recently. Two weeks after his picture, "The Galloping Cowboy," had been shown in San Bernardino, Cal., the board of directors of the First Congregational Church, headed by Rev. Henry Buckingham Mowbray, the pastor, booked the picture for showing at the regular Sunday evening service and invited Cody to appear in person as a pulpit guest. This sort of co-operation, Cody believes, is extremely valuable both to church and screen—stimulating attendance for the one and aiding the public attitude toward the other.

## J. KENNEDY ENTERTAINS PRESS

JOSEPH P. KENNEDY, president of F. B. O., this week was host at the Adams House in Boston at a luncheon to the motion picture reviewers of his home town papers. The occasion was the opening of "Bigger Than Barnum's" at the Washington Street Olympia Theatre. "Her Honor the Governor" plays the same house next week, and the writers, who had all known Mr. Kennedy as a Boston banker and captain of industry, were warm in their congratulations upon his promising start in the film field.



*"Curiosities," which Walter Futter is releasing through Educational, bears the sub-title, "The Movie Sideshow," and an early release carries out the promise by including the Sea-horses shown here*

## WHAT'S A CAMERA FOR?

EDWARD SEDGWICK, now directing "Tin Hats" for Metro-Goldwyn-Mayer, points out that the real, basic difference between the European "regisseur" and his American confrere is in the attitude toward the camera as a medium of story telling.

"The foreign director," says Sedgwick, "never for a moment allows his audience to lose consciousness of the camera; the outstanding comment on any foreign picture is for its camera effects. The American director, on the other hand, strives to make his audience forget the camera. He tries to make his audience feel that it is in the midst of life in what is going on on the screen. Very often this is the more difficult of the two methods."

Personally, we would take exception to the conclusion which he draws, though the distinction is undoubtedly correct. To us, the method of camera work in which the "free camera" brings the lens into closer approximation to the eye and its method of functioning—and it seems to us that so long as it does not degenerate into mere trick photography for its own sake, free camera work and odd shots make the spectator much more a part of the action and bring him into a more intimate relation with the characters than can possibly be done with the "static" camera. (The word is our own and has nothing to do with frictional electricity.)

However, as King Vidor says, there is no one correct way of making a picture, and each method has its own advantages and strong points.



*Snapped on the royal visit to the Famous-Players-Lasky West Coast studios; left to right: Jesse L. Lasky, Crown Princess Louise, Crown Prince Gustavus Adolphus of Sweden, and Milton E. Hoffman, executive manager*

## LONG LIVE THE WEST!

THE old West is dead! Long live the West! The Great Open Spaces are fenced off with barbed wire, and the sprawling towns with their saloons, dance halls and gambling hells have given way to orderly communities with churches and schools and motion picture theatres—but the West of Harry Carey, Bill Hart, Leo Maloney, Tom Mix, Hoot Gibson, Ken Maynard and the other six-gun boys still lives on, and bids fair to continue as long as ribbons of celluloid wind through projectors—or at least as long as there are horses left in this automotive age.

The eternal popularity of the Western picture, which carries on in the best traditions of Bret Harte and Frederick Remington, has been a puzzle to many. Sex drama, flapper films, farccal photoplays and mystery mellers come and go as fashions change, but the Western has never gone out of style since the days when Broncho Billy and his henchmen made thrilling tales of round-ups and rustlers and rattlers in the wilds of Fort Lee, N.J.

The reason, Pathe officials point out, is not far to seek. Because the old West is gone forever, the only place it can be found is on the flickering silversheet—and since the appeal of the upright cowboy, the villainous ranch foreman and the timid tenderfoot are unfailing, movie fans the world over relish on the screen what can no longer be seen in real life.

Because of that year in and year out popularity, a film company must pick Western stars who will "wear well" and continue in favor. Pathe, for instance, chose Harry Carey and Leo Maloney because they felt that both, through appearance, background and experience, were the most convincing and genuine of all the Western players available.

"We realized," says Elmer Pearson, vice-president and general manager, "that the cycle of all but Western pictures is rather short lived, and we wanted stars whose vogue would be popular for some time to come. Harry Carey and Leo Maloney make ideal Western heroes, depicting the Westerner as he really was, not as the romantic fiction writer describes him."

## ALLIGATORS TAKE WARNING!

TWO members of the Universal art department, Jack Warren and Bert F. Carmichael, are now hunting alligators in the heart of the Everglades—or at least such was their intention when they departed from New York, loaded down with equipment and looking like African explorers. Bob Welsh, at the home office, has notified the postoffice and express companies that any alligators, alive or dead, which arrive marked for him will positively be refused.



*Olive Borden, beautiful Fox actress, and three men helping her rapid rise; left to right, James R. Grainger, general sales manager; Miss Borden; Winfield R. Sheehan, general manager and production chief; and Sol M. Wurtzel, West Coast Studio head*



*Rivalry is rife on the Stern Brothers comedy lot. Jed Dooley, who is Mr. Newlywed in "The Newlyweds and Their Baby," and Sid Saylor, who plays George in the "Let George Do It" series, are at sword's point over Ethlyne Clair, who was in the "George" comedies until they cast her as Mrs. Newlywed. Sid hates to lose her—and who can blame him?*

## COHEN RETURNS

EMANUEL COHEN, editor of *Pathe News*, has returned to New York after a 14,000-mile trip through France, Italy, Austria, Poland, Germany, Latvia, Russia, Czecho-Slovakia, Lithuania, Belgium and England, studying conditions and enlarging the foreign staff of the news weekly.

Cohen believes particularly in the mission of *Pathe News* as a means of attaining international harmony and understanding through the impartial presentation of facts, and he found it so regarded abroad. He visited his various cameramen individually, then called them all together in Paris to discuss ways and means of bettering service.

His trip to Soviet Russia he found particularly interesting, and here he made arrangements with cameramen for a constant supply of pictures of the Russian people which will be unbiased and informative.

In Italy he had the pleasure of meeting Premier Mussolini, with whom he discussed the depiction of current Italian events.

## THE F. N. OUTING

ON this coming Saturday the First National offices at 383 Madison Avenue, New York City, will be as barren and deserted as Coney Island in the wintertime. For, on that day some five hundred home office members will board the steamer *Chauncey M. Depew* and embark for Indian Point, up the Hudson, for a day of mirth and merriment. Everybody from the executives on down the line will be there, and the sports of the day promise a full time for everyone. George Olson's band will provide music, and perfect weather is promised by the weather bureau. The arrangements committee includes F. W. Crosbie, William Mullen, J. H. Cuniff and J. W. Kelly.

## TOM WILEY HONORED

MEMBERS of the A. M. P. A. at their meeting last week honored Tom Wiley, an active and popular member who is leaving for England, by presenting him with a handsome leather bag. Charles Einfeld was proposed for the vice-presidency by a representative body of members. The choice of the nominating committee is Lon Young. Arrangements were put on foot to have Will Hays as the guest of honor at the next meeting.

## WILK WILL WED IN WEST

RALPH WILK, for the past half dozen years one of the most energetic and genial of the advertising staff of *The Film Daily*, will wed Miss Helen Frances Zigmond in Denver this month. He leaves for the West shortly, and will reappear along Film Row, wreathed in the conventional smiles, later in the month.



*Executives of the Capitol Theatre, Vancouver, took the Bobby Vernon unit by storm while he was making "Dummy Love" at the Christie studios for Educational; left to right: Ralph Ruffner, Capitol Theatre director; Cal Winters, musical director; Bobby Vernon; Mr. and Mrs. Irving Sinclair; Natalie Joyce, and Director William Watson*

## CAUGHT IN HURRICANE

IN a letter to Howard Dietz of M-G-M, Director J. E. Williamson gives a graphic account of the storm through which he and his party passed recently on their way to Nassau to film "The Mysterious Island." Two days out from New York, the wind began to rise and wireless reports of a hurricane at Nassau were received. The storm rapidly grew serious, and during the next 30 hours the ship battled with the elements to make a distance of 75 miles. When the party arrived in Nassau, they found trees uprooted, houses turned into piles of wreckage and the streets blocked with debris. The Williamson studio was not seriously damaged, and the barge used to carry motion picture equipment was saved through hard work on the part of the Williamson crew.

## REQUIESCAT IN PIECES

LIZZIE, the trusty flivver, who had become the mascot and practically a member of the cast of "The Nervous Wreck," went to her destruction this week. Wiping away a furtive tear or two, Director Scott Sidney turned Lizzie loose down the side of southern California's steepest mountain, and she plunged to her destruction while the unmoved cinematographers cranked away on the last scene of the picture. One glance at Lizzie, as she lay at the foot of the canyon, showed that internal injuries put her past hope of recovery.

Lizzie is gone, but her celluloid counterpart will live on for years, entertaining those who frequent the cinema palaces—and the really sad part is that those who see her go to her fatal fall will say: "Oh, they can't fool me. It's on'y a minachure!"

## ROYALTY AT WARNERS

CONTINUING our chronicle of last week of the visits of the Crown Prince Gustavus Adolphus of Sweden and Princess Louise to the studios, latest dispatches from the Hollywood front inform us that the royal party likewise took in the Warner Bros. studio, where they watched George Jessel at work on "Private Izzy Murphy" and Monte Blue, Myrna Loy and Jane Winton in a scene for "Across the Pacific." They were personally conducted by Jack L. Warner.

## A 55-PERSON THEATRE

CAREY WILSON, First National scenarist, the other evening opened a "theatrette" on the grounds of his Beverly Hills home, which seats—and stands—55 persons. He inaugurated his "season" with "Men of Steel," and the guests included Colleen Moore, John McCormick, Milton Sills, Doris Kenyon, May Allison and Mr. and Mrs. George Archainbaud.

## THE BUSY ROCKETTS

RAY ROCKETT has apparently struck twelve in his first production for First National, "Paradise," judging from the results of the preview the other night at the Playhouse, Rye, N.Y. Those in the organization were convinced that they had a good picture prior to the showing, but after the reception given it by the audience their enthusiasm knew no bounds. We saw a good many scenes of this picture in the filming, and they promised a world of color and drama and comedy—but such promises are not always borne out when the picture reaches the screen. This time, however, the picture lives up to what was hoped for it.

Sills, we hear, has never done better work, and Betty Bronson's work is declared to be a revelation. The others, Noah Beery, Kate Price, Charles Murray, Lloyd Whitlock, Claude King and Ashley Cooper, likewise are said to outdo past efforts. The comedy, in particular, clicked heavily at the preview, and the unusual ending of the picture brought roars of laughter and applause.

Brother Al Rockett, meanwhile, is busy with "The Charleston Kid." This week the troupe went to Curtiss Aviation Field, Mineola, L.I., where a spectacular crash was filmed. Next week the unit will work at Luna Park, where Dorothy Mackaill, Jack Mulhall, Louise Brooks and William Collier, Jr., are expected to attract a heavy crowd.

Ray Rockett's next picture will be filmed from an adaptation of the Broadway play, "Not Herbert." Ben Lyon will be featured and R. R. promises a cast that will even overshadow that in "Paradise." Howard Higgin will direct, and production is slated to start about August 15.

## CLIPPERS' SECOND YOUTH

IN the harbor of San Pedro, ready for their trip to the rough waters of the Pacific off Point Concepcion, lie the two clipper ships, *Bohemia* and *Indiana*, which will be used by Rupert Julian in making the Cecil B. De Mille special, "The Yankee Clipper."

Fifty years ago and more they were part of the fleet that represented the highest development of sailing craft, when they and their like carried the American flag to the corners of the globe. Cecil De Mille discovered the two in the possession of the Alaska packers, bought them and brought them south to be refitted, the *Bohemia* being commanded on the voyage by Captain W. I. Eyres, 72 years old, who was her master nearly half a century ago. The ships were found to be in good condition, and with new masts and yards, new sails and fresh coats of paint they are now ready to begin life anew in pictures.



*Members of "The Man in the Saddle" company listen in on the radio at Universal City while Hoot Gibson's Hawaiian trio dispenses sweet strains through the ether; left to right: Director Clifford Smith, Sally Long, Fay Wray and the star, Hoot Gibson*



*Ken Maynard, First National star in Charles R. Rogers productions, has his own cowboy band, many of the members of which come from his own native state, Texas, and he 'leads' them in original fashion*

## CHOOSIN' SUSAN

LAST week, Susan Fleming was just one of many girls on the stage in New York with screen aspirations—more promising than most, to be sure, but with no tangible evidence of progress in breaking into the cinema world. Meanwhile, between visits to the casting director, Susan continued to be glorified by Mr. Ziegfeld in his current American revue. Early this week, fourteen girls from the Ziegfeld revue came to the Paramount Long Island studio to be photographed in a Ben Ali Haggin tableau, Susan among them. Adolphe Menjou and his director, Luther Reed, who had been searching without success for a girl to fill an important role in "The Ace of Cads," stopped on the set to watch the filming of the tableau. Menjou pointed out Susan to Reed and they decided that their search was ended. A test proved that they were right and she was signed for the role. Its importance may be gauged by the fact that first Lois Moran and then Clara Bow were cast for it, but were prevented by other pictures from filling it.

## PATHE CLUB LAUNCHED

EMPLOYES of the Pathe home office, including *Pathe News* and *Review*, the New York and New Jersey exchanges and the Jersey City and Bound Brook plants, have formed an organization to bring these various groups into closer association. A big get-together meeting will be held on the second Thursday of each month, starting August 12. A Pathe Club orchestra of nine pieces, organized by Joe Rivkin, will furnish dance music. A handball court is being built on the roof of the home office.

The Pathe Club will sponsor all sorts of athletic activities and enter teams in all branches of sport conducted by the Motion Picture Athletic Association.

L. S. Diamond is president; W. C. Smith, vice-president; Miss A. W. Schutt, secretary, and B. P. Egan, treasurer. The board of directors includes John Humm, chairman; Jack Kyle, Grace Traverse, Evelyn Vinton and William Marsh.

## SHOPPING FOR APARTMENTS

SOME little girls may be satisfied with birthday cakes with pink candles and white frosting, but when Alberta Vaughn, who makes her bow soon as "The Adorable Deceiver" in her first F.B.O. feature, celebrated her 19th anniversary recently she thought she ought to buy herself a little present in addition to the myriad gifts received from her friends. So when her father paid a visit to their home town, Ashland, Ky., she commissioned him to buy her an apartment house, which is now known as the Alberta Apartments. Then, thinking it over, she decided that sister Adamae should have an apartment house, too, and she purchased the adjoining building and christened it the Adamae Apartments. Any time anyone wants to buy us an apartment house, we have some dandy names to suggest.

## CHRISTIE BIRTHDAY CAR

PAT DOWLING, the genial publicity and sales director for Christie, leaves Hollywood this week to pick up a French car which will be used on an unusual transcontinental auto tour in which 420 theatres between New York and San Francisco will be visited in preparation for Christie anniversary week, which starts November 14.

This week will be celebrated by the Educational exchanges as the anniversary of the establishment 15 years ago of what is now the Christie studios and which was the first studio in Hollywood, founded by the Nestor Film company, of which Al Christie was then general manager and chief comedy director.

## LOOKIT THE STARS!

AFTER weeks in which the mean old National Board of Review didn't give even one teeny-weeny little asterisk of approval to any of the celluloid masterpieces submitted, six of the little stars popped out of the bag this week, which certainly proves something or other. Anyway, the six lucky films are Paramount's "Diplomacy" and "The Show-Off," Warners' "Don Juan," First National's "Pals First," Pathe's "Ball and Bat," a Sportlight, and Pathe Review No. 35.

## TIN-HAT COMEDIAN WEDS

BERT ROACH, after several weeks of lending comedy relief to Metro-Goldwyn-Mayer's "Tin Hats," on July 25 wed Miss Gladys Johnston of Hollywood, at the home of Mrs. Earle Kenton, his sister, Dr. Ryland officiating. Whether or not the rotund comedian furnished any slapstick relief at the affair has not been divulged.

## INTO THE INKWELL

HANK LINET, ukulele champion and staff writer for *The Exhibitors Daily Review*, this week joined Red Seal as director of advertising and publicity. He will be assisted in his new duties by Ko-Ko, the playful imp who crawls out of the inkwell at the command of Max Fleischer, president of Red Seal.

## BACK FROM THE ARCTIC

DAVE BADER, of the Universal home office staff, returned last week from Newfoundland with the news that the field for accessories there is unlimited, but that rations are limited to one bottle a day.



*Novel new camera effects have been obtained for "The Masked Woman," the new June Mathis production for First National, by the use of this sliding, dropping carriage for the cameras. Director Balboni and Cameraman Boyle may be seen in the carriage*

# Loew Betters New England Position

## Gap Between New York and Boston Bridged by Taking Over Friend Theatres in Eight Towns in Mass., R. I. and Conn.

PROBABLY the most important moving-picture theatre news of the week is the unofficial, yet none the less authentic, announcement that Marcus Loew has strengthened his position in New England by taking over in partnership eight houses heretofore exclusively controlled by Arthur S. Friend. This fills in a hiatus for the Loew circuit that has existed between the innumerable houses operated by that organization in the New York area and Boston. The cities affected by this change are among the most populous and financially profitable from a movie-theatre viewpoint in Massachusetts, Rhode Island and Connecticut. They are New Haven, Hartford, New London, Waterbury, and Derby (all Connecticut), Springfield and Worcester, Mass., and Providence, R.I.

By this far-seeing move the Loew circuit comes into direct competition with Sylvester Poli. It represents a total of between ten and eleven million dollars in leaseholds. Friend will build theatres where there are none now and will surrender to the Loew circuit these and the houses already built for operation. The partnership is supposedly on an even basis. They will be known as Loew houses and confine themselves to pictures.

Of the list the most important in many respects is the Roger Sherman Theatre in New Haven, directly opposite the Hotel Taft, on College Street and half a block from the Yale campus. This was opened only a few months ago and has been very successful. It seats 2,200. It stands as the first venture of Mr. Friend in the field.



Arthur S. Friend

Largely due to its success came his invasion of the other towns and cities and his running the string up to the eight total.

In New London the theatre is to be called, or was before the combination with the Loew circuit, the Garde. The largest in that sea port and scene of Yale-Harvard boat races since time immemorial, it will have a capacity of 1,800 theatre-goers. It is nearing completion now and will be ready in the fall. C. J. Terrie of Brooklyn heads the Garde Theatre Corp., capitalized for $50,000 that is to operate the property.

In the other cities on the list, building is to begin immediately on the sites already secured by Mr. Friend. In practically every instance these theatres are to be on the main street of the city or near the commercial and civic centre. This is especially true of Springfield and Worcester, where contracts for building have already been let.

The cities and the capacity of the various houses already operating, being built or planned are as follows:

| | |
|---|---|
| Derby | 1,500 |
| Hartford | 3,000 |
| New Haven | 2,200 |
| New London | 1,800 |
| Providence | 3,500 |
| Springfield | 3,200 |
| Waterbury | 2,500 |
| Worcester | 3,000 |

The entire list will be operating in 1927. The Roger Sherman house in New Haven, is, of course, already running; New London and Derby will be booking films within a month or so. Thus the Loew-Friend combination will have three theatres actually in operation before the close of the present year and the others soon after.

For some unknown reason both parties to the deal have been curiously reticent. Mr. Friend in an interview does not deny that the deal has been completed but prefers to have the talking done by the other party to the agreement. That applies not only to the present but also to the future activities of the combination. The Loew offices will not confirm or deny the story but tacitly concede it was true. Harry Sofferman, of Sofferman Brothers, who acted as the broker in the negotiations, took his cue from his two customers and maintained a sphinx like silence on the subject.

It is understood that the Keith-Albee, and of course their new ally and friend, Producers' Distributing Corporation, were negotiating with Friend for the same properties now secured on a fifty-fifty basis from the legal luminary theatre owner and builder.

## Complaint Is Registered Against Free Shows

THE M. P. T. O. Kansas-Missouri will come to a "show-down" on the renting of film by exchanges to non-theatrical competition within the next few days. A complaint is to be presented to the Kansas City Film Board of Trade and a remedy for the unfair practice requested, according to C. E. Cook, business manager of the exhibitors' association.

"The situation is becoming alarming in some communities and exhibitors are facing the alternative of closing their doors," said Cook. "Many persons will ride several miles in a motor car to witness a free show, rather than pay a dime to patronize an exhibitor who gives them good entertainment all year. They do not stop to consider that the exhibitor, who has an investment in his theatre, cannot retire during the summer and live off of the interest of his money. Neither do the exchanges consider that the exhibitor is a steady customer, whereas his unfair opposition is not.

"The M. P. T. O. Kansas-Missouri does not desire to appear antagonistic, but unless the offending exchanges discontinue renting film to non-theatrical interests we will be forced to take rigid steps to prevent this practice."

## Ray Tubman Obtains Long Lease on Ottawa Regent

The Regent Theatre, large downtown house of Ottawa, Ontario, has been leased from Famous Players Canadian Corp., Toronto, by Ray Tubman, who has been with the corporation for a number of years. The Regent will continue to have a booking arrangement with N. L. Nathanson, managing director of Famous Players Canadian Corp., but otherwise it is under the direct control of Tubman for a long term of years.

Tubman went to Ottawa from Hamilton last June to succeed Leonard Bishop as manager of the Ottawa Regent. He had been managing the Capitol of Hamilton for Famous Players and previously had managed the Algoma at Sault Ste. Marie, Ontario, and the Strand at Calgary, Alberta. He is making a number of changes in policies and presentations at the Ottawa Regent.

## Theatre Gives Pleasant Service to Voters

HAD it not been for the motion picture show at the Park Theatre, Middleboro, Mass., there would have been no town meeting and an appropriation for a much needed fire alarm system would not have been acted upon until early winter.

The town meeting was duly called, but the Park Theatre proved a more attractive spot than the Town Hall on the night in question. Selectman E. L. Maxim conferred with representatives of the Olympia Theatres, who operate the house, the manager stepped before the footlights and agreed to hold up the show for fifteen minutes while voters attended the Town Meeting to act upon the fire alarm appropriation.

Men and women voters soon made up and far exceeded the hundred required for a quorum, passed the appropriation for $5,000 for fire alarm boxes, adjourned the Town Meeting and returned to the theatre, where the show was then continued.



H. B. Warner

## "THE KING OF KINGS" CHOSEN
### Warner Will Act the Role of The Christ

"MR. WARNER has been entrusted with a tremendous responsibility but I believe him to be fully capable of handling it. He is a dramatic artist of established ability. He is a gentleman in all that the term implies, and he approaches his task with the greatest reverence. I am positive that Mr. Warner's portrayal will be a high point in dramatic history, as well as an outstanding achievement in the world of motion picture acting."

Thus spoke Cecil B. De Mille in announcing his decision that H. B. Warner would emulate Jesus of Nazareth in his forthcoming spectacle, "The King of Kings." The role is one of tremendous significance, as a portrayal of that character which means so much to millions is sure to be watched with eager eyes and to cause animated discussion wherever it is beheld. All eyes will be centered upon the actor of this role, eyes more critical than ordinary that will seek to see whether the characterization corresponds with their own visualization of Christ.

H. B. Warner has been given something which every other actor might envy. It is safe to assume that he will live up to the implicit faith placed in him.

# Montreal Theatres Set Record

### Total Attendance for First Six Months of Year Best in History, Report Shows

THE 59 moving picture theatres in Montreal, Quebec, enjoyed greater patronage during the first six months of 1926 than in the corresponding period of any previous year, according to the check up of the City Treasurer on the amusement tax for the first half of 1926.

The official report, which was issued July 30, showed that the combined attendance at Montreal theatres from January 1 to June 30 was 11,108,832, the theatre receipts amounting to $3,940,310, as compared with an attendance of 9,530,717 during the first half of 1925, the receipts for the first six months of 1925 being $3,314,480, according to the city figures. The City of Montreal collected 10 per cent of the mentioned sums for the ticket tax, half of which went to the city for local hospitals and asylums, while the other half went to the Quebec Provincial Government.

The report also gave a review of recent years in which it was stated that the total patronage of local theatres during 1925 was 19,818,022, the theatre receipts for the year being $6,721,920; combined attendance for 1924 was 17,855,628; for 1923, 18,118,021, and for 1922, 17,661,885.

The returns for months during the first half of the present year form interesting figures. This table reveals that April was the best business month of the six, while March was second best. The lowest month was May, being exceeded by June, which was comparatively cool. January was a month of heavy while February and March were affected by Lenten observance. The official report table is as follows:

| Month | Tax | Attendance |
|---|---|---|
| January | $67,539 | 1,829,794 |
| February | 64,763 | 1,826,321 |
| March | 71,797 | 1,963,452 |
| April | 77,689 | 2,043,714 |
| May | 54,603 | 1,624,382 |
| June | 58,437 | 1,821,169 |

## Lee De Forest Sues Fox Film Corporation

Suit has been begun in the United States Circuit Court of the Southern District of New York by the De Forest Phonofilm Company against the Fox Film Corporation, William Fox, and Theodore W. Case for alleged infringement of basic patent rights of talking motion pictures, the property of the De Forest company. In the petition it is alleged that Case, having access to the studios and laboratories of the plaintiff company, used the knowledge thus acquired to develop a new machine under his own name for the Fox company, thus infringing the rights of the original holder of the patent.

Saul E. Rogers, attorney for the Fox interests, returned to this country from Europe the first part of the week of August 2 and said he had not had opportunity to familiarize himself with the case.

## S. B. Sparks of Kentucky Circuit, Killed by Auto

A speeding automobile struck S. B. Sparks of the Sparks theatre circuit of Kentucky in Louisville, Ky. He was carried unconscious and in a fatal condition to a local hospital where he died. The driver of the automobile which struck him did not trouble himself to turn back and investigate the accident. The police are looking for him.

Sparks operated the Colonial and Liberty theatres in Winchester.

## Amateur Cinema League Organized in New York

The American Cinema League, an organization formed for the purpose of bringing together for the mutual exchange of ideas those individuals and groups throughout the country who are interested in amateur motion picture photography and acting, was launched in New York City at the Biltmore Hotel with about sixty prominent men and women present. Hiram Percy Maxim, of Hartford, Conn., scientist and international president of the Amateur Radio Relay League, who called the meeting, was appointed temporary chairman and was empowered to name a temporary board of nine members. The second meeting will be called in October or November.

"I believe that with a league such as this," said Maxim, "interested in motion pictures, much good will be brought to the motion picture industry through the training of writers, actors, directors, and in the encouragement of thought along motion picture lines." Maxim also said that there are now between 15,000 and 20,000 persons owning cameras and that these are interested in what other amateur movie-makers are doing. The league, he declared, will allow them to exchange prints and keep informed through a magazine, of new developments.

## Charles Simone Residing in America for Vacation

Charles Simone, who since 1923 has been commuting between America and Italy, is resting at his home in Bergenfield, N.J. He established and managed the Italian Fox Film exchanges and induced the Italian exhibitors to pay equitable rental prices, thus creating a precedence. He, furthermore, marketed 27 American productions.

Simone's headquarters in Italy are at No. 6 Via delle Finanze, Rome, where he expects to return after having selected another batch of features fit for Italian consumption.

## Kelly Gets Possession of Englewood New Plaza

E. Thornton Kelly, head of the contact bureau of the Motion Pictures Theatre Owners of America, has recently acquired the New Plaza at Englewood, N.J. He intends to book both the New Plaza and the Grant Lee together.

## Excitement Prevails in Iowa Over Free Shows

CONSIDERABLE agitation has been made over the free show menace in Iowa towns. The exhibitors feel that in forcing down the admission of competitors with the free show the standard of picture shows is lowered. In most cases the free show is sponsored by the merchants in one way or another. In every case the pictures for the free shows were purchased, investigation showed, before the date when the new contract went into effect prohibiting the sale of film for free shows. Towns in which free shows are reported are Braddyville, Manawa Park at Council Bluffs, Elliott, Granger, Hastings, Hazelton, the park at Storm Lake, Shenanadoah, Vail, Northboro, Mondamin, Henderson and Blanchard.

# Universal's Theatres Now Total 229

## Stanley-Fabian Reported Seeking Chain of 60 in Northern Jersey; Directors to Ratify Deals This Week

FURTHER developments in the kaleidoscopic theatre situation this week brought the announced total of Universal's theatres up to 229 houses, as well as a confirmation of the Stanley purchase of the 19 Joseph Stern houses in northern New Jersey. The consideration in the Stern deal is $2,500,000, half of which will be paid in cash. It is expected that Stern will remain as managing director. The houses will be taken over as of August 28.

Important developments are in the offing as concerns the Stanley group. Few details have been forthcoming, but it is known that theatre deals of considerable moment are pending which will mean still further expansion by adding some 70 houses to the 180 brought in by the recent consolidation. The board of directors was scheduled to meet on Friday to ratify past deals and consider others.

It is understood that the Fabian interests allied with Stanley plan to build up a circuit of 60 houses in northern New Jersey.

Universal now has 215 houses being operated by the theatre department, 14 exploitation houses in key cities, and 18 under construction.

Arrangements have just been completed between Glenn Dickenson, chain theatre owner of Kansas, and the Universal Chain Theatrical Enterprises, looking to the joint holding of the theatres in various Kansas towns. Details of the arrangement were made public early this week, at the New York office of the Universal Theatre Corporation, which is headed by Al Fair.

Three towns are immediately concerned in the deal, Manhattan, Parsons and Independence. Under the terms of the agreement, Universal's Wareham Theatre in Manhattan, Kan., and Dickenson's Marshall Theatre in the same town, will be operated jointly, under the management of Universal. The same will be true of Dickenson's Orpheum, and Universal's Best and Liberty theatres in Parsons, Kan., and the Beldorf Theatre, and Dickenson's new theatre, a 1,250-seat house, both in Independence, Kan.

Furthermore, Dickenson probably will acquire other houses in various Kansas localities, to be operated jointly with Universal.

The addition of the Dickenson houses brings Universal's total in Kansas to 50—an important string in the country-wide holdings of that company, and a vital factor in the Kansas territory. Other "U" houses in that territory were Sears houses or theatres operated by the Capitol Enterprises.

Despite rumors, upsets of plans and denials on both sides, arrangements were consummated recently whereby the so-called Brody theatres of Cleveland, O., became part of the Universal Chain Theatre group. The theatres brought into the chain consist of five already in operation and two in process of building. These theatres are all well located on Cleveland's West Side and range in seating capacity from 1,100 to 1,500. They are the Homestead Theatre, the Detroit Theatre, the New Broadway, the Kinsman and the Cedar Lee. The latter is in the Shaker Heights section and is one of the most beautiful theatres in Cleveland.

In addition to the theatres already in operation, the chain includes the Imperial on Kinsman Street, which will open October 1st, and which will seat 1,400; and the Hillard Square Theatre, seating 1,500, to be opened about November 1st. The seven theatre deal was closed by Al Fair of Universal Chain Theatrical Enterprises and Dr. B. I. Brody of the Cleveland circuit.

The Gilbert and Rialto theatres in Beatrice, Neb., formerly owned by Blaine Cook, were acquired early this week by Universal also. The two Beatrice houses are being held by a newly formed corporation, the Beatrice Realty and Theatre Corporation, which also plans the early construction of a new 1,000-seat house in that city, to cost approximately $500,000. The Gilbert seats 550 and the Rialto, 418.

Beatrice is one of Nebraska's key towns and the rivalry over control there has been keen. The city has a population of 18,000 and is at the hub of a prosperous territory. The new Universal theatre will be up-to-date in every respect and will vie with any other house in Nebraska. Universal's acquisition of the Beatrice situation is a strong addition to Universal's Nebraska holdings, which have grown steadily since the acquisition of the former Hosttetler chain.

A rumor has it that Universal is negotiating for the 11 Silliman houses in Milwaukee, and for several theatres in other Wisconsin towns, including Kenosha, Beloit and Wausau. If the deal goes through, there will be lively competition between Fischer Paramount, Saxe and Universal.

## Pearson Declines to Confirm or Deny Reports of Pathe Theatre Plans

ELMER PEARSON, vice-president and general manager of Pathe, this week declined either to confirm or deny that Pathe is contemplating entering the theatre field. From another high source it is learned that the plan is definitely in prospect, and it would not be surprising if official announcement is made soon.

According to reports, a $15,000,000 theatre company would be formed, with $3,000,000 already available for initial purposes.

The financial end of the theatre proposition would, no doubt, be handled by Merrill, Lynch & Co., which has been closely associated with Pathe for several years.

Bernhard Benson of Merrill, Lynch admitted this week that the theatre plan was being considered.

If the reported entry of Pathe into exhibition proves correct, it would mean the initial step of this sort by a big company specializing in short subjects, and might presage extensive feature distribution by Pathe. This would leave only two or three national distributors without definite theatre affiliations.

## Iowa Theatre Owners Hold Assemblage

THE Motion Picture Theatre Owners of Iowa held their second monthly meeting Tuesday, July 27th, at the Savery Hotel in Des Moines. These meetings, it is reported, prove beneficial to exhibitors of the state as they enable him to come in contact with other successful men in the same line of business, thus maintaining the successful operation of the new plan of organization with which it is hoped a 100 per cent state organization such as other states possess will be attained. Current problems of the exhibitors were discussed and all members in attendance voted continued co-operation in carrying out the work of the association.

Exhibitors who were present at the meeting were Thomas Brown, N. C. Rice, E. O. Ellsworth, W. H. Eddy, Harry Hersteiner, W. A. Middleton, J. C. Collins, C. C. Dunsmore, Wesley Mansfield, John Foresman, Charles Peterson, E. G. Stearns, Dwight Baker, George Schwenneker, President B. I. Van Dyke and E. P. Smith, business manager.

# Fox Assets $10,000,000 Over Book Value, Analysis of Holdings Indicates

THE actual value of Fox properties is now about $10,000,000 more than the figure at which they are carried on the books of the corporation, which means that the properties are actually worth some $18,207,766, instead of the $8,207,766 at which they are shown. Real estate in Los Angeles and Hollywood, purchased at $525,000 and carried on the books at that figure, has been appraised by real estate authorities at $2,800,000. Fixed assets have not been revised since 1915, so that their present value is declared to be from $5,000,000 to $6,000,000 higher than the figure at which they appeared in the last balance sheet.

In addition, the foreign organization, representing an investment from earnings of $5,600,000, is carried on the balance sheet at only $1.

It is estimated, therefore, that fixed assets worth more than $10,000,000 do not appear in the balance sheet, which is about $20 a share of the combined common stock.



Ernst Lubitsch, regarded as one of the world's premier directors, a recent acquisition to the Paramount directorial ranks

# Cleveland Film Board Troubled

## Meetings Held to Determine Protection Policy, Double Runs, Percentage, etc.

THE executive committee of the Cleveland Film Board of Trade and a committee of exhibitors representing the Cleveland Motion Picture Exhibitors Association have been holding a series of meetings to determine upon a satisfactory protection policy, to establish definite dates of availability for subsequent run houses, to discuss double runs and percentage pictures and to decide whether a zoning plan shall be again adopted in the Cleveland territory. These are all vital questions which have been disturbing the industry and have been cause for delay in booking and buying the new picture product.

The Board of Arbitration has been called upon constantly to determine availability dates on pictures following their local first run. There has further been misunderstanding between exhibitors and exchanges regarding the date of availability of a picture following its run in an extended run house. This question is also before the joint committee for settlement before the Cleveland buying season opens.

First National, Metro-Goldwyn and Paramount have inserted a clause in their contracts, prohibiting the showing of any of their feature pictures in conjunction with any other feature length picture. The legality of inserting a clause into the uniform contract is being seriously considered.

The committee is further trying to determine whether Cleveland shall go back to a zoning plan. Cleveland did have a zoning plan for two years. Following objections by exhibitors to certain clauses in the plan, the Film Board of Trade abolished the entire plan. Now comes the question whether it is better to go on altogether without any zoning plan at all, whether an entirely new plan shall be drafted, or whether the old plan shall be modified to meet exhibitor objections. Both exhibitors and distributors seem to be divided in their opinion as to the necessity for any plan at all. Some favor the individual policy. The majority, however, would like to see a uniform method of handling the sale and distribution of pictures.

The committee consists of the following members: Norman Moray, Warner Bros., chairman of the exchange managers committee; E. H. Brauer, Paramount; G. L. Sears, First National; Ward Scott, Fox, and W. N. Skirboll, Columbia Pictures; J. J. Harwood, chairman of the exhibitors' committee; Julius Schwartz, Henry Greenberger, Henry Lustig and Meyer Fine.

## Teaching Films to be Tested in the Fall

Ten cities throughout the country will experience modern teaching methods as contained in the teaching films of the Eastman Kodak Company, a member of the Motion Picture Producers and Distributors of America. The ten cities where the experiments will be held are Rochester, Detroit, Chicago, Kansas City, Denver, Atlanta, Los Angeles, New York, Springfield, Mass., and Winston-Salem. The Eastman Company has spent two years on these teaching methods and has had the best available educators to assist in the work. The pictures so far have been confined to five subjects taught in the fourth, fifth and sixth grades and junior high schools. The subjects are civics, health and hygiene, geography, fine and practical arts and general science.

## Sesonske Buys Burtis and Watertown Houses

Charles Sesonske, who recently sold the Grand Theatre in Johnstown, N.Y., has just purchased the Liberty in Watertown and the Burtis in Auburn. These two theatres will form the basis of a chain of houses that will eventually extend throughout northern New York. The Liberty will be closed from August 15 until about September 1, for remodeling and certain improvements. E. H. Arnold, who was formerly associated with Sesonske when the latter had the Avon in Watertown, will return as resident manager of the Liberty.

## Lubitsch Signs Long-term Contract with Paramount

The Paramount roster of directors was swelled this week when Ernst Lubitsch affixed his signature to a long-term contract with the Famous Players-Lasky Corporation. Jesse L. Lasky, who broached the news of the contract, said that "Mr. Lubitsch will make only the most powerful productions. We will ransack stage hits and the literary market to find material worthy of his ability. He is a virtuoso among directors."

It became known through B. P. Schulberg, associate Paramount producer, that Lubitsch's contract obligations with Warner Bros. have been fully recognized and amicably arranged. He will make two more pictures for that concern at some future date.

Lubitsch at one time was a stage and screen comedian with Max Reinhardt. He has directed many successes, both in this country and in Europe. His genius and creative ability is displayed to advantage in "Passion," "Gypsy Blood," "One Arabian Night," "Montmarte," "Forbidden Paradise," "Rosita," "The Marriage Circle," "Three Women," "Lady Windemere's Fan" and "So This Is Paris."

## Inter-Church Federation of York Bans Sunday Shows

A definite plan to bring to an issue before the municipal authorities the question whether the Hippodrome Theatre, in York, Pa., is to be permitted to continue showing Sunday movies, was adopted at a mass meeting held by the Inter Church Federation of York and vicinity, on the evening of July 13. The Federation adopted resolutions calling upon the City Council to enact an ordinance "To effectually put a stop to the operation of theatres, amusement parks and other enterprises of kindred nature, conducted for the purpose of gain within the city of York on the Sabbath Day." The resolutions were unanimously adopted.

The committee is made up of the following members: W. Sherman Kerschner, G. Albert Getty, William J. Oliver, R. T. Danks, E. S. Hengst.

# Export Film Values for Year Decline

## Negative Shipments Reduced While Positive Gains; Australia Now Largest American Market on Footage Basis

MORE than 54,000 miles of motion picture film was exported from the United States during the fiscal year ended June 30, last, it is indicated by a preliminary report on our foreign trade in films, just prepared by Clarence J. North, chief of the motion picture section of the Department of Commerce.

The value of our export trade in pictures, however, exhibited a decrease of over $500,000 as a result of reduced shipments of negative film. Both positive and raw stock exports, however, showed an increase. The total of our export trade in this commodity was 286,533,915 feet, valued at $9,339,839, as compared with 276,787,753 feet, valued at $9,904,467, in the fiscal year 1925.

Shipments of raw stock in the fiscal year 1925 totaled 62,721,952 feet, worth $1,357,322, as compared with 56,941,577 feet, worth $1,270,367, and shipments of positive film totaled 216,139,974 feet, valued at $6,534,202, as compared with 210,452,587 feet, valued at $6,739,786. Exports of negatives amounted to 7,671,989 feet, with a value of $1,448,415, against 9,393,589 feet, with a value of $1,894,314, in 1925.

The most sensational feature of our exports of motion picture films for the past fiscal year was the tremendous falling off in the quantity taken by the United Kingdom. In the period ending June 30, 1925, the United States sent 47,543,144 linear feet to that country; for the 1926 period this figure dropped to 15,614,524 linear feet and, for the first time in the history of the motion picture exports of this country, brought Latin America ahead of Europe as an importer of American motion picture films. In other words, exports of films to Europe dropped from a little over 89,000,000 feet in the fiscal year 1925 to about 67,500,000 feet for the 1926 period, while exports of these to Latin America rose from 54,000,000 feet to over 69,000,000 feet in the same periods. It should be recognized, however, that as a revenue producer Europe still remains far in the lead. The Far East, with imports from this country of about 55,000,000 feet of motion pictures for the fiscal year 1926 shows a satisfactory gain of just over 9,000,000 feet more than for the fiscal year 1925.

With regard to individual countries, the United Kingdom has for the first time been displaced as the United States' leading motion picture market by quantity. Australia, which stood third in the 1925 fiscal year with a total of just over 22,000,000 feet has bettered this by about 3,000,000 feet for 1926 and now stands first. Canada is second, her total of 22,550,000 feet for the 1926 fiscal year being about 250,000 feet more than for the same period last year. Argentina, fourth in 1925 with nearly 17,000,000 feet has brought this up to 20,500,000 feet and now stands third. The United Kingdom, as stated before, fell from 47,000,000 feet to 15,000,000 feet and consequently from first to fourth. France has increased her total from 11,600,000 feet in 1925 to 14,000,000 feet in the 1926 fiscal year, but still stands fifth.

The next five markets for American motion picture films during the 1926 fiscal year are Brazil, Mexico, Japan, Straits Settlements and Germany. These are the same as last year except that Mexico advanced to seventh, while Japan stepped down to eighth and the Straits Settlements went up to ninth at the expense of Germany. All of these countries with respect to footage showed gains each of more than 1,000,000 feet over the 1925 total.

### F. B. O. Sales Outfit Attend Convention

AN important sales meeting last Sunday brought together a large group of F. B. O. branch managers, salesmen, and bookers from Eastern points.

Those attending Sunday's meeting were: From Washington, F. L. McNamee, R. J. Folliard, G. F. Smith, H. R. Cantwell, Arthur A. Jacobson and Gerald H. Payne; from New Haven, Ted Jacocks, Walter J. Wythe and Barney Pitkin; from Buffalo, Henry T. Dixon, H. E. Hughes, Elmer Lux and Max W. Rowley, and from Albany, Harry Wineberg, George Goldberg, A. H. Van Deusen and Samuel N. Burns. The home office executives present were J. I. Schnitzer and Colvin W. Brown, vice-presidents; E. B. Derr, treasurer; Lee Marcus, general sales manager; Charles Rosenzweig, manager of the New York Exchange and Sid Katz, assistant sales manager, Edward McNamee, in charge of sales promotion, and James McVickar, in charge of special exploitation.

# 56 Newspapers Conduct Movie Contests

## Campaign Supporting Greater Movie Season Gains Impetus as Theatres Throughout Country Launch Drives; Surpasses Previous Years

EXTENSIVE campaigns now well under way in cities and towns throughout the country have established this year's "Geater Movie Season" as an unqualified success and give assurances that the movement celebrating the thirtieth birthday of the cinema will surpass previous movie season drives.

This year's campaign sees a great many more exhibitors taking part than were in the celebration last year. These are not confined to the large cities. The small town exhibitors are joining the movement by the hundreds.

Fifty-six important newspapers with a total daily circulation of 3,837,819, are conducting the National Greater Movie Season Contest which calls for the identification of stars and the writing of an essay on "Why I Like the Movies."

Some of the key cities and large circuits that are celebrating, and the date upon which they start their campaign, follows:

Cincinnati, August 29; Buffalo, August 2; St. Louis, August 22; Columbus, August 15; Louisville, August 8; New Orleans, August 2; San Francisco, August 2; Little Rock, August 2; Los Angeles, August 15; Louisiana and Mississippi, August 2; Seattle, September 6.

Kansas City, August 14; State of Michigan, August 2; Des Moines, September 4; Atchison, Kans., August 2; Minneapolis, August 8; Chicago, August 2; Atlanta, September 5; Boston, August 15; Indianapolis, August 8; Washington, D.C., August 2.

Portland, September 6; State of Virginia, August 2; State of Texas, August 2; Connecticut, August 15; State of Oklahoma, August 2; Providence, R.I., August 15; Philadelphia, August 2; Fall River, Mass., August 15; Atlantic City, August 2; Comerford Circuit, August 2.

Pittsburgh, August 2; Schine Circuit, August 15; Salt Lake City, August 2; Montgomery, Ala., August 2; Spokane, August 2; Nashville, August 15; Tacoma, August 2; Newark, August 15; New York City, August 15; Peoria, Ill., August 2; Cleveland, August 2; Memphis, August 9.

### Dates Set for Wisconsin M. P. T. O. Convention

The annual convention of Motion Picture Theatre Owners of Wisconsin, it is announced, will be held August 25 and 26 in Milwaukee, in the Gold Room of the Hotel Wisconsin. Over 100 members are expected to attend. The national president of M.P.T.O. Eli Whitney Collins, as well as officers of adjoining states, has been invited. The convention committee has not completed the program but promises a part of the ball park at one of the features of the convention. Max Krofta is chairman of the committee, assisted by E. W. Van Ammon and Henry Staab.

# York Shaky on Sunday Shows

## Mayor Opposes Proposed Ordinance; Council Disagrees; Voters May Decide

THE fight to stop all motion pictures and other theatrical amusement businesses from operation on Sunday in the town of York, Pa., came to a head July 27th when an ordinance was introduced, backed by the Inter-Church Federation which has been vigorously opposing Sunday shows ever since Ed. Moore opened the Hippodrome on Sunday, July 4th. The ordinance was passed on the first reading and was scheduled to come up for final action on Tuesday, August 3rd.

The City Council consists of five members, headed by Mayor Hugentugler, who has declared that he will oppose the measure even if his action necessitates carrying an appeal to the Supreme Court. The general belief is that at least three members of the council favor the passage of the law. Councilman C. F. Troutwine favors a referendum of the voters of the city and pledges to vote in accordance with the result of the referendum. City Solicitor McLean Stock, however, in an official opinion, informed Troutwine that the voters cannot decide the question and that the decision rests entirely with the council.

The ordinance in question provides a penalty of a fine not to exceed $300 for each offense of parties violating the proposed law. In case the fine is not paid the offender will be subject to a term of imprisonment not to exceed ninety days. The ordinance provides that it shall be the duty of the mayor of the city to restrain and suppress violations of the law, to arrest all offenders and to disperse audiences and patrons of amusement enterprises running on Sundays, except exhibitions given for religious, educational or charitable purposes.

Theatre men throughout the State are watching the fight with interest in the belief that a victory for Sunday movies in York would pave the way for Sunday showings in other cities in Pennsylvania.

## M-G-M to Convert Song Hit "Valencia" into Film

The internationally popular song, "Valencia" will serve as the motif for an elaborate production starring Mae Murray, according to plans of M-G-M. Miss Murray will enact the role of a senorita of Southern Spain under the direction of Dimitri Buchowetzki. This will be, incidentally, Buchowetzki's first directorial effort under his new contract with the film company. After an initial story conference of five hours between Irving Thalberg, Buchowetzki and Alice D. G. Miller, Miss Miller began work upon the script. It is planned to begin production on "Valencia," in about one month.

## Will the Short Subject Theatre Come Into Its Own?

THERE has been much talk of late about the short subject theatre—of its possibilities, and the ready response with which the public would welcome short subject bills. Whether they will prove profitable ventures remains to be seen. Frank Rembusch, operator of a chain of Indiana theatres, is conducting an experiment at his Band Box, a small house in the theatre district of Indianapolis. He is presenting two news reels, travelogues, two-reel dramas or Westerns and other shorts. As yet the house has not been financially successful, but Rembusch has hopes.

Many exhibitors using the Pathe service have staged short subject programs. So have exhibitors using Universal's complete service plan. In most instances the results were satisfactory. In Universal's case exhibitors opened up their houses extra nights at no increase in rental costs. They added special matinees, noon hour and supper hour programs.

Pettijohn, of the Hays office, declared that such programs should draw particularly well during the hours of 11 A.M. to 2 P.M.

"Practically every large city has a small downtown theatre which is about to pass into the discard because of its small seating capacity and its inability to compete with larger and finer theatres with orchestras which particularly appeal to women. These small theatres can be used in appealing to business people of both sexes with their snappy programs, which will enable busy people to spend 15 or 30 minutes or even an hour from their work."

It is also possible that there is a regular clientele that would prefer seeing shorts to features. The short subject theatre should prove successful in the downtown regions of a city where there are always persons with time on their hands, waiting for trains or waiting between appointments, etc. A short subject theatre has been proposed for the Times Square section of New York City. Such a venture is likely to win as New York has a successful theatre in Park Row that caters to people who can only spend a limited amount of time seeking entertainment.

## Meyers Assistant Assoc. Sales Manager



Gus F. Meyers

GUS F. MEYERS now bears the title of Assistant General Manager of Associated Exhibitors as the result of his elevation from the rank of manager of the associated statistical and contract department by E. J. Smith, general sales manager of Associated.

Meyers is well qualified to take over his new duties formerly performed by Carl J. Goe, who has been promoted as assistant to President Lewis J. Selznick. He had experience in the selling end of the business under J. Schnitzer, a chief executive of Film Booking Offices. Meyers was in charge of sales promotion and handled various important matters for the sales department during his association with F. B. O.

## Canty Foreign Deputy of Dept. of Commerce

George R. Canty, a former Boston man, has been appointed special trade commissioner in the Department of Commerce and foreign representative of that department's new commodity division of motion pictures.

Canty was at one time actively engaged in newspaper work in Boston. He was secretary to Congressman George Holden Tinkham of Massachusetts and during the war was a naval aviator. After the war he served as a special representative of the American Embassy in Paris on missions which covered the greater part of Europe.

Because of conditions in the film world in Europe and tariffs and other repressive measures aimed against the American motion pictures in an attempt to diminish their popularity in Europe over home products, Congress in the last session made provision for a division of motion pictures which is to supply the American producers with full information regarding foreign markets. This is the work which Canty will have in charge.

## Wyoming Theatre Managers Convene at Cheyenne

The Wyoming Theatre Managers' Association, the year old exhibitors organization of the state of Wyoming, has just adjourned its second annual convention. The meetings covered a period of three days and were held at the Princess Theatre in Cheyenne, Wyo., July 27-28-29 at the time of the Frontier Day celebration. The organization passed resolutions against allowing carnivals to operate at the present low license fee, requesting state officials to require much higher rates. The organization also is seriously considering making application to join the national M. P. T. O. organization. All officers for the first year were reelected for another term. The next meeting will be held in Thermopolis, Wyo., in August, 1927.

## Koppin Buys Golden's Brightmoor Houses

THE Henry S. Koppin Circuit of Michigan, operating as the Woodward Theatre Company, now has twenty-four theatres on its list of holdings as the result of the purchase this week from John Golden of the Virginia and Irving Theatres in Brightmoor.

The Virginia seats six hundred and has been operated for the past two years as a straight picture house. The Irving when finished will rank as one of the best theatres in West Detroit. It possesses a seating capacity of 1,750. The stage is thirty-five by fifty-five feet. A three manual Robert Mortin unit organ of the latest design is another feature. The entire building housing the Irving has been purchased by Koppin, who takes possession September 1st of this year.

No set policy has been decided upon for the new house.

## Companies Obtain New York Incorporation Charters

Newly incorporated companies engaging in the motion picture business in New York State, during the past week, included the following: Chelsea Trading Corporation, capitalization not stated, Helyn King, Hoboken, N.J.; Albert A. Lustig, Middle Village; Jessie Morrison, Bronx; Cine Specialities, Inc., $20,000, Corona, Eugene J. Schaub, Maspeth; Henry Talmon, Glendale; Howard A. Paxton, Glendale; Seymour Stereoscopic Picture Corporation, capitalization not stated, Francis Seymour, Newark, N.J.; Joseph Willicombe, Raymond F. McCauley, New York City; Mundial Films Exhibition Co., Inc., $50,000, Melcher H. Freixas, Moses A. Armond, Isidor Mandel, New York City; Mitchel H. Mark Holding Corporation, Buffalo, Moe Mark, White Plains, Walter Hays, Eugene L. Falk, Buffalo; Delphine Amusement Corporation, $10,000, Michael Fruhling, Isaac Steinhaus, Pauline Rosenblatt, New York; Echo Lake Cinema Club Corporation, capitalization not specified, David R. Hechreich, Stefan de Pomierski, George Lyons, New York City; 201 East 50th Street, Inc., $37,500, Reuben R. Rubinstein, Samuel W. Bass, Jacob Breen, New York City.

## Dept. of War Experimenting With Transport Showings

Experiments looking to the establishment of daily motion picture shows on Army transports while en route are to be undertaken by the War Department with a view to making this a permanent feature of entertainment upon long sea voyages.

The first transport to be provided with the service will be the "Cambrai," leaving San Francisco August 14 for New York. Sufficient films will be provided at San Francisco for daily programs as far as Balboa, Canal Zone, where a new supply will be supplied for use to New York. Films for the return voyage will be placed aboard before the vessel leaves New York.

The films used will be provided by the Army motion picture service, which supplies the chain of Army posts throughout the world.

# Albee on Cinema Corp. Board

### Keith Head, Heiman and Moss Added as Directors; P. D. C. Conference Now on

E. F. ALBEE, president of the B. F. Keith-Albee theatrical enterprises, Marcus Heiman, head of the Orpheum Circuit with a chain of theatres extending from Chicago to the Pacific Coast, and B. S. Moss, who operates fifty theatres in and about Greater New York, were this week elected to the Board of Directors of the Cinema Corporation of America, the holding company for the Producers Distributing Corporation and the De Mille-Metropolitan Pictures Corporation. Other directors elected were J. J. Murdock, general manager of the Keith-Albee interests; Maurice Goodman, F. C. Munroe, Cecil B. De Mille, Nathan Burkan, Oscar M. Bate and John C. Flinn.

The Board organized with Mr. Munroe as president and Mr. Bate as secretary. The executive committee of the Board consists of Messrs. Munroe, Flinn, Bate, Murdock, Heiman and Moss.

This action marks the final step in the negotiations by which the Keith-Albee Orpheum theatrical interests become part owners in the Cinema Corporation of America. The result of this deal is that pictures distributed by P. D. C. will be shown in the theatres of the Keith-Albee, Orpheum and affiliated circuits all over the United States.

Messrs. Albee, Heiman, Murdock and Moss will take active part in the affairs of the Cinema Corporation.

Home office executives and district managers of the Producers Distributing Corporation are holding a conference in Chicago this week. The New York contingent, which left Tuesday, includes President F. C. Munroe, General Manager John C. Flinn, Sales Manager W. J. Morgan, Arthur Whyte, of the Keith-Albee forces; Ralph Clark, Ralph Morrow, Haydn Duke and George Dillon.

The district managers who will attend the meeting, in addition to Mr. Dillon, are: L. J. Hacking, Boston; Cecil Maberry, Chicago; George Lenehan, Washington; C. D. Hill, St. Louis; L. W. Weir, Los Angeles; Robert Cotton, Cleveland; and Frank Stuart, Dallas.



E. F. Albee, who becomes a member of the Cinema Corp. of America

## British National Pictures Increases Staff

British National Pictures through J. D. Williams, general manager, has added two acknowledged experts in their respective lines of work, to the technical staff, namely Charles Rosher, cameraman, and Helmuth Marx, electrical expert of Ufa. Williams is determined that his company's Elstree studio near London will be second to none in technical equipment. Considerable material has been purchased from American firms.

Rosher, it is understood, will do one more picture for Mary Pickford with whom he has been associated for some time past before going to work for the British National. He will be attached to the unit headed by Alfred Hitchcock, the English director.

## Hyannis Residents Protest Sunday License Issuing

Following the holding of Sunday shows at the Hyannis Theatre, Revs. Mortimer Downing, Charles W. Helsley and Frank M. Holt, the town's three resident clergymen, waited upon the selectmen and voiced their protest of the issuance of a Sunday license. This is the first Sunday license to be issued on Cape Cod. Several civic organizations also protested and the selectmen announced that they would grant no more Sunday entertainment licenses.

Following the action of Hyannis, the selectmen of Yarmouth granted a permit for Sunday evening vaudeville entertainment in West Yarmouth. Their action was similarly protested by Yarmouth people and it is understood they will follow out whatever action Hyannis takes.

## Publix Procures Newman and Royal in Kansas City

Frank L. Newman, manager of the Metropolitan and Million Dollar theatres in Los Angeles of Paramount and former owner of the Royal and Newman theatres in Kansas City, closed the deal by which the Newman and Royal were transferred to Publix Theatres, Inc. The cash transfers have already been made, Newman said, there being some papers yet to be signed, which were completed this week.

## Cranston, R.I., Applies for Sunday Licenses

Application has been made by the Park and Palace Theatres of Cranston, R. I., for licenses to hold Sunday programs and petitions are in the hands of the police committee, which has charge of issuance of licenses. Three churches have filed protests against the licenses, the United Presbyterian, Phillips Memorial, and Bethany Lutheran churches.



Richard Thomas

## TO FILM CONFESSION SERIES

### Thomas Will Produce 4 for Associated

PRODUCTIONS will begin immediately on a series of five reel confession stories to be produced under the personal direction of Richard Thomas of Richard Thomas Productions for Associated release. The pictures in order of their release are "Confessions of a Bachelor," "Confessions of a Flapper," "Confessions of a Divorcee" and "Confessions of a Widow." Sets are now under construction in Hollywood where the first story, "Confessions of a Bachelor" is expected to get under way within two weeks. The two important leads will be signed in a few days at which time their names will be made known. The supporting cast is now being assembled. The entire series will be made on the Coast.

Lewis J. Selznick, president of Associated Exhibitors, the company which will handle the series, states that "The circulations of mediums dealing in the confession and true type of stories is nothing short of sensational. All these magazines have proved uncommonly successful, and it is this that has largely influenced us to sponsor a confession series of pictures. We believe that the public wants such series and we feel that we have the means with which to supply this demand."

# Rudolph Forms Fox Field Force

### Exploitation Men Start Work August 15, Week in Advance of First Feature on New Program

A FORCE of 13 exploitation experts has been assembled to date by W. H. Rudolph, supervision director of Fox Films Exploitation Department, and more are being recruited to take the field in the interests of presentations of Fox productions at theatres throughout the country.

The Fox field force will begin active work on August 15, a week before "Fig Leaves."

The men so far selected by Mr. Rudolph and the territories they will cover follow: N. J. Harrison Edwards—Headquarters, New York City, including that city, Northern New Jersey, New Haven and Philadelphia sections. Jack Pegler—Headquarters, Boston, with territory embracing New England. J. Langdon Burke—Headquarters, Chicago; covering Chicago and Milwaukee territories. J. J. Gilmore—Headquarters at Cleveland, and covering Northern Ohio. George Cambrill Headquarters at Detroit and responsible for all of Michigan. J. R. Brager—Headquarters at Pittsburgh and embracing Western Pennsylvania. A. J. Kalberer—Headquarters at Buffalo, covering that city and Albany territories. H. Manheim—Headquarters at Minneapolis, covering that city and nearby points. Richard Tant—Headquarters at Washington, covering Washington and Charlotte territories. Perry Spencer Headquarters at Atlanta, territory to include Southeastern and New Orleans districts. R. C. Cary—Headquarters at Kansas City and covering that locality, Omaha and Des Moines. Robert K. Kyle—Headquarters at St. Louis, and territory embraced by that city, Memphis and Southern Illinois. William Taylor—Headquarters at Dallas, and also responsible for exploitation in Oklahoma City and vicinity.

Other assignments will be made shortly to cover Indianapolis, Cincinnati, Seattle, Portland, Tacoma, San Francisco, Los Angeles, Denver, Salt Lake City, Montreal, Toronto, Winnipeg, Vancouver, Calgary, St. John and other key spots.

## Valmore Bureau, Exhibitor of Ontario, Dead

The death occurred at Ottawa, Ontario, on July 30, of Valmore Bureau, prominent theatre manager, in his 35th year, his untimely passing being regretted by a very large circle of friends. He was born in Ottawa and presided as manager of the Francais Theatre, Ottawa, for many years. For the past three years he had been manager of the Olympia Theatre at Grand Mere, Quebec. He was actively identified with the International Alliance of Theatrical Stage Employes. Among personal activities he was a lieutenant in the Garde Champlain, a member of Le Regiment de Hull and was also with the Knights of Columbus. He is survived by his parents, widow, a brother and a sister.

## Massachusetts Grants Six Charters of Incorporation

Companies incorporating in Massachusetts during the past week included Color art Pictures, Inc., capital $25,000; Incorporators, Curtis F. Nagel, Edward C. Brown, John P. Brown, all of Boston. Royal Film Exchange, Inc., Boston, capital $50,000. John Downing, May C. Berman, Theodore Shaps. Reading Theatre, Inc., Reading, with capital of 1000 shares of no par value. Edward C. Turnbull, Timothy E. Rogers and Margaret Turnbull. Garde Theatre Corp., New London, capital $50,000. C. J. Terrie. Equity Theatres, Inc., New Britain, Conn., $50,000 capital. Charles Ratner. Royal Amusement Co., Hartford, $10,000 capital. Alfred Viscount.

## In and Out of Town

I. E. CHADWICK, president of Chadwick Pictures Corporation, leaves New York next week for Los Angeles, where he will prepare for three of his scheduled productions. He will be accompanied by Mrs. Chadwick and their son, Lee. They plan to make the trip by motor.

**W. J. MORGAN, sales manager of Producers Distributing Corporation, returned this week from an extended trip through the Middle West and South. He visited Chicago, New Orleans, Atlanta and other cities, the results of his trip being contracts with important circuits and exhibitors.**

*EDWARD GETLIN, Continental manager of International Newsreel, arrived in New York last Friday on the steamer George Washington, accompanied by Mrs. Getlin. They will remain about four weeks.*

**ADOLPH P. REIBURN, general sales manager of Chadwick Pictures Corporation, left New York last week for a nation-wide tour of the Chadwick territorial distributors.**

*S. E. ROGERS, general counsel and a vice-president of Fox Films, returned Tuesday of this week on the Majestic after a pleasure and business trip to England. He was accompanied by his wife.*

On his way back to Hollywood, Jack Cohn, treasurer of Columbia Pictures Corporation, intends to visit Chicago, Milwaukee, Minneapolis, San Francisco, Portland, Seattle and Vancouver. He will confer with exchange managers on the Columbia booking schedule.

*Returning from a trip through the Middle West, Colvin W. Brown, vice-president in charge of distribution, is at his desk in the home office. He will announce in a few days a number of deals which he consummated.*

## Edwin Carewe in East Plans To Film "Resurrection"

Edwin Carewe arrived in New York from Hollywood this week to do research work in connection with the screen version of Tolstoy's "Resurrection," which he is to produce for United Artists under a contract he recently signed with that organization.

During his visit the producer-director conferred with Count Ilya Tolstoy, son of the famous Russian writer, a resident of this country for some years and lecturer here on his father's literary works. The Count, it is understood, will advise with Carewe regarding the production of "Resurrection," which the director plans to film on an elaborate scale.

## S-B-T Properties Formed in Florida

The Maceo Amusement Company, operating the Maceo and Central theatres in Tampa, B. H. Trumbull, operating the Palace and Liberty theatres in St. Petersburg, and Tracy Barham, operating the Princess in Lakeland, have consolidated and formed a corporation which is to be known as the S-B-T Properties, Inc. The "S" is Charles Sappal, President of the Maceo Company.

## Bachmann Announces New Preferred Personnel

The personnel of the studio force assisting J. G. Bachmann in the making of the current schedule of thirteen Preferred pictures was announced by the producer this week. Harry L. Kerr has been signed as production manager with two directors under his supervision: Alexander Arkatov, who is doing preliminary work on his first American production, "Studies in Wives," and Albert J. Kelly, now in his third week of shooting "Dancing Days." Paul Gangelin is the latest addition to the writing staff. Lyman Broening is in charge of the cameras. Studio publicity will be handled by George McCall.

## "Syncopating Sue" Title of Corinne Griffith's Next

The present and final title of Corinne Griffith's next picture for First National will be known as "Syncopating Sue." This title was decided upon after several changes made necessary because of alterations in the story. It is felt that it more exactly reflects the spirit of the picture than the others. The picture has just been finished at the West Coast studio under the direction of Richard Wallace. Adelaide Heilbron wrote the story. The supporting cast has Tom Moore, Rockliffe Fellows, Marjorie Rambeau, Lee Moran, Joyce Compton and Sunshine Hart.

## Special Film Co. and Liberty Film Corp. Merge

Following upon the merger last week of the Special Film Company and the Liberty Film Corporation of the exchanges in Dallas, Oklahoma City and Little Rock, the Oklahoma Specialty Film Company is taking over all of the Liberty product. Ish Clark, manager of the Specialty office in Oklahoma City, continues in charge. E. V. Bridges, Liberty manager, leaves for New Orleans where he will probably be connected with the Liberty exchange in that city. Carl Burton is booker for the merged companies.

## Australian Films Purchases Chadwick Product

Negotiations were completed this week between Chadwick Pictures Corporation and Australian Films, Ltd., whereby the latter will distribute the Chadwick product in Australia, New Zealand, Dutch East Indies, and the Straits Settlements. Pictures included in the contract are "April Fool," "Eager Lips," "Driven from Home," "Merry Wives of New York," "Sunshine of Paradise Alley," "Bad Little Good Girl," "Shamrock and the Rose," "Ladies of Ease" and "Life of an Actress."

## M-G-M Adds "The Wind" to Screen Material

"The Wind," a dramatic book by Dorothy Scarborough, professor in the School of Journalism, Columbia University, is the latest addition to the M-G-M collection of screen material. It is a story of the psychological effect produced by the Texas winds on the tender nerves of a Virginia girl, and her reactions to the human life about her.

# Fox Has Ten Near Completion

### Fifteen More on Way in Preparation for Camera Work at the West Coast Studio

THE Sunset and Western plants of Fox Film Corporation are humming these days and in the opinion of Winfield R. Sheehan, vice-president and general manager, the next six months will mark "one of the most pretentious studio programs ever attempted in this country."

No less than ten directors are completing current productions and fifteen more are preparing for immediate production work at the West Coast studio. The following will be launched at once under the supervision of General Superintendent Sol M. Wurtzel:

"Whispering Wires," from the story by Henry Leverage. The leading romantic roles have been given to Anita Stewart and Edmund Burns. J. G. Blystone will direct "Wings of the Storm," the story in and around Mt. Rainier with Virginia Brown Faire, Reed Howes, William Russell in the cast. "A Song of Two Humans" acts as the first American production of F. W. Murnau, the German director now working under the Fox ensign. It is scheduled to go into production very soon at the West Coast studio. A picturization of A. S. M. Hutchinson's, "One Increasing Purpose," is ready to go into work in England under Harry Beaumont's direction. Edmund Lowe leaves for London in the near future to assume an important role. "The City" will be in the hands of R. William Neill, with Janet Gaynor and Walter McGrail in the leads. "Going Crooked," George Melford's first for Fox Films, has Bessie Love, Victor McLagen, Gustav von Seyffertitz. "Royal Romance," based on an original by Harry Carr, gets under way soon with George O'Brien and J. Farrell MacDonald playing the principal parts. Irving Cummings is directing "The Country Beyond," a James Curwood story, Olive Borden is featured.

"The Return of Peter Grimm" is entering its fifth week of production. Alec B. Francis has the main role. Romantic leads were assigned Janet Gaynor and Richard Walling. "The Great K. & A. Train Robbery," in which Tom Mix is starred, is being filmed in the Rocky Mountains of Colorado. "The Canyon of Light" will also be filmed in Colorado and the mountain districts. "Upstream" enters its fifth week of filming. Dolores Del Rio, Walter Pidgeon and Shirley Mason have featured roles. "Summer Bachelors" has started production at the New York Fox Films Studio under direction of Allan Dwan. Madge Bellamy and Allan Forrest have the leads. Others in the cast are Matt Moore, Hale Hamilton, Leila Hyams.

Productions recently completed and now in the cutting-room include, "The Lily," "The Blue Eagle," "Marriage License" and "The Arizona Wildcat."

Besides the features, there will be eight Fox animal comedies, featuring Jerry the Giant and others and fifty-two legitimate comedies for the 1926-27 season. All will be made under the supervision of George B. Marshall.

## "So This Is Paris?" Has Premiere at Forum

ERNST LUBITSCH'S latest production for Warner Bros., "So This Is Paris," had its premiere last week at the Forum Theatre in Los Angeles. Warners will release it for the Greater Movie Season. The Victory Theatre, of Salt Lake City, has booked the picture starting August 7th to inaugurate the Greater Movie Season in that territory.

## Foreign Sales List of Richmount Bulks Large

AN imposing list of foreign sales is announced this week by D. J. Mountan, president of Richmount Pictures, Inc., distributors in the foreign field of the Rayart and other products.

Twenty-eight Rayart features were contracted for by Wardour Films, Ltd., of London; Juan Kuntzler of Sociedad Cinematographia obtained forty-eight Rayart melodramas and twenty-six comedies; six serials were sold to Universal for distribution in South America, Philippines, Dutch East Indies and the Strait Settlements; Liberty Film Company of Cuba purchased fifty-two features and four serials; the Alliance Trade Agency purchased thirty pictures and five serials; Leon Abrams bought for Brazil thirty-two features, while Universal acquired six serials for the same territory; J. H. Hoffberg purchased seven of the larger films; in the United Kingdom twenty-five pictures were sold; Louis Givatovsky will market four Fred Thomsons in European and Eastern Asia territory; Australian Films, Ltd., obtained fifty-eight features and twelve comedies for Australia distribution; Spain and Portugal came in for seventy-five productions, including comedies and serials; I. V. T. A. secured sixteen Westerns for South Africa; Max Glucksman bought five for the Argentine and neighboring countries; Bosia Films purchased fourteen photoplays and twelve comedies for Italy, while Rene Fernand purchased thirteen features; Societe Cinematographique secured seventeen feature-length screen plays and twelve comedies for distribution in Germany and nine features and twelve comedies for other European nations; six features go to Belgium, three to Messrs. Goosse and three to J. Dardenne and Company; Richmount sold three to Frank Bates for the Scandinavian market and twelve to Rene Fernand, Leon Nissen Tarante [illegible] and M. [illegible] fourteen.

## Rudolph Schildkraut in "Pals in Paradise"

Rudolph Schildkraut has been signed for a featured role in "Pals in Paradise," the Peter B. Kyne story which George B. Seitz will direct for Metropolitan Pictures Corporation. Marguerite De La Motte, John Bowers and May Robson are also featured. Albert Kenyon made the adaptation.

## M-G-M Western Unit Ready to Start Work

The Metro-Goldwyn-Mayer studio is now ready to launch its first Western with Tim McCoy, newly signed star, in the leading role. Work will begin next week. Andrew J. Callaghan, former independent picture producer, is the unit manager. He is assisted by James Gruen, writer and consultant in the preparation of scripts. W. S. Van Dyke will direct the initial production. A writing staff made up of Harvey Gates, Charles Maigne, James Gruen and Fred Stowers has been organized to adapt three Peter B. Kyne stories to the screen and prepare several originals. Jack Nevelle is in charge of publicity and exploitation for all Westerns either produced by M-G-M or released by that company. The producing unit is scheduled to leave this week for location work near Ft. Washikie, Wyoming.

## "Cyrano" Sales Numerous in U. S. and Canada

Several sales of territorial rights on "Cyrano," the French production, are announced. Prime Pictures Corporation has acquired the New York rights. Tony Luchese, president of the Liberty Film Corporation, has obtained the rights for the Philadelphia and Washington territories.

J. A. Gavin of the Orpheum Theatre, Montreal, intends to bring Pierre Magnier, the star of "Cyrano," over from France on September 1 for a six months' engagement.

E. T. Peter, who is handling the sale of "Cyrano," declares that there is nothing wrong with the independent market when suitable product is offered.

## Cast Chosen for Universal's "The Sensation Seekers"

All the players for "The Sensation Seekers," Lois Weber's second production for Universal under her new contract, have been selected, and it is expected that production will be started next week. Raymond Bloomer has been chosen to play the lead opposite Billie Dove, who is featured. Supporting roles have been distributed among Huntley Gordon, Peggy Montgomery, Clarence Thompson, Frances Dale, Edith Yorke, Helen Gilmore, Nora Cecil, Lillian Lawrence and Fanchon Franco.

## "The Winning Oar" Third Excellent for Geo. Walsh

The name of the third picture of Sam Zierler's series starring George Walsh will be "The Winning Oar." Walsh has the role of a college shell crew member. The athletes in the picture will be recruited from colleges. Part of the action will be filmed at Poughkeepsie. Each of the six productions will deal with some phase of American athletic sports. The second production, just completed, has been re-titled "A Man of Quality."

## Director Robert T. Thornby Signed by M-G-M

Metro Goldwyn Mayer have signed to a contract Robert T. Thornby, motion picture director and producer in the independent field for the past eight years. His first film was "The Hostage," in 1918. Since then he has turned out "The Blazing Trail," "Lorna Doone," "The Magnifi cent Brute" and a large number of Westerns.

## Criterion Again Famous With "Beau Geste"

THE Criterion Theatre in New York reverts to its original capacity as a long-run house for Paramount road show attractions when "Beau Geste" opens there on Wednesday evening, August 25th. "Mare Nostrum" finishes a run of six months' duration on August 15th, marking the expiration of Metro-Goldwyn-Mayer's one-year lease on the house. The theatre will be closed for ten days of redecoration.

"Beau Geste" will be shown daily at 2.30 and 8.30. D. W. Griffith's production, "The Sorrows of Satan," may be seen there later, although no definite plans have been made for the Broadway engagements of the other two Paramount road shows now nearing completion, James Cruze's "Old Ironsides" and "Metropolis," upon which Ufa has been working for more than a year at the Berlin studio under the direction of Fritz Lang.

## Friedman Co. Becomes Columbia Franchise Holder

A contract has been closed by Jack Cohn, treasurer of Columbia Pictures Corporation, with the Friedman Film Corporation of Minneapolis. By the contract Friedman Film becomes a Columbia franchise holder in Minnesota and North and South Dakota territory. Joe Brandt, president of Columbia, states that Columbia is now sold for one hundred per cent distribution in the United States.

## De Mille to Make "Vanity," a Fashion Film

"Vanity" is the title of a forthcoming Cecil B. De Mille production to be built around the subject of Dame Fashion. It will be an original story by Lenore J. Coffee. Leatrice Joy, who has completed "For Alimony Only," will star in "Vanity." No director has thus far been chosen. Adrian, conceiver and designer of gowns worn by the De Mille stars, has already started work on the creations for this style picture.

## Claire McDowell Added to "Flaming Forest" Cast

Claire McDowell, well-known character actress of the screen, is to have an important role in the Cosmopolitan production, "The Flaming Forest." The principals in the picture will be Antonio Moreno and Renee Adoree. New additions to the lineup of supporting players include Little Mary Jane Irving, D'Arcy McCoy, Charles S. Ogle, Frank Leigh and Tenen Holtz.

## "Satan Town" to be Released August Fifteenth

Pathe will release "Satan Town," another Charles R. Rogers Western production starring Harry Carey, on August 15th. The story is by Jack Boyle, author of the "Boston Blackie" tales. Kathleen Collins is the leading lady and Charles Clary the villain. Others are Richard Neill, Ben Hendricks, Charles Delaney, Trilby Clark and Ben Hall. Edmund Mortimer directed.

## Bray Product Handled by Hollywood Pictures

The Hollywood Pictures Corporation, distributor in Greater New York and Northern New Jersey of Gotham and Sterling productions, by a deal closed with J. R. Bray, president of Bray Productions, Inc., becomes sole distributor of the Bray product in the aforementioned localities. The franchise involves eighty-eight Bray releases for the season of 1926-27. Included in the output are twelve two-reel Sunkist comedies; twelve Fistical Culture comedies of the same length; twenty-six Bray cartoons; thirteen Nature films and thirteen Novelty Screen magazines; twelve two-reel MacDongall Alley comedies.

## Baggot to Start Soon on "Down the Stretch"

King Baggot starts production on "Down the Stretch" for Universal within a few days. The race track scenes of the tale which was adapted from the late Gerald Beaumont's short story, "The Money Rider," will be filmed at the Riverside, California, track and the Belmont track in New York. Ward Crane was recently added to the cast. He will be "Silk" Conlin, a bookmaker. Robert Agnew and Marion Nixon head the cast and Ena Gregory, Otis Harlan, Margaret Seddon and Lincoln Plummer are the support.

## "Devil's Island" Second On Chadwick Program

The second Chadwick picture of the new season, following Lionel Barrymore in "The Bells," is the Frank O'Connor production of the Leah Baird story, "Devil's Island." Pauline Frederick in the star role is supported by Richard Tucker, Marion Nixon, George Lewis, William Dunn, Leo White, Harry Northrup and John Miljan. "Devil's Island," which was written especially for Miss Frederick, is the first motion picture story laid in the background of the world renowned French penal settlement.

## "Belle of Broadway" Next Columbia Release

Columbia's second release for the new season will be "The Belle of Broadway," based on the musical comedy of Paul Herve which was successful in New York and London. Betty Compson will be starred in the title role and Herbert Rawlinson will appear opposite her. The supporting cast will include Armand Kaliz, in the role of villain, Tom Ricketts in a comedy characterization and Edith Yorke, Edward Warren, Wilfrid North, August Tollaire, Albert Roccardi, Ervin Renard and Max Barwyn.

## Taylor Directing Beatrice Lillie in "Exit Smiling"

Last week Sam Taylor, former Harold Lloyd director, began direction on "Exit Smiling" a Marc Connelly story in which Beatrice Lillie, a noted English comedienne, is featured. Jack Pickford will fill the leading masculine role. "Exit Smiling" was written expressly for Miss Lillie by Connelly. It is a story of a one-night stand repertoire show.

## "Michael Strogoff" to Be Offered Next Month

UNIVERSAL will place "Michael Strogoff," the Universal Film de France production made by the French Societe des Cineromans from the Jules Verne novel and play, on the American market next month, it has just been announced by Lou B. Metzger, general sales manager for Universal. It will be released as a Universal super-picture.

The French premiere was held on June 30 at the Empire Theatre, Paris.

The title, "Michael Strogoff," will be retained here following a nation-wide query. The leading role is played by Ivan Mosjoukine, who has been signed by Carl Laemmle to come to America this fall. The picture is now in ten reels, two of which are in color, made in Paris by an improved process.

## Many Improvements for Fox Films Hollywood Lot

Additions, alterations and installations are now in progress at the Los Angeles plant of Fox Films. Construction on a modern two-story wardrobe building is being hastened to accommodate the growing needs of the workers. Four new projection rooms, additional space for the casting and publicity departments are going up as are film vaults for stock film and tests. The larger laboratories are to have a modern air conditioning system. A scenic studio will be erected on the east lot.

A five hundred kilowatt motor generator will be installed to supply sufficient power for the two stages now in the course of construction. The sawmill will be enlarged and new machinery added. A wall is being built around the company's one hundred acre location at Fox Hills. There a large moat will be dug and an electrical sign with Mission Bell effects inducted, along with landscaping scheme. Incinerators, porcelain drinking fountains and other conveniences are also included.

## Warners Get Dog and Owner for Five Years More

This week Warners signed a contract with Lieut. Lee Duncan which calls for the services of Rin-Tin-Tin for the next five years. The company has some big plans for the animal and Jack Warner is looking for the best melodramatic stories he can find. He has the directors and writers and better productions are promised with, perhaps, a picture glorifying the dogs who fell in the world war.

## Columbia Pictures Clinches Holland Exchange Contract

Columbia Pictures Corporation has concluded a contract with Charles Van Lier, of The Hague, Holland, through C. H. Macgowan.

Van Lier is of the opinion that there are bright prospects for Columbia product in Holland and in Europe generally. He sailed for Holland on Saturday, July 10th, on the S. S. Ryndam. He was formerly associated with Paramount.

# M-G-M Has 17 Features in Work

### Culver City Studios Reach Peak of Production on Extensive Schedule of 1926-27 Releases

PRODUCTION work at the Metro-Goldwyn-Mayer plant in Culver City reached its summer peak last week, at which time seventeen pictures were in process of camera work or about to start. The schedule now under way at M-G-M places the company's studio as the busiest in the world at the present time.

Pictures in work include "Tell It to the Marines," an original by E. Richard Schayer, with Lon Chaney in the starring role and George Hill directing. United States Marines will appear in many sequences. John S. Robertson is directing "Annie Laurie," in which Lillian Gish will star. "The Temptress," an Ibanez story, is being directed by Fred Niblo, with Greta Garbo and Antonio Moreno as leads. Marion Davies is making "The Red Mill," a Cosmopolitan production.

Pictures soon to be started are "The Flesh and the Devil," adapted from Sudermann's "The Undying Past," with John Gilbert and Greta Garbo in principal roles; Cosmopolitan's "The Understanding Heart," from the story by Peter B. Kyne; "Tillie the Toiler," a Marion Davies vehicle; "Exit Smiling," Sam Taylor's production of a Marc Connelly story; "The Great Galeoto," in which Ramon Navarro and Alice Terry will have the principal parts; "Ordeal," to be directed by Marcel de Sano.

Others now in production are "Upstage," starring Norma Shearer; "Fresh Air," being directed by E. H. Griffith; "The Fire Brigade," which Will Nigh is directing; "The Mysterious Island," adapted from the Jules Verne story. While the following are being made ready for filming soon: "The Grey Hat," Robert Z. Leonard to direct: "The Flaming Forest," by James Oliver Curwood; "Tin Hats," which Edward Sedgwick will direct, and the series of Westerns in which Tim McCoy will star and to be directed by W. S. Van Dyke.

# M-G-M Radio Drive a Success

### Using 14 Broadcasting Stations; Exploitation Reaches Fifteen Millions Weekly Is Report

THE success of Metro-Goldwyn-Mayer's new scheme for advertising through the air news of its stars and productions has already far exceeded the hopes of its original sponsors. According to a conservative estimate, more than fifteen million persons are now being reached weekly by this radio tie-up. This is one of the most comprehensive exploitation feats in motion picture history, and plans are now under way to expand the scope of the present undertaking even beyond its present bounds.

For the past several months large Radio Movie Clubs have been mobilized in strategic centers, throughout the country, their activities being arranged under the supervision of George L. Fecke, radio director. So quickly did the public respond to the first of these organizations, formed in Boston through Station WBZ, that similar groups were speedily got together in Chicago, Pittsburgh, New York, Washington and other big centers.

Fourteen broadcasting stations are now tied up with M-G-M in the new scheme. A list of these stations and the current schedule of broadcasting is given here:

New York, WHN, Monday, 6 P.M.; Boston, WBZ, Tuesday, 9 P.M.; Philadelphia, WIP, Tuesday, 9 P.M.; Atlanta, WSB, Monday noon; Memphis, WMC, Wednesday; Pittsburgh, WJAS, Tuesday, 10 P.M.; Chicago, KYW, Friday, 7 P.M.; St. Louis, WIL, Monday, 10 P.M.; Des Moines, WHO, Friday, 3:30 P.M.; Omaha, WOAW, Tuesday, 10:15 P.M.; Denver, KLZ, Washington, WRC, Charlotte, WBT, and Akron, WDC, times yet to be definitely arranged.

Other stations will be added to the present group from time to time, it is announced. As the nightly radio audience in the United States is placed at 27,000,000 and this number is steadily rising, the ultimate possibilities of the new M-G-M stunt are enormous.

## Three More Scheduled for Colleen Moore This Year

From the present time to the end of the year, Colleen Moore will be engaged on three productions under the production management of John McCormick. The First National star is half way through with one of the pictures now, namely "Twinkletoes," which Charles Brabin is directing at the Burbank studio. The other two are originals, "Orchids and Ermine," by Carey Wilson and "It Could Have Happened," by Jerome N. Wilson. Alfred A. Santell will direct the former production with Jack Mulhall portraying the leading male role. In the cast supporting Miss Moore in "Twinkletoes" are Kenneth Harlan, Tully Marshall, Gladys Brockwell, Harry Meyers, Ned Sparks and William McDonald.

## Shooting Interiors for "The Knickerbocker Kid"

Johnny Hines and his company now working on "The Knickerbocker Kid," the tentative title of the comedian's next First National picture, have completed the greater part of the exteriors and have started on interior work at the Tec Art studios in Manhattan and the Bronx. Recent additions to his cast are Ruth Dwyer and Dan Mason, both of whom will play important roles in the picture. Others already figuring in the cast are Edmund Breese, William Caxton, Blanche Craig and a score of midgets known in vaudeville as "The Midget Follies."

# Exhibitors Service Bureau



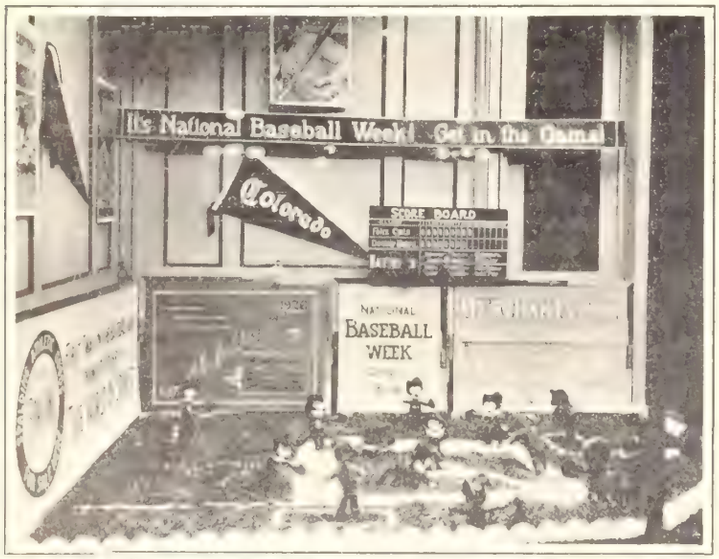

*A window display featuring fountain pens attracted added notice to a Casper, Wyo., store because it displayed stills from "Mike" (M-G-M) and advertised the picture's showing at the American Theatre in that city*



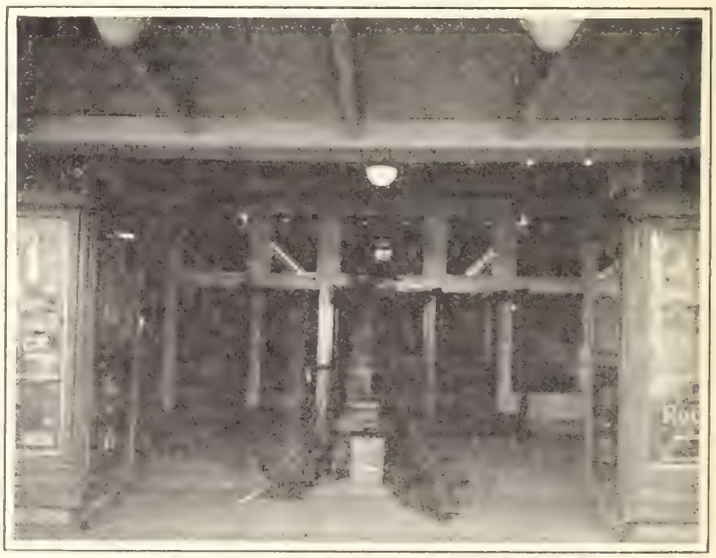

*Competing display for Universal's "Outside the Law" at the Colonial Theatre, Richmond, Va. It featured burglar tools and a shoplifter's coat. Arranged by Manager F. W. Putnam*




*Attractive cutouts are a feature of the frontal displays which exploit pictures at the Coliseum, Seattle, Wash. Above are two recent displays — at the left for "The Dancer of Paris" and right, "The Reckless Lady," First National pictures—showing that variety and richness of effect can be obtained by following a formal and uniform scheme of decoration*




*"Felix Dolls" were the main actors in the attractive window display shown above and used in Denver sports goods store. The idea reveals the fine possibilities for exploitation afforded by the dolls characterizing the star of Educational's "Felix the Cat" screen cartoons*



*A real copper still displayed in the lobby of the Rialto Theatre proved an important factor in the exploitation of Producers Distributing Corporation's "Red Dice" there. The still was borrowed from the local sheriff's collection of properties and implements confiscated*

# Stores Assist "Road to Mandalay" Chase




*Managing Director Frank L. Newman of the Metropolitan Theatre, Los Angeles, featured his pre-release showing of Pathe's comedy, "Hubby's Quiet Little Game," in billing, newspaper advertising and theatre displays. Above photo shows the marquee of the Metropolitan with advertising for the Mack Sennett production*

## Merchants Establish Stations on Route of Race to Theatre

WHEN "The Road to Mandalay" was exploited at Loew's Dayton Theatre, Dayton, Ohio, by Manager Ernest Emerling, assisted by an M.-G.-M. exploiteer, the outstanding feature of the campaign was "The Chase over the Road to Mandalay," and was patterned somewhat after the old fox and goose chase.

Boy Scouts were sent over the proposed route of the chase, which was strategically located over the busiest streets, a day or two before, and they sniped posts, houses and fences with cards reading "The Road to Mandalay leads to Loew's Dayton."

Tie-ups were arranged with the local bottling company, the local ice cream manufacturer and a candy store, each of which furnished a station on "The Road to Mandalay."

The boys were told, through newspaper stories, to report to the theatre at 10 A. M. Saturday, where they were furnished with cloth banners which were fastened to their backs. These read, "I'm on the 'Road to Mandalay'."

Promptly at ten the Boy Scout Bugler started the chase. Then a three-sheet was unveiled, announcing that the boys were to go to the local bottling establishment. There they were given a cold, soft drink and let out through another room in which there was a sign telling them to go to the ice cream manufacturer. Here the process was repeated. At the candy store, they were given a small box of candy and let out through a room where there was a sign telling them that the first boy to arrive at Loew's Dayton would receive five dollars, the second, three and the third, two dollars in cash and that every boy who completed the chase would receive a ticket to see "The Road to Mandalay" at Loew's Dayton.

## Screen Tests Made on Stage of Congress Theatre

F. Herrick Herrick, producer of "The Valiant Skipper," and Doris Eaton, Hugh Wilson, Eleanor King and Louis Stern, principals in the picture, made personal appearances in conjunction with the showing of the film at the Congress Theatre, New York City, recently. The producer and players officiated in making screen tests of local talent on the stage of the Congress.

## "Mary Matinee" Publicity Stunt for "Lovey Mary"

As a publicity feature for his presentation of "Lovey Mary" at the Baldwin Theatre in Royal Oak, Mich., Manager Jay Merritt offered a special "Mary Matinee" at which he was host to every person named Mary. Cards, with blank lines for the insertion of names of those eligible by name to see the show free, were distributed throughout the town.

## Ties-Up With Frigidaire On Display for "Barrier"

Displaying a Frigidaire unit on the side walk in front of the theatre which made ice that locked a ship in it's embrace was the attention-getter for "The Barrier" when it played at the Imperial Theatre, Jacksonville, Fla.

The copy on the cards suspended from the unit carried a message to the effect that "The Barrier between you and your refrigeration troubles was overcome by Frigidaire."

## Attractive Displays Sell "Modiste" in Nashville

An attractive array of beaver board cut outs was used at Loew's Vendome Theatre, Nashville, Tenn., in connection with the screening of "Mlle. Modiste." On a large panel representing an artist's palette, the background being done in deep gray, was a cut-out of Corinne Griffith taken from a six-sheet. Around the edges of the panel were electric lights in frosted color, the lights being so arranged that they illumined the portrait of the star.

Another attractive design, also arranged by the General Outdoor Advertising Company of Nashville, was a long strip of beaver board hung across the box office. Against a background of gray was an array of stills from the picture. The lettering naming the star and the title of the production was done in white. The right side of the lobby also was decorated with stills from the production.




*Tie-up window featuring art needlework dolls in conjunction with the showing of the Pathe "Our Gang" comedy, "Uncle Tom's Uncle," at the Lincoln Theatre, Lincoln, Neb.*

# Newspaper Ties up with "Felix" Films

## Published Lists of Showings in Return for Trailer Notices

EDUCATIONAL FILM EXCHANGES, INC., has completed a tie-up for Felix the Cat animated cartoons with the Cleveland Plain Dealer. At the suggestion of the paper H. R. Skirboll, manager of the Ohio Exchange for Educational, arranged through the home office to have the Sullivan Studios in New York prepare a trailer design. The trailers, which were worded as follows, "Follow Felix the Cat in the Cleveland Sunday Plain Dealer," are used at the end of Felix cartoons shown in northern Ohio theatres.

The Plain Dealer carries in its Sunday editions a list of all theatres in the northern Ohio district using Felix the Cat animated cartoons.

Augmenting the tie-up, the Plain Dealer and Loew's Park Theatre in Cleveland have arranged a Felix jingles contest for kiddies. The newspaper gives eight cash prizes amounting to $25 and the theatre tenders 25 pairs of tickets for the Park Theatre to children sending in the best five-line jingles about "Felix the Cat." The awards are made weekly, and the contest is continuing over a period of several weeks.



*Buck Jones royally welcomed in Newark, N.J., during his recent personal appearance at the Fox Terminal Theatre there in connjunction with the showing of his Fox starring vehicle, "The Fighting Buckaroo"*

## Photoplay Edition of "The Amateur Gentleman"

A special edition of "The Amateur Gentleman," by Jeffery Farnol, is now being prepared by A. L. Burt Company. The book will be illustrated with scenes from the Inspiration Picture for First National.

# Diplomacy and Four Free Shows Bring End to School Competition

THIS is the story of how M. B. Horwitz, general manager of the Washington Circuit, one of the Cleveland chains of motion picture theatres, made a friend of the principal of a school in his neighborhood and turned him into a booster instead of a competitor.

The school, which is located near one of Horwitz's houses, started the practice of putting on motion picture programs. Not free shows. There were paid admissions. And the school advertised in handbills sent all over the neighborhood that it was giving the biggest show for the least money in town. Naturally this hurt Horwitz's business. He went to see the principal of the school. He explained the workings of a theatre, and the responsibility of a community to a taxpayer. He did not demand that the school refrain from showing motion pictures. Quite the contrary. He offered to present whole programs to the schools, free of charge.

His offer was accepted. And last year Horwitz supplied the school with four different and complete programs. Every cent taken in at the school door went for some school benefit. And at the end of the school year Horwitz received a letter from this school principal acknowledging his obligation, and thanking him for his generosity and spirit of co-operation.

And so, for the price of four shows, Horwitz has met and overcome the problem of school competition, and has gained the support of the entire school population, for the principal never failed to state in the school notices that the programs were furnished through the courtesy of Mr. Horwitz. How much easier and how much more profitable is this method than fighting the non-theatrical competition found in all school neighborhoods.




*Novel display featured over the canopy of Warner's Orpheum Theatre, Chicago, to feature the showing of "The Night Cry" (Warner Bros.) Electric lights outlined the cutout. It was arranged by Manager Max B. Slott*

# Seattle Paper Runs "Ella Cinders" Test

## Sketches of Funny Faces Compete for Awards by Liberty

A FUNNY-FACE contest, conducted in connection with "Ella Cinders," put that picture over with a bang at the Liberty Theatre, Seattle. The stunt was conducted by Manager Leroy V. Johnson with the aid of the Seattle Times and a number of local merchants.

Johnson induced the Times to name a committee, to select three of the funniest faces in Seattle, the winners to receive cash prizes of $25, $15 and $10. Ticket prizes were given to the next twelve.

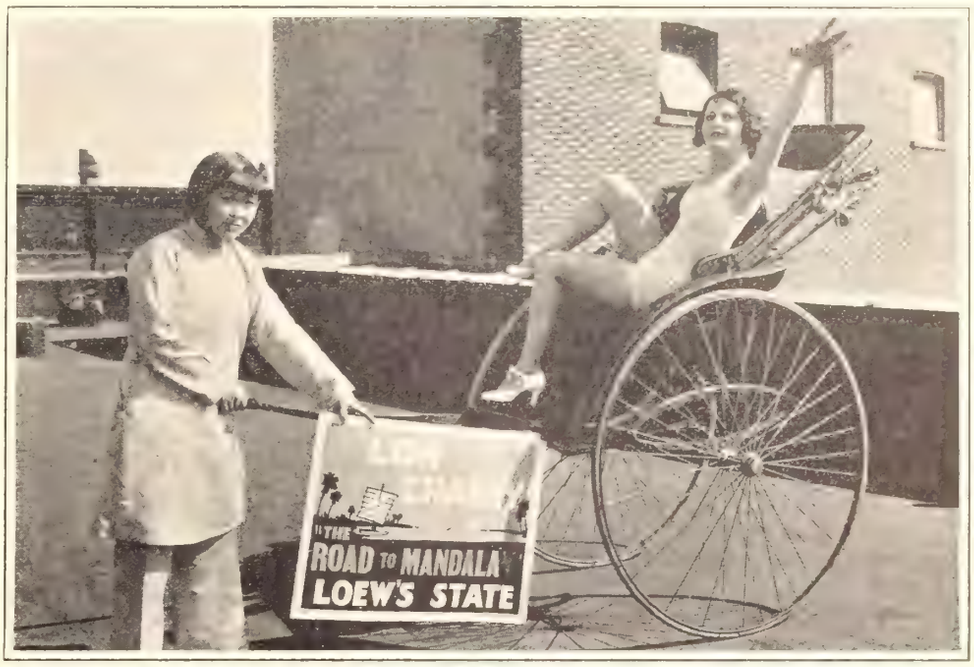
Four big 2-column stories were given the contest. The contestants were photographed free of charge by a local photographer. The judges selected 15 of the funniest pictures at the end of the run of "Ella Cinders" and these were incorporated in a special film featured with explanatory titles. This film was shown patrons of the Liberty who were asked to register their choice of the three winners by ballot. An usherette checked the ballots cast at each performance.

The contest proved unusually popular with the patronage of the Liberty as well as with the readers of the Times. In all less than $50 was spent by Manager Johnson on this funny-face contest.

## "Reward" Bills as Heralds for "Lovey Mary"

The outstanding stunt in Manager Chas. F. Shire's campaign on "Lovey Mary" was the offering of a thousand-dollar reward for the capture and return of Lovey Mary and Tommy.

1000 of these "Reward" sheets were distributed in the offices throughout the city four days prior to the showing of "Lovey Mary" at the Rialto Theatre, Lincoln, Neb.




*The ballyhoo illustrated above was one of the main items in the powerful campaign staged in Los Angeles for the presentation of Metro-Goldwyn-Mayer's "The Road to Mandalay" at Loew's State Theatre in that city*

## Girls in Chinese Costume Ballyhoo "Mandalay"

William Prass, manager of the Wareham Theatre, Manhattan, Kans., reports that a street ballyhoo which he used to exploit "The Road to Mandalay" proved highly successful.

Describing the stunt, Prass says: "I dressed up (not personally) two young ladies in genuine Chinese costumes, headgear, umbrellas and all, and had them parade about the streets, walk into stores and hotels and every other place where they could be seem by large groups of people. On top of the umbrellas were fastened posters announcing the name of the theatre and the picture. Another profitable feature of the campaign was the display on street cars of banners advertising the show—which advertising was obtained at the small cost of issuing a couple of passes."

## Night Club "Padlocked" by Manager Hammerslough

Manager Charles R. Hammerslough worked a very clever stunt on "Padlocked" when it played at the Broadway Theatre, Newburgh, N. Y.

Two weeks in advance of the picture an empty store was secured on one of the main streets. Big signs were placed in the windows announcing that Newburgh's first night club would open there, and that admittance would be by membership only.

Two days before the opening of the picture the signs were changed, putting in hand-painted padlocks and stating that the people could learn all particulars by attending the Broadway Theatre when "Padlocked" played there.

## Says Lobby Display Drew 80 Per Cent of Business

F. W. Putnam, house manager of the Colonial Theatre at Richmond, Va., in a letter to this department declares that a novel lobby display for "Outside the Law" accounted for 80 per cent of the business recorded by the theatre on this attraction. The lobby display featured burglar tools and a shoplifter's cloak equipped with secret pockets and once the property of a Richmond woman who stole thousands of dollars' worth of merchandise before her arrest. The implements, furnished the theatre by the local police, were displayed on a board prominently placed in the lobby, where it drew crowds at all times.




*New York City youngsters turned out 1500 strong to see the special presentation of "Snookum's Tooth," Universal comedy, at the Warner Theatre*

# : : : : "THE CHECK-UP" : : : :

"The Check-Up" is a presentation in the briefest and most convenient form of reports received from exhibitors in every part of the country on current features, which makes it possible for the exhibitor to see what the picture has done for other theatre managers.

The first column following the name of the feature represents the number of managers that have reported the picture as "Poor." The second column gives the number who considered it "Fair"; the third, the number who considered it "Good"; and the fourth column, those who considered it "Big."

The fifth column is a percentage figure giving the average rating on that feature, obtained by the following method: A report of "Poor" is rated at 20%; one of "Fair," 40%; "Good," 70%; and "Big," 100%. The percentage ratings of all of these reports on one picture are then added together, and divided by the number of reports, giving the average percentage—a figure which represents the consensus of opinion on that picture. In this way exceptional cases, reports which might be misleading taken alone, and such individual differences of opinion are averaged up and eliminated.

No picture is included in the list which has not received at least ten reports.

| Title of Picture | Number exhibitors Reporting "Poor" | Number exhibitors Reporting "Fair" | Number exhibitors Reporting "Good" | Number exhibitors Reporting "Big" | Average Percentage Value | Length |
|---|---|---|---|---|---|---|
| **ASSOCIATED EXHIBITORS** | | | | | | |
| Camille of the Barbary Coast | — | 6 | 5 | — | 54 | 5,408 Ft. |
| Skyrocket, The | — | 7 | 17 | — | 61 | 7,350 Ft. |
| **CHADWICK PICTURES** | | | | | | |
| Some Pun'kins | 2 | 4 | 6 | — | 52 | 7,000 Ft. |
| Wizard of Oz | — | 1 | 11 | 1 | 70 | 6,300 Ft. |
| **COLUMBIA PICTURES** | | | | | | |
| Steppin' Out | | 7 | 5 | 2 | 59 | 5,267 Ft. |
| **FAMOUS PLAYERS** | | | | | | |
| American Venus, The | — | 5 | 25 | 2 | 67 | 7,931 Ft. |
| Ancient Highway, The | 1 | 11 | 23 | 1 | 60 | 6,034 Ft. |
| Beggar on Horseback | 13 | 9 | 7 | 1 | 40 | 6,974 Ft. |
| Behind the Front | 1 | — | 22 | 22 | 84 | 5,555 Ft. |
| Best People | 2 | 12 | 13 | 1 | 55 | 5,700 Ft. |
| Blind Goddess, The | — | 1 | 13 | 4 | 75 | 7,249 Ft. |
| Coast of Folly, The | 3 | 16 | 25 | 4 | 60 | 6,840 Ft. |
| Cobra | 15 | 8 | 10 | — | 40 | 6,875 Ft. |
| Crown of Lies, The | | 5 | 5 | — | 55 | 5,020 Ft. |
| Dancing Mothers | — | 3 | 25 | 1 | 68 | 7,169 Ft. |
| Desert Gold | — | 4 | 13 | 1 | 65 | 6,900 Ft. |
| Enchanted Hill, The | — | — | 15 | 4 | 76 | 6,326 Ft. |
| Flower of Night | 2 | 12 | 9 | — | 50 | 6,374 Ft. |
| For Heaven's Sake | 1 | 6 | 26 | 8 | 70 | 5,356 Ft. |
| Golden Princess, The | — | 13 | 22 | 3 | 62 | 6,395 Ft. |
| Grand Duchess and the Waiter | — | 8 | 11 | 8 | 70 | 6,314 Ft. |
| Hands Up | 1 | 6 | 27 | — | 63 | 5,883 Ft. |
| In the Name of Love | 3 | 19 | 15 | — | 51 | 5,862 Ft. |
| Irish Luck | | 4 | 31 | 2 | 68 | 7,008 Ft. |
| It's the Old Army Game | 1 | 3 | 6 | — | 56 | 6 Reels |
| King on Main Street, The | 2 | 9 | 20 | 3 | 62 | 6,229 Ft. |
| Kiss for Cinderella, A | 12 | 10 | 17 | 2 | 50 | 9,686 Ft. |
| Let's Get Married | — | — | 12 | 2 | 74 | 6,800 Ft. |
| Lord Jim | 5 | 10 | 14 | 1 | 53 | 6,702 Ft |
| Lovers in Quarantine | 1 | 11 | 17 | 4 | 62 | 6,570 Ft. |
| Lucky Devil, The | 1 | 3 | 38 | 10 | 72 | 5,935 Ft. |
| Manequin | 1 | 7 | 24 | 2 | 64 | 6,981 Ft. |
| Man Who Found Himself | 3 | 9 | 24 | 3 | 62 | 7,168 Ft. |
| Miss Brewster's Millions | 1 | 6 | 8 | — | 55 | 6,457 Ft. |
| Moana | 2 | 5 | 8 | — | 53 | 6,133 Ft. |
| New Brooms | 2 | 16 | 11 | — | 50 | 5,443 Ft. |
| New Klondike | 1 | 10 | 20 | 1 | 60 | 7,445 Ft. |
| Night Life of New York | | 8 | 28 | 2 | 65 | 6,998 Ft. |
| Not So Long Ago | 6 | 10 | 9 | 3 | 52 | 6,949 Ft |
| Pink Express, The | 3 | 5 | 30 | 32 | 79 | 9,801 Ft. |
| Regular Fellow, A | 4 | 9 | 21 | 5 | 62 | 5,027 Ft. |
| Rugged Waters | 1 | 11 | 7 | — | 46 | 6,015 Ft. |
| Runaway, The | | 4 | 6 | — | 58 | 6,271 Ft. |
| Sea Horse | 1 | 11 | 17 | — | 57 | 6,671 Ft. |
| Seven Keys to Baldpate | 2 | 9 | 30 | 1 | 62 | 6,648 Ft. |
| Social Celebrity, A | — | 4 | 11 | 2 | 67 | 6,025 Ft |
| Song and Dance Man, The | 2 | 14 | 12 | — | 51 | 6,997 Ft. |
| Son of His Father, A | | 12 | 84 | 6 | 67 | 6,925 Ft. |
| Splendid Crime, The | 2 | 9 | 11 | — | 55 | 6,969 Ft. |
| Stage Struck | 3 | 15 | 17 | 3 | 55 | 6,691 Ft |
| Street of Forgotten Men, The | 1 | 7 | 28 | 5 | 67 | 6,366 Ft. |
| Thirty Days | | 12 | 21 | 4 | 64 | 10,253 Ft |
| Three Weeks | | 7 | 11 | 1 | 68 | 6,805 Ft |
| Trouble With Wives | 1 | 10 | 16 | 2 | 60 | 6,489 Ft |
| Untamed Lady, The | 2 | 8 | 13 | 4 | 62 | 6,132 Ft |
| Vanishing American, The | | 4 | 26 | 15 | 77 | 9,946 Ft. |
| Wanderer, The | 5 | 14 | 15 | 5 | 57 | 8,173 Ft. |
| Wet Paint | 3 | — | 10 | — | 59 | 5,109 Ft. |
| Wild Horse Mesa | 3 | 15 | 35 | 9 | 65 | 7,164 Ft. |
| Wild, Wild Susan | 4 | 17 | 24 | 5 | 59 | 5,774 Ft. |
| Womanhandled | | 6 | 24 | 7 | 71 | 6,765 Ft. |
| Woman of the World | 1 | 6 | 10 | 3 | 63 | 6,353 Ft. |
| **FILM BOOKING OFFICES** | | | | | | |
| All Around Frying Pan | 1 | 3 | 24 | 5 | 70 | 5,519 Ft. |
| Beyond the Rockies | — | 1 | 10 | 1 | 70 | 4,851 Ft. |
| Born to Battle | 1 | — | 13 | — | 66 | 5,100 Ft. |
| Cowboy Musketeer, The | 1 | 1 | 10 | — | 63 | 4,500 Ft. |
| Drusilla With A Million | 2 | 8 | 29 | 11 | 70 | 7,391 Ft. |
| Flaming Waters | 2 | 8 | 9 | 3 | 59 | 6,591 Ft. |
| Hands Across the Border | — | 1 | 10 | — | 67 | 5,267 Ft. |
| Heads Up | — | 7 | 4 | 2 | 58 | 5,482 Ft. |
| High and Handsome | — | 3 | 9 | 1 | 65 | 5,669 Ft. |
| If Marriage Fails | 3 | 8 | 6 | — | 47 | 6,006 Ft. |
| Isle of Hope | 4 | 4 | 6 | — | 47 | 5,800 Ft. |
| Keeper of the Bees | — | 2 | 18 | 18 | 83 | 6,712 Ft. |
| King of the Turf | 3 | 5 | 9 | — | 52 | 6,210 Ft. |
| Last Edition, The | 1 | 8 | 21 | 3 | 64 | 6,400 Ft. |
| Let's Go Gallagher | 1 | 3 | 11 | 3 | 67 | 5,182 Ft. |
| Man of Nerve | | 2 | 12 | — | 66 | 4,452 Ft. |
| Midnight Flyer, The | — | 7 | 19 | 8 | 71 | 6,200 Ft. |
| Parisian Nights | 3 | 4 | 20 | 2 | 63 | 6,278 Ft. |
| Queen O' Diamonds | — | 4 | 6 | — | 58 | 5,129 Ft. |
| Ridin' the Wind | | 5 | 28 | 8 | 72 | 7,518 Ft. |
| That Man Jack | 1 | 4 | 10 | — | 59 | 5,032 Ft. |
| Tough Guy, The | — | 5 | 13 | 8 | 71 | 5,454 Ft. |
| Wall Street Whiz | 1 | 2 | 9 | — | 61 | 5,452 Ft. |
| When Love Grows Cold | 1 | 9 | 6 | — | 50 | 6,500 Ft. |
| Wyoming Wildcat, The | 1 | 2 | 10 | 1 | 64 | 5,156 Ft. |
| **FIRST NATIONAL** | | | | | | |
| Beautiful City, The | 1 | 8 | 13 | 1 | 55 | 6,466 Ft. |
| Bluebeard's Seven Wives | — | 6 | 16 | 1 | 64 | 7,774 Ft. |
| Classified | 1 | 3 | 23 | 7 | 72 | 6,927 Ft. |
| Clothes Make the Pirate | 1 | 7 | 15 | — | 59 | 8,000 Ft. |
| Dancer of Paris | — | 2 | 11 | 2 | 70 | 6,220 Ft. |
| Dark Angel, The | 1 | 2 | 22 | 7 | 73 | 7,311 Ft. |
| Far Cry, The | 1 | 2 | 15 | — | 63 | 6,868 Ft. |
| Fine Clothes | 2 | 11 | 13 | — | 53 | 6,971 Ft. |
| Girl From Montmarte, The | — | 7 | 8 | — | 56 | 6,700 Ft. |
| Graustark | — | 3 | 23 | 13 | 78 | 5,900 Ft. |
| Half Way Girl, The | 2 | 11 | 23 | 4 | 62 | 7,570 Ft. |
| Her Sister from Paris | 1 | 3 | 27 | 8 | 73 | 7,255 Ft. |
| Infatuation | 2 | 3 | 12 | — | 59 | 5,794 Ft. |
| Irene | — | 2 | 19 | 15 | 81 | 8,400 Ft. |
| Joanna | — | 4 | 12 | 5 | 71 | 7,900 Ft. |
| Just Suppose | 2 | 5 | 13 | 2 | 61 | 6,270 Ft. |
| Kiki | — | 3 | 6 | 4 | 72 | 8,299 Ft. |
| Knockout, The | 1 | 7 | 21 | 5 | 64 | 7,450 Ft. |
| Love Wins, The | — | 6 | 23 | 8 | 72 | 7,000 Ft. |
| Lost World, The | 1 | 7 | 31 | 29 | 79 | 9,700 Ft. |
| Madamoiselle Modiste | — | 1 | 17 | 1 | 70 | 6,230 Ft. |
| Memory Lane | — | 3 | 12 | 2 | 68 | 6,825 Ft. |
| New Commandment, The | — | 7 | 20 | 2 | 65 | 6,980 Ft. |
| Pace That Thrills, The | 1 | 10 | 12 | — | 55 | 6,911 Ft. |
| One Wade | 1 | 2 | 21 | 12 | 77 | 9,050 Ft. |
| Rainbow Riley | | 4 | 15 | 1 | 66 | 6,450 Ft. |
| Reckless Lady, The | — | 6 | 9 | — | 58 | 7,336 Ft. |
| Scarlet Saint, The | — | 10 | 4 | — | 47 | 6,880 Ft |

| Title of Picture | Number exhibitors Reporting "Poor" | Number exhibitors Reporting "Fair" | Number exhibitors Reporting "Good" | Number exhibitors Reporting "Big" | Average Percentage Value | Length |
|---|---|---|---|---|---|---|
| Shore Leave | — | 3 | 25 | 4 | 71 | 6,856 Ft. |
| Splendid Road, The | 1 | 7 | 18 | — | 60 | 7,646 Ft. |
| Too Much Money | 1 | 6 | 4 | 1 | 48 | 7,600 Ft. |
| Unguarded Hour, The | — | 15 | 11 | 2 | 56 | 6,613 Ft. |
| We Moderns | 1 | 8 | 17 | 5 | 65 | 6,609 Ft. |
| What Fools Men | 1 | 7 | 12 | 1 | 59 | 7,264 Ft. |
| Why Women Love | 1 | 6 | 12 | — | 58 | 6,696 Ft. |
| Winds of Chance | 2 | 3 | 12 | 4 | 67 | 9,554 Ft. |
| **FOX** | | | | | | |
| Ancient Mariner, The | 4 | 6 | 4 | — | 43 | 5,548 Ft. |
| As No Man Has Loved | — | 5 | 19 | 8 | 73 | 7,929 Ft. |
| Best Bad Man, The | — | 3 | 14 | 4 | 71 | 4,983 Ft. |
| Cowboy and the Countess | — | 3 | 9 | — | 63 | 5,000 Ft. |
| Desert's Price | — | 3 | 4 | 4 | 73 | 5,709 Ft. |
| Dixie Merchant, The | — | 3 | 7 | — | 61 | 5,126 Ft. |
| East Lynne | 1 | 4 | 16 | 1 | 64 | 8,653 Ft. |
| Everlasting Whisper, The | 3 | 5 | 17 | 3 | 63 | 5,611 Ft. |
| Fighting Heart | — | 6 | 10 | 1 | 61 | 7,032 Ft. |
| First Year, The | 1 | 4 | 7 | — | 56 | 5,038 Ft. |
| Fool, The | 1 | 3 | 16 | 7 | 72 | 9,844 Ft. |
| Gilded Butterfly, The | — | 4 | 8 | — | 60 | 6,202 Ft. |
| Golden Strain, The | 1 | 6 | 11 | 1 | 59 | 5,989 Ft. |
| Havoc | 2 | 5 | 17 | 3 | 64 | 9,293 Ft. |
| Iron Horse, The | — | 6 | 29 | 32 | 82 | 10,424 Ft. |
| Kentucky Pride | 1 | 9 | 15 | 4 | 63 | 6,652 Ft. |
| Lazybones | — | 2 | 12 | 1 | 68 | 7,236 Ft. |
| Lightnin' | 1 | 6 | 13 | 8 | 70 | 7,979 Ft. |
| Lucky Horseshoe, The | 4 | 7 | 18 | 2 | 59 | 5,000 Ft. |
| My Owl Pal | — | 1 | 10 | — | 67 | 6,058 Ft. |
| Palace of Pleasure | 1 | 4 | 7 | — | 56 | 5,467 Ft. |
| Road to Glory, The | — | — | 11 | — | 70 | 6,038 Ft. |
| Sandy | 1 | 6 | 13 | 1 | 60 | 7,850 Ft. |
| Thank U | 3 | — | 11 | 3 | 66 | 6,839 Ft. |
| Thunder Mountain | 1 | 4 | 10 | — | 52 | 7,537 Ft. |
| Timber Wolf, The | — | 2 | 10 | 4 | 74 | 4,869 Ft. |
| Wages for Wives | 3 | 3 | 6 | 2 | 57 | 6,352 Ft. |
| Wheel, The | — | 6 | 10 | — | 59 | 7,325 Ft. |
| When the Door Opened | 5 | 6 | 10 | — | 49 | 6,515 Ft. |
| Winding Stair, The | 4 | 6 | 7 | — | 48 | 6,107 Ft. |
| Yankee Senor, The | 2 | 2 | 13 | — | 61 | 4,902 Ft. |
| Yellow Fingers | 1 | 3 | 6 | — | 56 | 5,594 Ft. |
| **METRO-GOLDWYN-MAYER** | | | | | | |
| Auction Block | 2 | 8 | 10 | — | 53 | 6,239 Ft. |
| Barrier, The | — | 2 | 15 | 3 | 72 | 6,480 Ft. |
| Beverly of Graustark | — | 2 | 23 | 1 | 69 | 6,977 Ft. |
| Black Bird, The | — | 3 | 16 | 5 | 73 | 6,688 Ft. |
| Bright Lights | 2 | 9 | 4 | — | 45 | 6,260 Ft. |
| Brown of Harvard | — | — | 10 | 8 | 83 | 7,600 Ft. |
| Circle, The | 2 | 6 | 5 | — | 48 | 5,511 Ft. |
| Dance Madness | — | 7 | 12 | 2 | 63 | 6,393 Ft. |
| Devil's Circus, The | — | 3 | 15 | 3 | 70 | 6,750 Ft. |
| Don't | — | 2 | 12 | 1 | 68 | 6,000 Ft. |
| Exchange of Wives | — | 8 | 18 | 2 | 64 | 6,300 Ft. |
| Exquisite Sinner, The | — | 6 | 6 | — | 55 | 5,844 Ft. |
| Go West | — | 8 | 15 | 8 | 70 | 6,256 Ft. |
| His Secretary | — | 3 | 19 | 10 | 77 | 6,433 Ft. |
| Ibanez' Torrent | 2 | 3 | 10 | 1 | 54 | 6,769 Ft. |
| Lights of Old Broadway | — | 12 | 19 | 5 | 64 | 6,437 Ft. |
| Masked Bride, The | — | 7 | 16 | 2 | 64 | 5,699 Ft. |
| Merry Widow, The | — | 5 | 21 | 28 | 83 | 10,027 Ft. |
| Midshipman, The | — | 3 | 32 | 21 | 80 | 7,498 Ft. |
| Mike | — | 6 | 26 | 7 | 71 | 6,755 Ft. |
| Monte Carlo | 1 | 5 | 6 | — | 53 | 6,512 Ft. |
| Mystic, The | 2 | 9 | 9 | 2 | 56 | 6,239 Ft. |
| Never the Twain Shall Meet | — | 9 | 19 | 5 | 66 | 8,143 Ft. |
| Old Clothes | 1 | 3 | 19 | 7 | 72 | 5,915 Ft. |
| Only Thing, The | 2 | 6 | 15 | — | 58 | 5,284 Ft. |
| Paris | 1 | 2 | 7 | — | 59 | 6 Reels |
| Pretty Ladies | 3 | 14 | 21 | — | 55 | 5,828 Ft. |
| Romola | 3 | 13 | 10 | 8 | 61 | 10,875 Ft. |
| Sally, Irene and Mary | — | 6 | 20 | 6 | 70 | 5,564 Ft. |
| Slave of Fashion, A | 2 | 7 | 22 | 3 | 64 | 5,906 Ft. |
| Soul Mates | 2 | 7 | 9 | — | 53 | 6,000 Ft. |
| Sun Up | 4 | 7 | 9 | 2 | 54 | 5,000 Ft. |
| Time, the Comedian | — | 9 | 7 | — | 53 | 4,757 Ft. |
| Tower of Lies, The | 5 | 9 | 16 | 1 | 54 | 6,849 Ft. |
| Unholy Three, The | 1 | 9 | 25 | 13 | 71 | 6,848 Ft. |
| **PATHE** | | | | | | |
| Black Cyclone | | 2 | 30 | 15 | 78 | 5,058 Ft. |
| Freshman, The | 3 | 2 | 28 | 72 | 89 | 6,883 Ft. |
| **PROD. DIST. CORP.** | | | | | | |
| Bad Lands | — | 2 | 12 | 2 | 70 | 5,833 Ft. |
| Braveheart | 1 | 2 | 2 | 5 | 74 | 7,225 Ft. |

| Title of Picture | Number exhibitors Reporting "Poor" | Number exhibitors Reporting "Fair" | Number exhibitors Reporting "Good" | Number exhibitors Reporting "Big" | Average Percentage Value | Length |
|---|---|---|---|---|---|---|
| Coming of Amos, The | 4 | 2 | 19 | 3 | 64 | 5,714 Ft. |
| Hell's Highroad | 3 | 5 | 12 | 2 | 59 | 6,143 Ft. |
| Madame Behave | 2 | 5 | 6 | 5 | 64 | 5,415 Ft. |
| Made for Love | 1 | 10 | 1 | — | 41 | 6,703 Ft. |
| Million Dollar Handicap, The | 1 | 6 | 10 | 2 | 61 | 6,095 Ft. |
| Off the Highway | 2 | 6 | 9 | — | 54 | 7,562 Ft. |
| People vs. Nancy Preston | — | 6 | 10 | — | 59 | 6,143 Ft. |
| Prairie Pirate, The | — | 3 | 11 | — | 64 | 4,617 Ft. |
| Red Dice | 1 | — | 9 | — | 65 | 6 Reels |
| Road to Yesterday, The | 3 | 5 | 12 | 1 | 55 | 9,980 Ft. |
| Rocking Moon | 1 | 2 | 12 | — | 63 | 6,013 Ft. |
| Seven Days | — | 2 | 10 | 2 | 70 | 6,989 Ft. |
| Simon the Jester | — | 5 | 11 | 2 | 64 | 6,168 Ft. |
| Steel Preferred | 3 | 4 | 10 | 4 | 63 | 6,717 Ft. |
| Three Faces East | 3 | 3 | 13 | 2 | 61 | 7,419 Ft. |
| Volga Boatman, The | — | — | 6 | 4 | 82 | 10,050 Ft. |
| Wedding Song, The | 2 | 6 | 8 | 1 | 55 | 7,373 Ft. |
| Without Mercy | 2 | 6 | 7 | 2 | 57 | 6,597 Ft. |
| **STATE RIGHTS** | | | | | | |
| His Master's Voice | — | 4 | 8 | 2 | 66 | 5,700 Ft. |
| Souls for Sables | 1 | 4 | 11 | 1 | 62 | 7,547 Ft. |
| **UNITED ARTISTS** | | | | | | |
| Bat, The | — | 1 | 7 | 2 | 73 | 8,219 Ft. |
| Don Q, Son of Zorro | 1 | 2 | 28 | 21 | 80 | 10,264 Ft. |
| Eagle, The | 1 | 5 | 14 | 5 | 67 | 6,756 Ft. |
| Gold Rush, The | 4 | 10 | 25 | 24 | 75 | 8,500 Ft. |
| Little Annie Rooney | 3 | 3 | 22 | 15 | 75 | 8,850 Ft. |
| Sally of the Sawdust | 2 | 9 | 17 | 3 | 64 | 9,723 Ft. |
| Tumbleweeds | 2 | 4 | 15 | 4 | 66 | 7,254 Ft. |
| **UNIVERSAL** | | | | | | |
| Arizona Sweepstakes, The | 1 | 5 | 13 | 2 | 63 | 5,418 Ft. |
| Beautiful Cheat, The | 5 | — | 11 | — | 54 | 6,583 Ft. |
| Blue Blazes | — | — | 14 | — | 70 | 4,659 Ft. |
| Bustin' Through | — | 2 | 10 | 2 | 70 | 4,506 Ft. |
| Calgary Stampede, The | — | 1 | 18 | 5 | 75 | 5,924 Ft. |
| California Straight Ahead | — | 2 | 23 | 21 | 81 | 7,238 Ft. |
| Call of Courage, The | 1 | 2 | 6 | 1 | 62 | 4,661 Ft. |
| Chip of the Flying U | — | 1 | 9 | 2 | 73 | 6,596 Ft. |
| Circus Cyclone, The | — | 2 | 8 | — | 64 | 4,609 Ft. |
| Cohens and Kellys, The | — | 3 | 12 | 12 | 80 | 7,774 Ft. |
| Desperate Game, The | — | — | 7 | 5 | 83 | 4,400 Ft. |
| Goose Woman, The | — | 5 | 13 | 8 | 73 | 7,500 Ft. |
| His People | 1 | 3 | 8 | 12 | 79 | 8,983 Ft. |
| Home Maker, The | 6 | 7 | 4 | — | 40 | 7,755 Ft. |
| Little Giant, The | 3 | 6 | 5 | — | 46 | 6,929 Ft. |
| Lorrains of the Lions | 1 | 6 | 14 | 2 | 68 | 6,750 Ft. |
| Peacock Feathers | — | 7 | 5 | 2 | 59 | 6,802 Ft. |
| Phantom of the Opera | 3 | 7 | 31 | 28 | 77 | 8,464 Ft. |
| Siege | 3 | 4 | 17 | 2 | 62 | 6,427 Ft. |
| Six Shooting Romance | — | — | 11 | — | 70 | 4,869 Ft. |
| Skinner's Dress Suit | 1 | 7 | 9 | 1 | 57 | 7,025 Ft. |
| Spook Ranch, The | — | 4 | 17 | 3 | 69 | 5,247 Ft. |
| Sporting Life | 1 | 7 | 11 | 3 | 64 | 6,763 Ft. |
| Stella Maris | — | — | 11 | 7 | 70 | 5,786 Ft. |
| Still Alarm, The | — | 3 | 11 | 7 | 70 | 7,406 Ft. |
| Storm Breaker, The | 2 | 11 | 10 | — | 53 | 6,093 Ft. |
| Teaser, The | 2 | 10 | 25 | 1 | 60 | 5,967 Ft. |
| Under Western Skies | — | 1 | 9 | 1 | 70 | 6,452 Ft. |
| Western Pluck | 1 | 2 | 4 | 3 | 68 | 4,207 Ft. |
| What Happened to Jones? | 1 | 4 | 13 | 3 | 66 | 6,726 Ft. |
| Where Was I? | — | 4 | 26 | 2 | 65 | 6,630 Ft. |
| White Outlaw, The | — | 4 | 13 | 5 | 71 | 4,880 Ft. |
| **WARNER BROS.** | | | | | | |
| Below the Line | 2 | 4 | 11 | 4 | 65 | 5,951 Ft. |
| Bobbed Hair | 1 | 6 | 16 | 2 | 63 | 7,543 Ft. |
| Bride of the Storm | — | 2 | 9 | — | 65 | 5,800 Ft. |
| Cave Man | 1 | 2 | 9 | — | 61 | 6,843 Ft. |
| Clash of the Wolves, The | — | 1 | 8 | 2 | 70 | 6,350 Ft. |
| Compromise | 2 | — | 4 | — | 57 | 6,530 Ft. |
| Fighting Edge, The | 2 | 2 | 12 | 2 | 64 | 6,569 Ft. |
| His Jazz Bride | 2 | 2 | 6 | — | 45 | 6,420 Ft. |
| His Majesty Bunker Bean | — | 3 | 3 | — | 35 | 7,015 Ft. |
| Hogan's Alley | 1 | 4 | 7 | 1 | 59 | 6,000 Ft. |
| Lady Windermere's Fan | 1 | 2 | 8 | 3 | 70 | 7,612 Ft. |
| Limited Mail, The | 1 | 3 | 16 | 5 | 70 | 6,250 Ft. |
| Man on the Box, The | — | 2 | 21 | 7 | 75 | 7,239 Ft. |
| Man Upstairs, The | — | 4 | 5 | 1 | 61 | 6,251 Ft. |
| Night Cry, The | — | — | 13 | 7 | 72 | 6,700 Ft. |
| Oh! What a Nurse | 1 | 2 | 7 | — | 50 | 6,487 Ft. |
| Pleasure Buyers, The | 2 | 2 | 6 | 1 | 53 | 7,131 Ft. |
| Red Hot Tires | 1 | 5 | 13 | 1 | 60 | 6,000 Ft. |
| Satan in Sables | 2 | 3 | 12 | — | 60 | 6,095 Ft. |
| Sea Beast, The | — | — | 1 | 8 | 87 | 9,050 Ft. |

# Studio Briefs

"Hotel Imperial," Pola Negri's next production for Paramount, has just gone into production at the West Coast studio under the direction of Maurice Stiller. The full cast of principals includes James Hall, Otto Freis, Max Davidson, George Siegmann, Mikhall Vavitch and Nicholas Soussanin.

May Robson makes her screen debut in "Pals in Paradise" at the Metropolitan studio where the Peter B. Kyne story will be filmed. She will appear in the same type of role that won her popularity on the stage. John Bowers and Marguerite De La Motte are co-featured in "Pals in Paradise."

Ralph Lewis starts work this week on Gotham's fourth release for this season, "The Block Signal." Frank O'Connor, who wrote the story, directs. Jean Arthur has the leading feminine lead while Hugh Allen is the foremost juvenile. Sidney Franklin renders a comedy characterization and George Chessebro is the heavy. Edward J. Meagher has prepared the continuity.

Ray Raylor shot the last scene of the Universal ten-episode serial "Whispering Smith Rides" at Universal City this week. "A Dangerous Game" a two-reel Western starring Edmund Cobb and directed by Willy Wyler was also completed as was "When Oscar Went Wild," another two-reel Western featuring "Pee Wee" Holmes and Ben Corbett. Vin Moore directed the last one.

Universal has loaned Oscar Beregi to Metro-Goldwyn-Mayer to play a heavy role in "The Flaming Forest," a Cosmopolitan production starring Renee Adoree and Antonio Moreno. The supporting cast consists of Gardner James, Bert Roach, Emil Chautard, Clarence Geldert and William Austin.

Warner Oland has been allotted the role of the Philippine bandit chief in the Lon Chaney starring vehicle, "Tell It to the Marines," which is being directed by George Hill. Oland also appears in "The Mysterious Island."

"Satan Town," a Western feature starring Harry Carey which Pathe will release on August 15th, contains in its cast Charles Clary, "old timer" of the movies. He started in the films at a time when they were still looked upon with disfavor by many actors. He was a stage favorite for many years in the West. With the Selig Company he supported Kathlyn Williams in "The Adventures of Kathlyn" and many of the early Selig two-reel "features."

Having just finished directing Douglas MacLean in his latest starring vehicle for Paramount, William Beadine is now at the Paramount Long Island studio where he will direct Thomas Meighan in that star's latest picture, as yet untitled. Production is scheduled to get under way August 9th.

Columbia Pictures Corporation has signed Lester Bernard, brother of Barney Bernard, the stage and screen comedian, to play a leading role in "Sweet Rosie O'Grady." Shirley Mason is the star in this production which Frank R. Strayer is directing at Columbia's West Coast studio.

William Le Baron has engaged James Ashmore Creelman to write the continuity and adaptation for Monta Bell's story, "The Popular Sin," which Mal St. Clair will make for Paramount. Production will start at the Long Island studio on August 23rd.

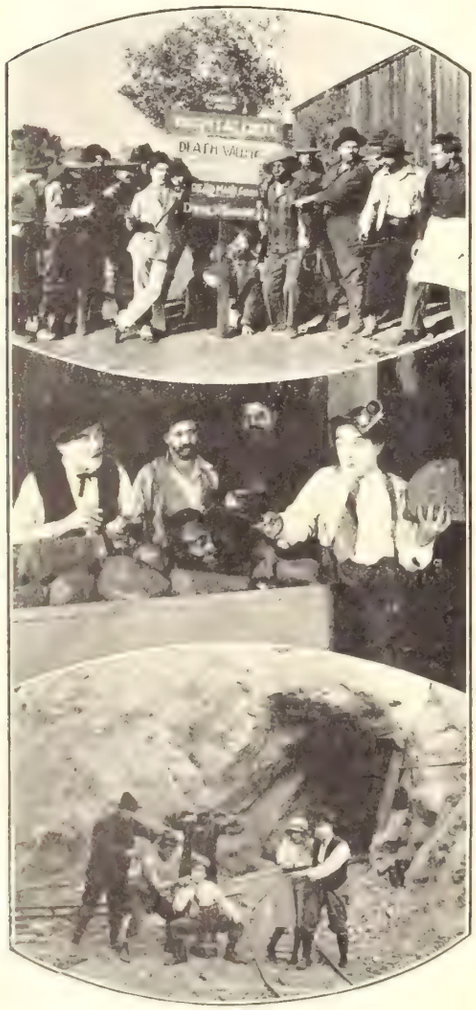
Work was started last week on the next Richard Barthelmess picture for First National. It bears the title of "Four Feathers" and the material was culled from Violet Powell's story "The White Black Sheep," written especially for Barthelmess. The story is also based on the A. E. W. Mason novel. Sidney Olcott is directing from the adaptation and scenario of "Pat" McKenna and her husband, Jerome Wilson.

M G-M has engaged Hobart Henley to direct "The Little Journey," a screen adaptation by Albert Lewin of Rachel Crother's play of the same name. It is scheduled to go into production on August 2nd with William Haines and Claire Windsor in the leading parts.

The role of Miller, husband of Mary Carr in Universal's "The Fourth Commandment" has been assigned to Brady Kline. The film is rapidly nearing completion under Emory Johnson's direction. Belle Bennett is featured in a mother role.

As Maurice Tourneur is in poor health and was advised by his physician to give up all active work and take a vacation, Benjamin Christianson, the Scandinavian director whose first American picture for M-G-M was "The Devil's Circus," will replace him as director of the main sequences of "The Mysterious Island." He will work in co-operation with J. E. Williamson, who is now in the Bahamas filming the under-water sequences of the story. Tourneur is planning a European trip.

Alan Dwan is well along on his first directorial effort for Fox Films, "Summer Bachelors," Warner Fabian's story. The latest addition to the cast is Walter Catlett, comedy star of "Lady Be Good" and "Sally." He will be bachelor "No. 1." The rest of the trio are Cosmo Bellew, James F. Cullen and Charles Esdale. Matt Moore has the main character part while Madge Bellamy and Allan Forrest have the leads. The rest of the cast includes Charles Winninger, Leila Hyams, Olive Tell, Hale Hamilton and Clifford Holland. Interior sequences will require about three weeks.



Comical incidents in the Educational two-reeler, "Solid Gold"



"Excess Baggage" is the name of this Educational two-reel comedy

# HAROLD LLOYD

*in*

# "Bumping Into Broadway"

*Produced by* HAL ROACH

## TWO REELS

*(RE-ISSUE)*

A furiously fast and vastly funny short-feature comedy that helped send Harold Lloyd to his pre-eminent position as the world's greatest box-office attraction.



Lloyd's name is magic on your house front.

His name and the picture both deliver.

Pathépicture

TRADE MARK

# Mack Sennett



*presents* **Ben Turpin** *in*

## "WHEN A MAN'S A PRINCE"

Back again, cross eyes and all, and funnier than ever!

Pathécomedy

TRADE MARK

# Pathé Review

*A Film Magazine*

Now Featuring

## With the Roosevelts in Turkestan

*(The Field Columbian Museum Expedition)*

A FEATURE "story" illustrative of the box office material which is a policy with the Review.

Leading explorers and scientific expeditions gladly cooperate with the Review to enable the public to see on the screen what the newspapers recognize as "first page stories."

For instance: the Beebe "Arcturus" Expedition; Knud Rasmussen Expedition to Arctic America; the Roy Chapman Andrews Expedition to Mongolia; the Count de Prorok Expedition to Northern Africa, etc., etc.

*Nowhere else* can you get such striking, unusual and *live* travel pictures, and they're only part of the Pathe Review.

*Once a Week*



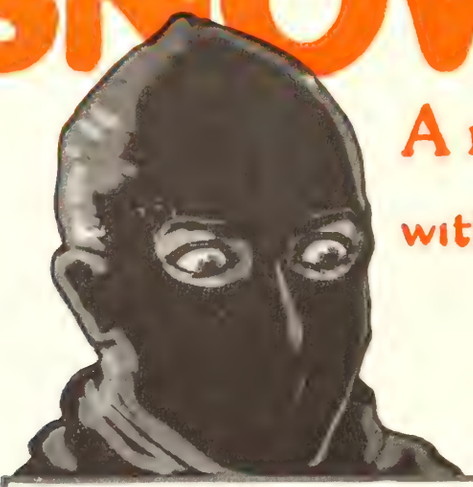


# *Some more theatres which are strong for*

# "SNOWED IN"

## A mystery drama of the High Sierras

## with Allene Ray and Walter Miller



Atlantic, Chicago
Tiffin, Chicago
Crystal, Chicago
Lydo, Chicago
Portage Park, Chicago
Frolic, Chicago
W. Englewood, Chicago
Commercial, Chicago
Calo, Chicago
Lane Court, Chicago
Crown, Chicago
Oakley, Chicago
Cosmopolitan, Chicago
20th Century, Chicago
States, Chicago
Thalia, Chicago
Casino, La Crosse, Wis.
Garrick, Fargo, N. D.
Circle, Omaha, Neb.
Delroy, Detroit
New Home, Detroit
Park, Detroit
Kramer, Detroit
Alhambra, Detroit
Iris, Muskegon, Mich.
Columbia, Cedar Rapids, Ia.

Rex, Racine, Wis.
Rex, Beloit, Wis.
Beverly, Janesville, Wis.
Odeon, Birmingham, Ala.
Grand, Chattanooga, Tenn.
Grand, Bessemer, Ala.
Frolic, Birmingham, Ala.
Central, Tampa, Fla.
New Frolic, Jacksonville, Fla.
Moonlight Skydome, Miami, Fla.
Broadway, High Point, N. C.
Bijou, Green Bay, Wis.
Rex, Sheboygan, Wis.
Family, Gary, Ind.
American, Indian Harbor, Ind.
New, So. Bend, Ind.
Tivoli, Mishawaka, Ind.
Crystal, Joliet, Ill.
Strand, Aurora, Ill.
Star, St. Louis, Mo.
Capitol, Charlestown, W. Va.
Edisonia, Ashland, Ky.
Palace, Louisville, Ky.

Casino, Cincinnati
Nordland Plaza, Cincinnati
Park, Cincinnati
Madison, Madisonville, O.
Lyric, Huntington, W Va.
Rialto, Bluefield, W. Va.
Hart, Toledo, O.
Garden, Cleveland
U. S., Cleveland
Rialto, Lima, O.
Paris, Lorain, O.
Arcade, Akron, O
Grand, Newark, O.
Rex, Steubenville, O.
Palace, Buffalo, N. Y.
Rivoli, Buffalo, N. Y.
Rialto, Lockport, N. Y.
Shine Th. Co., Corning, N. Y.
Shine Th. Co., Auburn, N. Y.
Savoy, Buffalo, N. Y.
Falls, Niagara Falls, N. Y.
Grand, Rochester, N. Y.
Jefferson, Rochester, N. Y.
Cataract, Niagara Falls, N.Y.
Empire, Rochester, N. Y.

AND MANY OTHERS!

***Directed by Spencer Bennet*** ***Story by Frank Leon Smith***

Pathéserial

# Short Subjects and Serials

## Gene Layman Handling Sava Production Activities

Gene Layman, president of Sava Films, Inc., has arrived at the coast and is now in charge of the production activities of this company. Production is under way on the second of a series of twelve, featuring Hank Mann, entitled "The Vulgar Boatman." Also a wild animal picture "Jungle Secrets" using Selig's wild animals. A dog picture is now in course of production featuring Eileen Sedgwick and Lightnin the Great under the title "Lightnin Flashes" third of a series of twelve. In New York production has started on the fourth Sid Smith picture called "The She Beast" featuring Sid Smith and also directed by him. The story is by Abe Heller.

## Red Seal to Release Film Reporter, a News Reel

The Film Reporter, a novelty reel concerning the doings of the folk in the two worlds of sport and screenland, will be handled by the Red Seal Corporation. The title was changed from Screen News to the present one. This reel will be released once a month.



Salient features of the Pathe comedy, "Alice, Be Good"




Humorous sequences from the Universal comedy, "There She Goes"

# Turpin Star of Pathe Program

### Sennett Comedian Among Features of Varied List Announced for Week of August Fifteenth

BEN TURPIN'S first "return" two-reel comedy, "When a Man's a Prince," made by Mack Sennett, is an attraction on the Pathe short feature program for the week of August 15th, which also includes Harold Lloyd in "Bumping Into Broadway," a two-reel comedy reissue; "Under Two Jags" a Hal Roach single reeler with Stan Laurel; Chapter 7 of the Patheserial "Snowed In;" Pathe Review No. 33; "The Last Ha Ha," one of Aesop's Film Fables; Topics of the Day No. 33 and two issues of Pathe News.

Ben is supported by Madeline Hurlock, David Morris, Blanche Payson, Yorke Sherwood and Sunshine Hart. Eddie Cline directed.

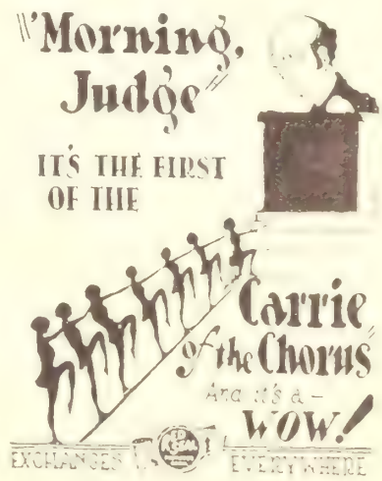
"Bumping into Broadway" is one of the best known two-reel comedies Harold Lloyd has appeared in.

"Under Two Jags" is a Hal Roach single reel reissue with Stan Laurel.

Chapter 7 of the Patheserial "Snowed In" is entitled "The Trap." In this chapter one wonders if Dr. Byrd may be the mystery man. His patient also evidences an interest in happenings and it becomes quite evident that his nervousness is but a pretense.

Pathe Review No. 33 offers "Laurka in the Sarashi Dance," the spirit of the Orient; "American Wild Flowers," a Pathe color series produced by Arthur C. Pillsbury, and "The Wallop Works," the training routine of Gene Tunney, "The Fighting Marine," photographed by the process-camera.

"The Last Ha Ha" is an animated cartoon of Aesop's Film Fables. Topics of the Day No. 33 offers wit and humor culled from the press of the world. Issues Nos. 68 and 69 of Pathe News complete the August 15th short feature program offered by Pathe.



# Resume of Current News Weeklies

FOX NEWS, VOL. 7, NO. 87: Brookline, Mass.—"Big Bill" Tilden wins Longwood Bowl Trophy; Arcadia, Cal.—Swedish Crown Prince and Princess pay visit to Prince Erik of Denmark on his American ranch; Stillwater, Minn.—The "Last Man's Club," dwindled to 3 veterans of Bull Run, holds its annual reunion; La Crosse, Wis.—Great throng witnesses dedication of bath house and beach queen contest; Moorestown, N.Y.—Cherry-picking time in New Jersey finds workers gathering record-breaking crop; New York City—Cardinal Bonzano returns to Rome after attending Eucharistic Congress; Paris, France—President Doumergue and throng attend prize dog show; Shreveport, La.—South acts to save cotton crop from the "Leaf flea"; London—King Affonso of Spain, leads polo team to victory over British; Ocean Park, Cal.—8,000 bathing beauties display charms for title "Miss Los Angeles"; Versailles—Throng attends opening of the famed Versailles fountains.

PATHE NEWS NO. 64: Rye, N.Y.—Bryn Mawr poloists lead in national junior championship contest; Oberstdorf, Germany—Gorgeous historical celebration staged in Bavarian Alps; Des Moines, Iowa—Senator A. B. Cummins dies in 77th year. End comes suddenly to prominent Republican who served 18 years in Senate; Dublin, Ireland—President Cosgrave rewards Irish valor; Paris, France—Grave financial crisis brings in new coalition cabinet; Camp Sparta, Wis.—Lead busy lives at one of nation's chief training camps; London, England—King and Queen of England hosts at garden party; Rome, Italy—Overhaul St. Peter's cupola; Chicago, Ill.—Boot to Boot wins rich American Derby; Nassau, Bahama—Worst recorded hurricane devastates Bahamas; Philadelphia, Pa.—Sesqui coins take flight; Casper, Wyo.—Governor of Maine honored at convention; Chincoteague Island, Va.—Wild ponies penned in annual roundup; Luray, Va.—Hold Main Gateway, Shenandoah National Park, celebration; White Bear, Minn.—Frank Dolp captures Western Amateur golf championship; Niantic, Conn.—Celebrate Governor's Day; Cheyenne, Wyo.—Governors of twenty States hold conference; Pittsburgh, Pa.—Who said youngsters didn't like watermelon?

INTERNATIONAL NEWS NO. 63: Palm Beach, Fla.—Tropical storm spreads ruin along Florida coast; Twickenham, England—King's swans marked as warning to poachers; Noroton, Conn.—"Days of 61" return in New England festival; London, England—First picture of Krishnamurti, hailed as new Messiah by theosophists; Isle of Wight, England—Prince of Wales resumes his duties as Britain's chief spreader of good cheer; Frisco, Cal.—Sweden's Crown Prince and Princess reach the Golden Gate; Colorado Springs, Cal.—Jack Dempsey really expects to fight Gene Tunney for his title; Nome, Alaska—Eskimo "cowboys" round up big reindeer herds; New York City—How to keep cool; Off Ft. Hancock, N.J.—Floating targets blown up by submarine mines; Washington Park, Ill.—American Derby revived for $100,000 stakes; Cheyenne, Wyo.—"Bronco Busters" contest for World's championship; Chincoteague Island, Va.—Wild horses rounded up on Virginia east shore; Spokane, Wash.—Blackfeet braves learn latest paleface dances; Philmont, Pa.—Remarkable driving in national title contest.

## Jimmie Adams Finishes First Educational for Season

The first Jimmie Adams comedy for the 1926-27 season of Educational has been completed. It is titled "Beauty a la Mud" and as indicated the action is staged in a beauty parlor. The supporting cast is headed by Charlotte Merriam, Billy Engel and Eddie Lambert. Harold Beaudine directed.

## Ann Cornwall Working on Her First Educational

Under Harold Beaudine's direction, Ann Cornwall is far in work on her first Christie comedy for Educational at the Christie studio. Jack Duffy, Jimmy Harrison and Billy Engel have the other supporting roles. The picture, as yet untitled, is from a story by Frank Roland Conklin.

## Pre-Release Showing of "Blue Boy" in August

"THE BLUE BOY," Eugene H. Roth's second Romance Productions in technicolor, is now being prepared for release by Educational Exchanges, Inc. First run houses will be able to show it as a pre-release in time for the beginning of the Greater Movie Season in August.

Phillipe De Lacy will impersonate the title role while John Roche, star of "The Vision," the initial offering of the series, plays one of the leading characters. Jane Thomas, Esther Rhoades and Montague Shaw are in the supporting cast. "The Blue Boy" was named after the renowned masterpiece by Thomas Gainsborough. Educational is preparing layouts for exploitation and advertising, which includes feature press sheet, art mat photographs, colored lobby cards, newspaper ad layouts, black and white stills, slides, posters and art store tie-ups.

## Pathe to Release More Holy Land Pilgrimages

Further releases on the "Pilgrimages to Palestine" series begin September 12th.

The first of the new series is "Abraham, the Patriarch." Following this will be scenes of the life of Joseph, the route followed by the Israelites on their journey to the Promised Land. One subject will be released every two weeks.



Fun-provoking circumstances in "The Merry Widower," a Pathe short subject

# Stern Brothers List for August

### Buster Brown, Wanda Wiley, Edna Marian and Bartine Burkett Comedies Scheduled

"BUSTER HELPS DAD," a new Buster Brown Comedy, heads the list of Stern Brothers' two-reel release for the month of August. It is the twelfth Buster Brown comedy released and is the final picture of the first series of Buster Brown Comedies. Thus it is the last Buster Brown comedy to be released on the regular Stern Brothers' schedule, the Buster Brown Comedies having been re-rated as Universal Junior Jewels for the coming year. "Buster Helps Dad" was directed by Gus Meins.

The new Wanda Wiley comedy to be released by the Stern Brothers for August 1 is "Mixed Brides." It was directed by Jess Robbins and has Al Ford as the leading man.

"Wait a Bit," the Edna Marian-Earl McCarthy two-reeler being released by the Stern Brothers this month, is a comedy of young love and parental obstacles. Francis Corby directed it.

"Her Ambition," the final Stern Brothers' release of the 1925-1926 film year, is a two-reeler directed by Charles Lamont, with Bartine Burkett and Al Alt in the leading roles. Art Rowlands and Dorothy Vernon also are principals. It is a near-burlesque on the old style melodrama.

## Battleship Co-operates in Making "Jolly Tars"

All officers and sailors of the flagship of the Pacific fleet, the U. S. S. California, assisted in the production of "Jolly Tars," Lloyd Hamilton's first Educational comedy for the 1926-27 season. During their stay on the ship, the comedian and his director and staff were guests of the officers and were entertained by them.

# CLASSIFIED AD SECTION

RATES: 10 cents a word for each insertion, in advance except Employment Wanted, on which rate is 5 cents

## Wanted

POSITION WANTED—Combination advertisement writer and show-card and banner man. Capable as manager. Box 900, Motion Picture News, New York City.

AT LIBERTY — Theatre manager of unquestionable integrity. Keen analyst of interest creating screen, stage and musical programs and a producer of stage novelties. Thoroughly equipped in the psychology of press and exploitation. Experienced in presentation, combination and two-a-day vaudeville theatre management. Sanely progressive; intelligently conservative; good personality. References from the larger circuits. Address Box 890, Motion Picture News, 729 Seventh Avenue, New York Sity.

MANAGER — Six years with a Broadway picture house, is now ready for position. Has just returned after extensive study of Pacific Coast picture houses. References. Box 777, Motion Picture News, New York City.

THOROUGHLY EXPERIENCED laboratory and camera man who can turn out first-class work can make good connection in Cincinnati. Give all details of experience, reference, salary expected, etc. Box 910, Motion Picture News, New York City.

WANTED — Position in theatre as manager or assistant manager. Four years' experience. References. Small theatre preferable. Manager, Grand Theatre, Necedah, Wis.

WANTED —Mercury arc rectifier forty or fifty amperes. Hundred ten volts. Sixty cycles. Describe. State price. Liberty Theatre, Johnson City, Tenn.

FOR SALE—Bartola organ complete, in A-1 condition, now in use in theatre. Direct current motors. $500. Terms to responsible people. Address Century Theatre, 1421 Madison Street, Chicago.

AT LIBERTY, musical director, eight years' experience in largest motion picture theatres in Middle West. Would like similar connection with house desiring the services of first class baton conductor of featuring calibre. At present employed, though sale of theatre and change of policy necessitates this ad. Box 860, Motion Picture News, New York City.

FEATURE ORGANIST desires position in South. Last season in Florida. Formerly New York City. Experienced in broadcasting and feature solos. Magnificent library. Real picture playing. Box 870, Motion Picture News, New York City.

ORGANIST, fourteen years' experience, splendid education and library, married, reliable. Organist, 810 E. Huron Street, Ann Arbor, Mich.

ORGANIST would consider change of city in Fall. Concert and picture experience. Choicest references. Address Box 810, Motion Picture News, New York City.

OPERATOR and electrician with ten years' experience wants steady job. Married. Operator, Box 282, Mason City, Iowa.

## For Sale

FOR SALE—Used theatre chairs of all descriptions. Immediate shipments. Largest stock of chairs in West. The Theatre Seating Company, 845 S. State Street, Chicago, Illinois.

EXPERIENCED motion picture manager wants to rent or buy motion picture theatre, or will buy half interest in well established business in city or town of three thousand or over. Eugene Pelletieri, 2880 Elston Ave., Chicago, Illinois.

FOR SALE: Two thousand upholstered theatre chairs. Sacrificed. Quick buyer. Box 880, Motion Picture News, New York City.




*Clever adaptations of press book suggestions and the stock cuts issued by Universal for "Rolling Home" are revealed in the newspaper displays used for that production by first run houses. The striking ads shown were employed by the following theatres: Imperial, Jacksonville; Broadway-Strand, Detroit; Capitol, Dallas; Kings and Rivoli, St. Louis; Rialto, Washington, D.C.; Madrid and Isis, Kansas City; National, Louisville, and Columbia, Portland, Ore.*




## "When a Man's a Prince"

*(Reviewed by Paul Thompson)*

**(Pathe-Mack Sennett—Two Reels)**

AUGUST 15th should be marked on the calendar in red letters by Ben Turpin fans, for on that date he of the crossed eyes returns to the screen in a two-reel Mack Sennett farce-comedy. It seems to be the present movie fashion to present the mythical kingdoms popularized by Anthony Hope, either seriously or in burlesque. The only trouble is that ofttimes the intended burlesque misses fire and is taken seriously or vice versa. With Turpin as the star there is no chance for any such misunderstanding on anyone's part; it is the most obvious and wildest kind of burlesque. In this piece Turpin has to marry a too, too fleshy princess from an adjoining principality to settle his father's debts. This marriage of convenience does not appeal to the man with the optics out of focus, as he much prefers, obviously, her more comely lady-in-waiting. What has to be must be, and the marriage is finally consummated. It is more because Turpin is found in bed with the princess, even though both are fully dressed (forestalling any censor who might think this was a sex drama) and because the lady insists that in the eyes of the two kingdoms she be made "an honest woman." With Madeline Hurlock, David Morris, Blanche Payson, Yorse Sherwood and Sunshine Hart supporting the star director, Eddie Cline has turned out a true Turpin comedy that will go over.

*Summary*—He of the cross eyes and a mucilage brush moustache falls over the requisite number of chairs, swords and other royal props to justify the maximum Turpin laughs.

## "The Lumber Jacks"

**(Fox Varieties—One Reel)**

NOT always are the so-called "back to nature" films of sufficient interest to hold the film enthusiast. Rather are many accepted as mere compelling program. This pictorial story of lumbering in the Canadian wilds is an exception. There is a real thrill in seeing how the trees are cut, but more especially in their river journey. How jams are broken up so that the journey down stream may continue intrigues the spectator almost as much as you imagine he would be being on the actual scene with the camera operator. It is good photography and judgment has been displayed in the angles from which the shots are taken. As in a drama there is a real climax in the final release of the logs when a jam has been blown up with dynamite and the rushing, swirling, tearing waters of the spring thaw carry the logs heading on their journey down the river. With a snowy background of winter when the trees are first leveled there is a pleasant contrast to the temperature of the streets outside of the theatre, be it New York or elsewhere in the United States.—PAUL THOMPSON.

## "Jane's Predicament"

**(Universal-Stern Bros.—Two Reels)**

*(Reviewed by Paul Thompson)*

JANE is a demonstrator of cosmetics (No! it is not Edna Wallace Hopper who is playing the role, but Wanda Wiley). With no sense of values or "what would you do in this situation?"—(see back page magazine advertisements for books on deportment)—she loses her job because she does a dance in a drug store window to amuse a baby outside. As though the loss of her job were not enough she immediately afterward encounters Arthur carrying his own load of trouble. Friend Uncle, to whom Arthur is looking for financial aid, is coming to see his nephew expecting to find a non-existent wife and a home. The home is there alright but furnished on the installment plan with overdue payments hanging over Arthur like Damocles' sword. Jane solves the wife problem by marrying the impecunious one. But the furniture problem is something else again for the installment house men remove everything but one chair. When the uncle arrives and takes possession of that it too is removed from beneath him. Jane's personality wins the uncle over and instead of disinherting Arthur he does what all good uncles should and do do in legitimate and moving picture stories, pays his nephew's debts and starts him and his resourceful, tactful wife off right on what promises to be a "they were happy forever after" married life. Directed by S. Newfeld.

*Summary*—An amusing and plausible comedy which does not do violence to possibilities and probabilities. Should score.

## "The Last Ha Ha"

**(Pathe-Fable—One Reel)**

THE "Ha Ha-ing" is not reserved to the last, but is sprinkled all through these pen and ink cartoon comedies or they would not be Pathe-Fables. Paul Terry has Farmer Al awaken Thomas Cat and Milton Mouse from their slumbers to do some scrubbing. They were really awake before his summons through the agency of a mosquito that even New Jersey would disown. A dog brought into the family starts an imitation of that much-sought thing, a perpetual motion machine. First one animal does the pursuing act then the other. A passing motorcyclist helps the farmer out by tying the cat and dog to his machine and taking them away. But they turn the tables by dragging rider and bicycle back to the habitat of Farmer Al. At each crisis in the film one or the other character has the laugh on the others, hence the title, but in the end it is the cat and the mouse who are doing the laughing at the farmer as he chases the motorcyclist over the hill and out of their lives and those of the Fables fans. PAUL THOMPSON.

## "Pep of the Lazy J."

**(Universal-Mustang—Two Reels)**

*(Reviewed by Paul Thompson)*

EDMUND COBB starred and Janet Gaynor featured under the direction of Norlinger provide good entertainment in this. It proves several things most of us knew before whether we have loved on a ranch or among the "four million" of O. Henry in New York or any other city. These are that the road of true love is quite often anything but smooth and you can not keep a good man down. This latter applies as much to life on a ranch as to a Delaney in a prize ring. Both of these anxious Cobb and his leading woman prove in this film. The bully of Lazy J. ranch cleans up all-comers. Among others is Pep O'Keefe, just out of the hospital, who is promised a job with the same ranch if he can lick the swaggering Buck Donnelly. The latter wins because of the newcomer's physical condition. Now into the plot enters the heroine, May Kennedy, who has run away from her wealthy family. Ten thousand dollar reward for her return is published in the papers. The author of the scenario logically directs her footsteps to Lazy J ranch. She is just in time to see Buck double-cross his outfit by joining the Busy B crowd to represent them in the boxing bout on which both groups have bet their shirts (among other things). But—— Cobb alias Pep—has by now regained his strength and stages a comeback beating the bully this time. All that remains to be done, but that little all important, is for Pep to rescue May from the villainous Buck, who has kidnapped her for the sake of the reward, knock his victim down a second time and proceed with the rescued maiden to the justice of peace to get the marriage tie knotted.

It is entertaining, amusing and thrilling comedy melodrama.

## "The Daffy Dill"

**(Educational-Christie—Two Reels**

***(Reviewed by Paul Thompson)***

THIS recalls the famous song of a generation ago "Waiting at the Church," but in this instance the bride fortunately discovers the groom seated among the spectators entirely forgetful of the fact that it is his own wedding he is in the church to attend. As promptly he forgets that he is married and leaves the bride at the church door and motors away by himself. It is only when he decides to propose to the same girl a second time that he realizes he is already married to her. Before that happens he and his brother are pursued in a typical Christie Hollywood street chase; there are some amusing scenes of a school for people with short memories which has been left to the hero as a legacy. That is the motif of the entire two reels, the troubles which an absent-minded man such as Neal Burns portrays, can and does go through. Possibly there are such people in real not reel life; if there are they usually are locked up in a sanitarium or at home because of their capacity for causing trouble. Keene Thompson, my namesake, is sponsor for the story. The mere fact that the similarity of names may pre-suppose a remote kinship between author and reviewer does not justify any inordinate enthusiasm on the latter's part.

This is to be released August 8th.

## "All Star Freaks"

**(Educational-Hammons—One Reel)**

WITH a sub-title "The movie side show" and the start with a prodigiously fat woman the spectator logically expects that the rest of the program will be along the same line and that it will be like making the rounds of the elevated platforms at a side-show to a circus whether Ringling Brothers or one on a smaller scale. Instead the human phase is partly limited to the aforementioned fat lady on the sands at Coney Island with a boy friend one-fourth of her 620 poundage and a midget woman left hanging by the hem of her skirt to a telegraph pole. After this the oddities cease to be human and belong rather to the animal and vegetable kingdoms. The sea horse does his stunts for the camera giving an imitation of a poor relative in the matter of sticking to what he fastens on to. A puffer fish, as the name suggests, looking like a successful politician, a bug eating plant that lures its victims into the interior and then clamps down the lid as Volstead would like to do; a dog suckling a lion cub; a chicken-herding dog, a fight between a bull and a mountain lion and for a final freak a poor Chinaman doing a water treadmill act in his native land.—PAUL THOMPSON.

## "Under Two Jags"

**(Pathe-Hal Roach—One Reel)**

BURLESQUE, pure and somewhat simple, is this one-reel Hal Roach reissue. It is quite obvious that the title is a play on the enormously popular "Under Two Flags" by that amazingly popular writer "Ouida," both known to the older generation before movies were more than just possibly dreamed of. Stan Laurel with a background that might be any of the countries in Northern Africa bordering the Mediterranean goes through all the stunts the most exacting could ask of a member of France's famed Foreign Legion. And then some.—PAUL THOMPSON.

# The Last Frontier

*Spectacular Western of Indian Uprisings*

(Reviewed by Laurence Reid)

THE true spirit of the old West is vividly suggested in this melodrama of the plains. It motivates around Indian uprisings of the period immediately following the Civil War. From this standpoint much of its action is based upon a historical background. The film has been produced with an eye upon its spectacular appeal—and its panoramic shots lend a glamour and sweep that give it a real romantic eloquence.

While the plot is a simple, obvious affair—one which can be easily anticipated from scene to scene, it nevertheless stimulates the pulse through its direct and moving action. Certainly it isn't a western which stands in its own way. The great herd of charging buffaloes see to that—to say nothing of the hard riding redskins. At the start it features a wagon train being stampeded by the Sioux—a scene executed with plenty of color.

The picture is acted competently by William Boyd, Jack Hoxie and others—and is staged against true western backgrounds. The late Thomas H. Ince, who started the production, would acknowledge it as a work carried out in a workmanlike manner.

*The Cast: William Boyd, Marguerite De La Motte, J. Farrell MacDonald, Jack Hoxie, Junior Coghlan, Mitchell Lewis, Gladys Brockwell, Frank Lackteen. Director, George Seitz.*

**THEME.** Western melodrama based upon Indian uprisings—

**PRODUCTION HIGHLIGHTS.** The battle between the pioneers and the Indians which opens the picture. The long shots. The buffalo stampedes.

**EXPLOITATION ANGLES.** Feature as colorful and rugged western of Indian uprisings. Bill as authentic melodrama of the strenuous days in the West which followed the Civil War.

**DRAWING POWER.** Has the stuff in it to appeal to the average movie fans.

*Produced by Metropolitan. Distributed by Producers Distributing Corp.*
*Length, seven reels. Released August, 1926*



*Highlights from the Ufa production "The Waltz Dream." It is released through Metro-Goldwyn-Mayer*



*Exciting events in the Universal comedy feature, "The Whole Town's Talking"*

# No Man's Gold

*Tom Mix and Tony Thrill Again*

(Reviewed by Paul Thompson)

FOR the legion who love their "westerns" and this particular exponent of the wide open spaces there is a decided treat coming to them in this picture made by John Stone from J. Allan Dunn's story of the same name. For their cinema hero not only rescues and wins the heroine, blonde Eva Novak, in this instance, but before he fades out with her in his arms he has been through as much action as the most captious could ask for. There is a certain dignity in the telling of the tale, too; it has the thrill even as Gaboriau, the French writer's, tales had. It is on a higher plane than most wild west stories even as the Gallic writer's work is on another plane than that of the dime or nickel thrillers.

Briefly the plot concerns locating a gold mine and saving this that the son of the original murdered prospector may inherit the same. Sharing in the legacy are Tom Stone (Mix), an ex pugilist and the man responsible for the death of the discoverer of the treasure. A thrilling rodeo showing Mix and Tony at their best, nerve-racking descents of a cliff-side by Mix with the aid of Tony, a fight waged with dynamite on one side and innumerable six shooters on the other and a climax in the destruction of a shanty in which the conspirators have taken refuge by the hero smashing into the same in an ore carrying car are some of the high lights.

*The Cast: Tom Mix, Eva Novak, Frank Campeau, Forrest Taylor, Harry Gripp, Micky Moore and Malcolm Waite. Director, Lew Seiler.*

**THEME.** Western melodrama in which hero prevents theft of gold mine.

**PRODUCTION HIGHLIGHTS.** Scenes in desert and mountains. Mix' horsemanship. Fight with dynamite and revolvers.

**EXPLOITATION ANGLES.** Feature the rodeo, both Mix, and Novak's riding. Scenes showing hero descending cliff on rope, Micky Moore (the boy) angle.

**DRAWING POWER.** No question about its being big box office magnet for Mix and non-Mix fans.

*Produced and distributed by William Fox.*
*Length, 5,745 feet. Released August 29, 1926*

# The Waltz Dream

*Interesting Opus from the German Workshops*

**(Reviewed by Laurence Reid)**

ONE must not expect to see a "Variety" or a "Last Laugh" every time a German picture is shown. The latest UFA product is not in the same class as these two masterpieces. Yet it has its qualities—which entitle it to be put down as worth your while. The idea is not so new and one needn't look for originality in a tale having to do with royalty on the rampage.

A princess from a small kingdom is brought to Vienna by her father who would marry her off to the Archduke. But the latter rebels when he sees the girl—who is something of an ugly duckling. What transpires is her ultimate transformation, effected by copying the manners and costumes of the Viennese. The Archduke's friend—a mere count, marries her, but she repulses him. So he goes to a cabaret and develops a romance with a fair violinist. It is the latter's purpose in the story to perform the self-sacrifice. She makes the princess over and all ends with a reconciliation.

It is a light, but thoroughly amusing story—and the acting is of a high order all the way, especially the performances by Willy Fritsch and Mady Christians.

*The Cast: Jacob Tiedtke, Mady Christians, Carl Beckersachs, Willy Fritsch, Julius Falkenstein, Mathilde Sussin, Xenia Desni, Lady Potechina. Directed by Ludwig Berger.*

**THEME.** Romantic drama of princess who marries nobleman and learns to love him.

**PRODUCTION HIGHLIGHTS.** The incident during the drive. The wine-drinking sequence. The marriage. The moment when princess repels her husband. The cabaret scene.

**EXPLOITATION ANGLES.** Bill as UFA product—as from the same company that made "The Last Laugh" and "Variety." Play up the title and the Viennese music.

**DRAWING POWER.** Needs exploitation. Should appeal to high class patronage.

*Produced by U.F.A. Distributed by Metro-Goldwyn-Mayer. Length, six reels. Released July, 1926*



*Scenes from the Fox Western, "No Man's Gold"*



*Stirring episodes in the course of the unfolding of P. D. C.'s special "The Last Frontier"*

# The Whole Town's Talking

*Anita Loos' Universal Farce-comedy*

**(Reviewed by Paul Thompson)**

ANYTHING from the pen of the woman who bespoke the preference of gentlemen for blondes is bound to be of interest to moving picture followers as well as the general public. He is mentioned now and then—I mean outside of Equity circles where he is practically the czar—the he in this instance being her husband and collaborator John Emerson. Their joint effort made into a scenario by Raymond Cannon is coming to the screen soon but it is a question whether it will set New York or any other city or hamlet to having the whole town talking about it. The idea is old but never failing as a source of amusement from resultant misunderstandings, i. e., building up a reputation as a Don Juan and adventurer for an innately modest, retiring and guileless youth lacking any sort of a lurid past. In this instance it is Chester Binney, played by Edward Everett Horton, who is the featured player. To inspire interest on the part of his daughter Ethel (Virginia Lee Corbin) in Chester, her father and his employer (Otis Harlan) inscribes a photograph of a Hollywood vamp with an affectionate message. Onto the scene, of course, comes the actress and her jealous husband. The premise, while not novel, is sound and logical.

*The Cast: Edward Everett Horton (featured), Virginia Lee Corbin, Trixie Friganza, Otis Harlan, Robert Ober, Aileen Manning, Hayden Stevenson, Margaret Quimby, Dolores del Rio and Malcolm Waite. Authors, John Emerson-Anita Loos. Director, Edward Laemmle. Scenarist, Raymond Cannon.*

**SUBJECT.** Arousing feminine interest in a naturally shy youth by creating a theoretical reputation for him as a "man with a past."

**PRODUCTION HIGHLIGHTS.** Convincing scenes on a returning transport from Siberia nearing California shores.

**EXPLOITATION ANGLES.** Capitalize fact piece is by author of "Gentlemen Prefer Blondes."

**DRAWING POWER.** Should be good.

*Produced and Distributed by Universal Pictures Corporation Length, 6,662 feet. Released December 5, 1926*

# Devil's Island

*Mother Love Treated From a Different Angle*

(Reviewed by Laurence Reid)

THE mother love theme is treated here from a different angle than what is usually represented. Historical facts are employed to lend an authentic flavor to the story. While the idea is familiar, the method of handling it takes it away from the stereotyped class. As most of us know the French penal colony is on Devil's Island. When a convict is sentenced it spells a life term for him. However, after seven years he may go to the mainland or rather French Guiana and take himself a wife in the marriage market. If any children are born of the union they become exiles.

This is the pattern behind this story—which concerns a French military surgeon sentenced to Devil's Island. Presumably the author got her inspiration from the famous Dreyfus case. Once there the surgeon waits for his beloved to join him. Her faith is secure. She waits the necessary seven years and joins him in matrimony on the mainland. The rest of the story concerns the husband's death and the mother rearing the boy and plotting his escape when he reaches maturity.

Altogether it is a first rate number—one acted with good feeling by Pauline Frederick and most of the others in the cast.

*The Cast: Pauline Frederick, Richard Tucker, William Dunn, Leo White, John Miljan, George Lewis, Harry Northrup, Marion Nixon. Director, Frank O'Connor.*

**THEME.** Mother love and sacrifice — revolving around aristocratic French woman who follows lover to penal colony where she marries him.

**PRODUCTION HIGHLIGHTS.** Scene when surgeon is sentenced. The arrival at the island. The marriage sequence.

**EXPLOITATION ANGLES.** Play up the background exploiting the French penal colony.

**DRAWING POWER.** Well exploited it should draw them.

*Produced and distributed by Chadwick.*

*Length, six reels. Released August, 1926*



*Action stills of the Associated Exhibitor release, "Twisted Triggers"*



*Tender and expressive shots from "Mismates" It is a First National production*

# The Romance of a Million Dollars

*Pleasing Amusement With Interesting Narrative*

(Reviewed by Raymond Ganly)

THIS is a satisfying story of the former jailbird who endeavors to live down his bad name. It has been polished with sufficient care and elaboration so that it offers entertaining fare for the average movie goer. The incidents dovetail smoothly and logically towards an excellent climax wherein the vindication of the hero has its usual gratifying effect.

Paroled from a reform school where he was sentenced for theft and reinstated at his uncle's home, Glenn Hunter becomes co-heir with his cousin to a million dollars. His cousin makes strenuous efforts to weave a net of criminality around the guiltless one and when mysterious thefts about the household occur, suspicion naturally falls upon Glen. However, things fall out all for this rascal of a cousin, played capably by Gaston Glass, as he is exposed as the real culprit. Glenn Hunter maintains his air of boyish sincerity even when circumstances point to him as the thief. Fulfilling in every detail the demands of her role, Alyce Mills is a delightful figure as the girl who has faith in the hero. Bobby Watson as the cock-sure Scotch imparts humor to many of the situations.

*The Cast: Glenn Hunter, Alyce Mills, Gaston Glass, Jane Jennings, Bobby Watson, Lea Penman, Tom Brooks. From the novel by Elizabeth Dejeans. Director, Tom Terriss.*

**THEME.** Melodrama. Youth wins girl and fortune in living down prison blight.

**PRODUCTION HIGHLIGHTS.** Ambulance scene in France. Disappearance of large sum of money from safe and theft of guest's necklace. The climax where the guilty party masquerading as mysterious Russian lady betrays himself by unconscious gesture.

**EXPLOITATION ANGLES.** Title possesses drawing power. Pecuniary atmosphere admits of tie-ups with banks. Stage treasure hunts. Publicize book which is a best seller.

**DRAWING POWER.** Sure to please the average fan as story builds to excellent climax with interest never on the wane.

*Produced by J. G. Buchanan. Distributed by Preferred. Length, 5,800 feet. Released July, 1926*

# Mismates

### *Fairly Good Picture From Sob Story*

**(Reviewed by Laurence Reid)**

If it weren't for some old fashioned touches this picture would shape up as completely satisfying. As it is it goes back occasionally to the first days of the nickelodeon, thus spoiling much of its good effect. The title gives it away. It is based upon domestic unhappiness with the central figures having their differences over the husband's mother. She is of the domineering kind who rebels over her weak son's choice of a wife—a girl formerly identified with the manicure table.

The story gets somewhat weepy for the heroine is made to suffer and suffer and suffer before she is rewarded with happiness. The crux of the plot, however, concerns the framing of the wife in order to gain possession of the youngster (a preposterous scene and one that jumps the bounds of truth). Once she gets into prison the harassed woman is permitted to manicure the warden's wife. Then she makes an escape that could only happen in the movies.

The acting compensates somewhat for the plot and direction. Doris Kenyon, Warner Baxter and Philo McCullough try their best to act with sincerity.

*The Cast: Doris Kenyon, Philo McCullough, Warner Baxter, Maude Turner Gordon, Charles Murray. Director, Charles Brabin.*

**THEME.** Marital misunderstanding brought about by the haughty mother of the husband who frames the wife to gain possession of the child.

**PRODUCTION HIGHLIGHTS.** The acting by Doris Kenyon and the other principals. The scene when wife is railroaded. The prison scene. The escape. The reunion of mother and child.

**EXPLOITATION ANGLES.** Concentrate upon the mother love theme and the title. Latter will attract curiosity. Mention the principals.

**DRAWING POWER.** O. K. for average houses. Should please neighborhood audiences. Good attraction for feminine clientele.

*Produced by and distributed by First National*
*Length, six reels. Released July, 1926*



*Romantic and exciting episodes from the Preferred Picture, "The Romance of a Million Dollars"*



*A quintet of stills from the Chadwick production, "Devil's Island"*

# Twisted Triggers

### *Orthodox Western Has Considerable Action*

**(Reviewed by Harold Flavin)**

THE pleasing personality of Wally Wales plus his unchallenged horsemanship and the fast tempo maintained throughout the reels will undoubtedly suffice to put over this Western in the type of theatre for which it was obviously produced. While the plot, which is similiar to that mapped out for most Westerns though more involved, will not arouse suspense, yet Wally's riding and the several fights in which he takes part will more than repay the spectator for the sameness in story.

The story opens with an exhibition of Roman riding given by Wally that should attract the attention of the audience. From then on the more or less familiar tale of the hero defending the girl's father, who in this case has just finished serving an undeserved jail sentence, against the world, is unfolded. This, in brief is the main theme, and, though the author tried to make the story interesting by injecting some unusual twists, one doesn't bother to keep track of the plot or characters as the interest is centralized in Wally and his riding and fighting.

*The Cast: Wally Wales, Jean Arthur, Al Richmond, Art Winkler, J. P. Lockney, William Bertram, Harry Belmour, Lawrence Underwood. Director, Richard Thorpe.*

**THEME.** Western — Cowpuncher seeks to enable girl's father to resume his rightful place in community after father has served an undeserved jail sentence.

**PRODUCTION HIGHLIGHTS.** Wally Wales, horsemanship and his ability with his fists. The fight in the saloon.

**EXPLOITATION ANGLES.** Build your campaign around the star as he is well and favorably known to patrons of this type of production.

**DRAWING POWER.** This is a safe bet for the smaller houses. The horsemanship of the star and his personality will put this one over.

*Produced by Action Pictures, Inc. Distributed by Associated Exhibitors, Inc.*

*Length, 4,470 feet. Released July, 1926*

# Regional News from Correspondents

## Denver

HARDWICK BROS., owners of the Lyceum Theatre, Clovis N.M., have purchased their opposition house, the Rex Theatre. They plan on operating the theatre about two nights a week. The theatre was purchased from Messrs. Carmichael and Jones.

G. E. Rosenwald, Universal manager, is home suffering from a severe attack of illness. His physician has directed him to remain in bed for a period of ten days.

Harry J. Lustig, popular Warner Bros. district manager, has left after a ten days' visit with Chas. Gilmour, local Warner Bros. branch manager.

Gorden B. Ashworth, manager of the Federal Theatre and chairman of the Denver Joint Board of Arbitration, is away on a fishing trip for a few days.

Eugene Gerbase, manager for Associated Exhibitors, has returned to Denver after a long sales trip in Wyoming. S. B. Rahn, Pathe manager and R. J. Garland, manager of Metro-Goldwyn-Mayer, spent a day in Cheyenne, Wyo., last week during the convention of Wyoming exhibitors. Jack Krum, United Artists manager, is away on a sales trip to Alliance and Scottsbluff, Neb.

A. G. Diaz, who is building the Rialto Theatre at Boulder, Colo., was a visitor in the city last week. Mr. Diaz also is part owner of the Isis Theatre of Boulder.

After the big convention in Cheyenne several exhibitors came to Denver to visit exchanges. Among those who came were M. H. Todd, of Casper, Theatre Booker at Rock Springs, Wyo., Mrs. W. R. Logan, of Basin, Wyo., and J. F. Lyn[illegible] Laramie.

H. E. Ellison, former exhibitor who is interested in the Denver African Expedition film, states that the cutting of the film is nearly finished and that we will soon [illegible] a private showing of one of the finest eight-reel subjects of its kind ever made. Cutting of the film has required weeks of careful work and from all reports Mr. Ellison's first venture into the producing side of the industry will be very successful.

## Southwest

OKLAHOMA CITY is opening Greater Movie Season with a large Movie Ball at Spring Lake Monday night, August 2nd. Seats have been on sale at all the local theatres and a large crowd is expected. A feature of the evening will be the awarding of prizes to the four best impersonations of moving picture stars—two for men and two for women.

C. P. Anderson, manager of Anderson Theatre Supply Company, this city, had a narrow escape from the overflow of the South Canadian River last Sunday following the heavy rain. Anderson was driving home from Lawton when the storm reached him at Tuttle. The water from the river floated his car away and Anderson was forced to swim to shore and wait several hours for the water to subside before his car could be recovered.

The Liberty Theatre, Lonewolf, has been purchased by Pat Duffy. The Liberty was formerly owned by O. F. Curry.

It is reported that W. E. Allison is contemplating installing a theatre at Britton, Okla., Britton, a town eight miles north of Oklahoma City, has no theatre at present.

W. A. Weaver, of Hartshorne, was in town this week making purchases for the Criterion Theatre which he is remodeling. Weaver is dismantling his other theatre there, The Princess, and adding to the Criterion. Four hundred upholstered chairs and new stage furnishing are among the equipment being installed in this theatre.

Al Bloch is a new member of the First National office.

Tol Teter, well-known as manager of the Hippodrome at Dallas, reopened the Palace Theatre at Oklahoma City last Thursday. The Palace had been closed for a month.

B. E. Walker has sold the Texas Theatre at Shamrock, Tex., to J. R. Brown.

District manager Frank Stuart was here last week, visiting the local P. D. C. office.

John Davis, formerly with Progress, is now selling Fox Product.

Earl W. Shutt, owner of the Majestic Theatre at Alva, has purchased the Eaton Theatre at Waynoka from Mrs. M. Eaton.

Mrs. Bob Browning, wife of the manager of the Rialto Theatre at Oklahoma City, was injured in an automobile accident last week when her car turned over on the Guthrie road. The rough condition of the roads, due to the recent heavy rains, caused the accident. Mrs. Browning was accompanied by Miss Blankenship, cashier at the Rialto [illegible] and Mr. Browning's father, Dr. J. H. Browning of Missouri. The Brownings are leaving soon for Dallas, where Mr. Browning will manage the Lyric Theatre for Griffith Brothers.

E. B. Shafer purchased the Strand Theatre at Muskogee from Ades Meyer last week according to reports.

The Griffith Brothers have just announced the purchase of [illegible] interest in the Orpheum and Hippodrome theatres at Okmulgee from Charles Blaine. Blaine purchased these two theatres together with four other theatres in Wetumka and Henryetta a few weeks ago. The partnership with the Griffith Brothers in Okmulgee houses will not effect Blaine's other theatre holdings.

## St. Louis

ST. JOSEPH, Mo., is experiencing a decided boom in theatre building and improvement.

The C. H. & S. Amusement Company, Inc., care of Sam Harding, Davidson Building, Kansas City, Mo., has had plans prepared by Boller Brothers, 114 West 10th Street, Kansas City, Mo., for the proposed Missouri Theatre on Edmond Street, between 7th and 8th Streets.

This house, which will cover a site 75 by 140 feet, will cost about $300,000. Bids are now being taken on the construction.

The Kirkpatrick Realty Company is reported to have under consideration an eight-story theatre and hotel building at Seventh and Felix Streets. Details are not yet available.

The contract has already been awarded to Lehr Construction Company for a theatre at Illinois and Gordon Streets in South St. Joseph. Fred Greenburg, Rivoli Theatre Building, is the owner. It will be one-story, 65 by 120 feet, and will cost $35,000.

Construction has also started on another house at St. Joseph Avenue, between Jefferson and Fillmore Streets. Mrs. Glenn Moskau is the owner, while John Augsten, 2020 Agency Road, is the contractor. This structure will cost about $30,000. It covers a site 50 by 95 feet.

Fred Wehrenberg has awarded the contract for the stage addition to his Melba Theatre, Grand Boulevard and Miami Street, to F. Vedrol, well known South St. Louis contractor. The addition of brick and concrete will be 29 by 60 feet, and cost about $25,000.

F. M. Baker, of Baker & Dodge, Keokuk, Ia., is motoring to Wisconsin to spend a month's vacation. During his absence Messrs. Whitestone and Helling are running the theatres up to the usual Baker & Dodge standard.

John Price, of Hannibal, Mo., has resumed his duties, having recovered from his recent illness.

Billy Sohm, of the Belasco, Quincy, Ill., is spending two weeks at his hunting lodge, along the Mississippi.

Tom McKean, manager for F. B. O., reports that it was "so hot in the vicinity of Quincy along the State highways that he blew out two brand new tires. It was only 104 in the shade, if you can find the shade.

Louis Kerasotas, brother of Gus Kerasotas, of Springfield, Ill., was [illegible] birthday on Tuesday, July 24, with a surprise party. Covers were laid for sixteen persons and a bountiful six-course dinner was served in honor of the occasion. Louis is associated with his brother in the management of several Springfield theatres. Among those present were Mr. and Mrs. Gus Kerasotas, Mr. and Mrs. Walter Sines, Miss Dora Spiraker, of Chicago, Ill.; Mr. and Mrs. Steve Mastorakos, Gus Kosmopoulos, of Decatur, Ill.; Jim Kepagias, Ed Kunns, Ira Terry, Gus and Arthur Eikonornori, Tom McKean, Lew Bent and George McKean.

The father of Russell Armentrout, of Pittsfield, Ill., was taken suddenly ill while at work in his bank and is now confined to his [illegible]

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# New York and New Jersey

THE first twenty-five of the estimated one hundred motion picture theatres under construction in the New York and New Jersey zone will have their doors open for business between now and September 1, according to information received this week.

There are a few instances where actual names of the houses have been left out, but in these cases the locations are given. The following openings are reported as scheduled for the next four or five weeks: Chrisedge Theatres, Inc., three houses located in and about Westchester; The Interboro, Rosedale and Bronxville; Steiner and Blinderman's Mecca Theatre, at Avenue A and 14th Street; Palestine, at Avenue B and 12th Street; Palace, on East Houston Street, and the Apollo Theatre, Delancey Street.

Brandt Brothers will complete Sutter Avenue Theatre over in Brooklyn, while down at Coney Island, the R. & K. Circuit will hold the premiere of their new Leader Theatre. William Fox's new Brooklyn theatre palace, the Savoy, will also get under way during August, and over in Jersey, Joe Stern will open his Kearny house.

Other Jersey openings will include Bratter and Pollack's Springfield Avenue Theatre in Newark, Gould's Englewood and Roth Bros. projects at Nutley and Harrison.

In Manhattan, Charles O'Reilly will open his new theatre at 79th Street and the East Side, while down on Long Island both "Mike" Glynn and Sam Baker will be busy with their first nights. Glynn will open two new theatres and Baker will look after three more; one at Bellaire, one at Hollis and one at Ozone Park. In Queens, along Queens Boulevard, Grobe and Knoble will also get under way, and up in the Bronx, Sol Brill's latest enterprise, the Great Kills Theatre, will have its premiere. Two others on the East Side and downtown New York will start the fall season. Mayer & Schneider's and another house on West Houston Street erected by Bromowitz.

With the big supply dealer's merger almost complete as far as his end is concerned, Joe Hornstein, of Howell's Cine Equipment Company, left the latter part of last week for a few days in the Maine woods, where his children are in camp. Joe reports a particularly busy season; in fact, one of the busiest his company has ever experienced. It is possible, in view of this, that Howell's may install a night service.

"Watch our circuit grow" is the present slogan of Rosensweig and Katz, well-known Brooklyn and Long Island exhibitors, and for some evidence in that direction they point with pride to their new house on Coney Island, which will open during September. The new Coney playhouse will be known as the "Leader" and the R. & K. want the world to know that it "has everything" in the way of first-class improvement, as the lighting, heating, ventilation and cooling systems.

Then there is the Concord Theatre, Fulton Street, Brooklyn, another R. & K. property. This house showed pictures to the public for the last time on Wednesday, July 21. It is now in the process of being torn down to make room for a 2,200-seat theatre and a 1,500-seat roof garden. Completion is looked for in about six months and will then bear the name of New Concord.

Another Rosensweig and Katz project is well under way at Liberty Avenue and 135th Street, Brooklyn, where a 2,000-seat theatre of Oriental design will add to the attractions of that neighborhood.

Other Brooklyn theatres under control of the R. & K. Circuit are: The Lefferts, Culver, Beverly, Kinema, City Line, Sheridan, Civic, Adelphi, Norwood and the Ozone Park.

Wm. S. Goldsmith, a recent addition to the Rosensweig and Katz organization, is making good as manager of the Kinema.

William Gluck, assistant manager to Joe Hornstein, of Howells, after plugging away at his job for four years without a vacation, has taken to the Maine woods for a rest. Morton O'Brien will look after Bill's work during his absence.

Another William, "Bill" Kunzman, of the National Carbon Company, was a recent New York City visitor.

Some equipment orders recently secured by Howell's include the following houses: Loew's Bay Ridge and Bedford, Grobe and Knobel's Queens Boulevard, Cliffside Theatre, a new house to open Aug. 15th at Cliffside, N.J.; Strand Theatre, Albany, N.Y.; William Salkin's New Photoplay Theatre, Second Avenue, N.Y.C., scheduled to open Sept. 15; all five projection rooms in the new Paramount Theatre Building, N.Y.C.; Roxy's new playhouse; the Empire, at Rahway, N.J., and Warner Bros. Broadway Theatre.

It is reported that Henry Siegle has completed the deal whereby he acquires the Berkshire Theatre, 60th Street and 8th Avenue, for his circuit, which is now said to boast of six in all.

Harry Huber, formerly with the Garden and Roosevelt theatres, Richmond Hill, L.I., is now assisting with the management of the Yost Circuit, which recently came back under the control of Yost, the original owner.

Loew Theatres continues to expand. This time they've taken over Sol Brill's Inwood Theatre up in the Dyckman Heights section of New York City, and the old manager of Loew's Fulton in Brooklyn, R. Borch, will have charge. Loew's have released the Fulton to Minsky, who will operate the house under a burlesque policy.

Loew's Bedford Theatre will open up again this week with A. B. Adlman as manager.

Springer's Theatres, in the upper section of New York are also expanding their holdings. The Keystone, 100th Street and Broadway, operated in the past by Mrs. McDonough, has been added.

Springer's Dyckman Theatre, 207th Street and Broadway, has temporarily closed for some alterations.

Keith's will close their 81st Street Theatre about August 16th for extensive redecorating and alterations.

Isaac Seider, brother of Joe Seider, and in charge of the Prudential Film Delivery Service, recently enjoyed a motor trip through Northern New York and Vermont. A point which particularly pleased Isaac was Alexandria Bay and the Thousand Islands where Mr. Seider was much struck with the nice little garages on each island. Al Moley, Ed Seider and the efficient Miss Goodman, held down the office duties while Mr. Seider was away. While Al Moley still has his doubts about the New York Giants winning the pennant, he is at least gratified that they have managed to climb alongside of the Brooklyn Robins. Brooklyn leadership sets Al on edge.

Changes of theatre ownership continues to be almost an everyday occurrence around this zone. Leo Brecher has taken over the Washington Theatre, 149th Street and Amsterdam Avenue, from Harmon Yaffa, and right on top of that lets go of the Boston Road Theatre to Harry Suchman.

A few more temporary closings are reported this month. The R. & K. Circuit's City Line will close its doors for two weeks to permit some renovation, while the Luna, on Columbia Street, also in Brooklyn, will suspend business for at least two months, to go through a general overhauling. The latter house belongs to Joe Bruno.

Harry Lewis, whom all will remember as manager of the National Theatre, Atlantic Avenue, Brooklyn, has joined the A. H. Schwartz Circuit and will manage the Farragut Theatre, 1401 Flatbush Avenue, Brooklyn.

# Cleveland

AL MERT has resigned as manager of the local Universal exchange. His plans for the future will be announced shortly. Leo Devaney succeeds him. For the past two years he was director of the sales organization of the Canadian Universal Film Exchanges, Ltd. He was duly installed as local Universal manager on Monday, August 2nd.

Fred Desberg, general manager of the Loew's Ohio Theatre circuit, sailed Sunday on the *Leviathan* for a six weeks' trip abroad. He was accompanied by Mrs. Desberg.

Sam Deutch is closing negotiations for the remodeling and redecorating of the Sam Theatre. The changes will include a new lobby, new box office and new lobby frames as well as new paint and decorations on the interior.

A. G. Constant, one of the exhibitor forces in this territory, is reaching out into new fields. It is announced that he and his associates are building a new 3,000 seat house in Wheeling, W.Va. He now controls the Capitol and Olympic theatres in Steubenville, and the American and Strand in East Liverpool. The new Wheeling house will run well up into six figures, so it's said.

Grandwell Sears, manager of First National's Cleveland exchange, has departed for a two weeks' vacation, leaving his office in charge of Herbert Ochs. Sears will spend his vacation in St. Louis, the home of his mother.

The Fischer Film Exchange, distributors in Ohio and Kentucky of Sterling and American Cinema Association products, has just joined the Film Board of Trade.

G. R. Ainesworth, formerly branch manager of the Hodkinson exchange in Pittsburgh, has joined the Fischer Film exchange as Eastern sales division manager.

The local Fox exchange will move into its own new home about August 15. They have been delayed several months on account of a local strike in the building trades. Manager Ward Scott will dedicate the new building, which is at Payne Avenue and East 22nd Street, with a house warming party.

The Silverman Ohio Theatres Company has just purchased the Majestic Theatre, Mansfield, from Bill Partella. The Silverman brothers now are operating the Wind-A-Meer Theatre in Cleveland and the Valentine in Canton. Partella does not fade out of the exhibition field with his sale. He continues his interest in the Opera House at Mansfield.

A Ritzler, whose theatre interests include the Sigma Theatre in Lima and the Grand in Tiffin, is busy these days remodeling the Grand. He is putting in all new seats, new equipment and bringing it right up to date from one end to the other.

Joe Trunk, than whom there is no more popular exhibitor in Youngstown, isn't busy enough looking after the Victor and Mahoning theatres, so he has taken on a new one. The new house has 600 seats, is located in the suburban district and as yet has no name. Trunk, who was in town the other day, said that he plans to let the neighborhood name the house through a community contest. It'll be finished in a couple of weeks.

# Milwaukee

CLYDE ECHHARDT, district manager for Fox Films, was in Milwaukee this week for an important sales conference.

J. Higler, manager of the Orpheum Theatre, Milwaukee, has returned from an extended vacation.

Cecil E. Mayberry, division manager for Producers Distributing Corp., left Wednesday for New York to attend a conference of division managers.

S. H. Abrams, manager of Milwaukee branch of Film Booking Offices, made a trip to Chicago this week with Max Weisfeldt, division manager, in regard to key towns.

J. P. Gruwell of the Ideal Theatre, Wisconsin Rapids, has long enjoyed the reputation of being the champion fisherman-exhibitor of the State. His title is challenged by H. J. Eagan, of the American Theatre, Wautoma. Mr. Eagan boasts of some of the finest catches of German brown trout that have ever been made. And they're right at his door-step, too. Wautoma is becoming a favorite visiting place of salesmen and managers.

H. H. Colburn, manager of the Orpheum Theatre of Burlington, Wis., visited the various exchanges during the week.

John Strang, booking manager for Saxe Amusement Enterprises, returned Thursday from his vacation.

Frank Walter, manager of the Grand of Wausau, was in Milwaukee this past week.

Sam Sherman, manager of Metro-Goldwyn Distributors Corp., went to Chicago on business Wednesday to be gone for several days.

Mr. and Mrs. L. P. Langford of Wisconsin Theatre Supply Company have just returned from a week's vacation. They took a boat trip from Chicago to Detroit. One of the most enjoyable features of their trip, they say, was the visit they made to Canada.

Charles Guelson of Stoughton visited Milwaukee exchanges during the week.

Manager Stickelmeier of the Tower, Milwaukee, spent a few days in Chicago this week.

M. J. Weisfeldt, district manager of Film Booking Offices, paid a visit to the Milwaukee office this week in connection with first run situation.

Carl Cohn, manager of The Waupaca, Waupaca, Wis., was in Milwaukee on business this last week.

Martin Thomas of the Colonial and Braumart Theatres, Iron Mountain, has just returned from an invitation golf tournament in Ironwood. He is coming to Milwaukee soon to participate in another tournament. Right at this time Mr. Thomas is nursing a badly bruised eye, resulting from a collision with a golf ball. Mr. Thomas is installing a new organ in the Colonial.

Daniel Ryan, for many years salesman in the Milwaukee territory, is now traveling the southern zone for Paramount.

George Herzog, of the Strand Theatre, Manitowoc, was a visitor last week, arranging his program for the fall season. George is very optimistic over the outlook for the new season.

# Minneapolis

THE theatre at Cavalier, N.D., has been purchased by Mr. and Mrs. Gus O'Toole of Crystal, N. D., who also have houses at Crystal and Walhalla.

Bray Pictures are to be distributed in the northwest territory by H. O. Mugridge, manager of the Celebrated Film Company, Minneapolis, it was announced last week.

A new theatre will be erected shortly at Milbank, S.D., by Frank Wewerka, owner of the Colonial Theatre at Osage, Ia. Mr. Wewerka made this announcement in Minneapolis last week enroute from Osage to Milbank. Milbank, a town of 2,500, has only one theatre at the present time, an upstairs house operated by Joe Nelson.

The Keck Theatre at Wapello, Ia., owned by W. E. Herrick, has been purchased by the Amuse-U Company of Muscatine, Ia. The theatre will be temporarily closed for remodeling. The Amuse-U Company has theatres in Muscatine, West Liberty, Wilton and Columbus Junction, all Iowa towns.

W. H. Workman, manager of the Metro-Goldwyn-Mayer branch in Minneapolis, has been named a regular member of the Minneapolis arbitration board to succeed Eph Rosen, resigned. S. E. Abel, branch manager for Fox, was appointed Mr. Workman's alternate.

H. L. Walker, who heads the company controlling the theatres of Aberdeen, S.D., visited Minneapolis recently with his wife. He denied rumors that he was conducting business negotiations with Finkelstein & Ruben relative to his Aberdeen theatres.

The Minneapolis First National branch received a visit the other day from Ned Marin, western division sales manager. He complimented Tom Burke, Minneapolis manager, for the excellent work of his office.

A thief stole the entire matinee's receipts at the Rialto Theatre in Aberdeen, S.D., recently. H. L. Walker reported the loss of about $100, taken in during an afternoon's showing of "Mike."

Two shows a week is the new summer policy of the Auditorium Theatre at Grandin, N.D., which is managed by H. A. Stewart.

The theatre at Forest River, N. D., which is operated by Poole & Checkley, has been closed temporarily on account of hot weather.

Ernest Michael, owner of the Mills and Idle Hour theatres at Tama, Iowa, has sold them to Wesley Mansfield, of Omaha. Mr. Michael is moving to Denver.

Exhibitors who visited in Minneapolis last week included C. E. Lindquist, owner of the Arrowhead Theatre at Onamia, Minn., and T. B. Melzer, of the Lyric Theatre at New Ulm, Minn.

The Crystal Theatre at Elbow Lake, Minn., has been purchased from Knute E. Sletten by E. J. Rekow, of Winthrop, Minn.

The Rialto Theatre at Clarinda, Ia., built by the Pennington Amusement Company, was recently opened.

Jack O'Toole, manager of the Minneapolis branch of Producers Distributing Corporation, has returned from a tour of the Upper Michigan territory.

Carl Cohen is manager of the Waupaca Theatre which opened recently at Waupaca, Wis.

The Isis Theatre at Lovilia, Ia., has been reopened by R. O. Willard. It has been closed for repairs.

The Marinuka Theatre at Marinuka, Wis., has been sold by the Cooper Amusement Company to Robert Zieman, who also has a house at Trempeleau, Wis.

Rumor has it that J. E. Nason, a Minneapolis architect, will construct a $300,000 house at Park Falls, Wis.

The Blank Enterprises recently entertained 100 newsboys at a recent showing at the Capitol Theatre in Des Moines.

Bert Parsons, who owns the Grand Theatre at Springfield, Minn., recently broke ground for his new house at that town.

Zack Waterson has sold his interest in the Palace Theatre at Rapid City, S.D., to A. L. Brown, who is now sole owner.

The father of George Levine, of the Minneapolis Warner Brothers branch, died last week.

The Strand Theatre at Bridgewater, S.D., was destroyed by fire last week. Marshall & Halvorson are showing pictures in the Opera House as a result.

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# Butte

N. E. HUFF, owner of the Dream Theatre at Cœur d'Alene, has just installed a big orchestral organ in his playhouse. Mr. Huff is quite a finished musician and his audiences are most enthusiastic over the artistry of his productions in play with his programs.

The Regent Theatre at Billings, operated by Rolla Duncan and Eugene O'Keefe, closed this week for this season with the promise of an early fall opening.

Frank Murphy, booker manager for Famous Players, is expected to arrive at the office almost any day now. He has been out in the field for the past several weeks.

A fire destroyed the Liberty Theatre at Judith Gap last week. The cause of the fire is not known.

W. J. Heineman, Universal branch manager, is leaving to-day for Miles City and points in that vicinity.

The Metro-Goldwyn-Mayer offices are now open for business and in full swing with a complete operating force. Dave McIlhinney is in Butte and at the helm. He will be here for a few days and like other branch managers will be in active sales work most of the time.




When Metro-Goldwyn-Mayer opened their new exchange in the city of Butte, Montana, the Mayor presented a "Movie Key of the City" to the Manager. It is said that this is the first time in Butte's history that a like compliment has been bestowed

W. M. Hughart, local manager of the Pathe exchange, is out of the city on business connected with Pathe. His salesmen, "Rick" Warren and Tom Walsh, were in Butte for a few days.

Percy Hurst arrived in Butte the past week to represent the Columbia corporation in the State of Montana. This week he has been in conference with his chief, E. C. Slatter. Mr. Hurst comes here from Seattle. He was at one time owner of the Ellen Theatre in Bozeman and is well known among the State exhibitors.

W. J. Sullivan, manager of the Rialto Theatre, has been entertaining the past week some thirty little crippled children. He gives these children of the city a theatre treat every once in a while.

W. F. Kellar of Salt Lake City, representative of the sales force of Warner Brothers, was in the city for a few days. He came here in his touring car and will go on an extensive trip through the State.

Exploiteer "Billy" Burke has resigned his position with the Silver Bow Amusement Company to accept a position with the Winter Garden Amusement Company.

# Albany

ALL quarters in the new Film Building in this city have been leased. First Graphic is planning to move in shortly and the Empire Movie Supply Company will move into the new building on August 15. The Bond exchange has also decided to move on September 1. This will leave only three exchanges in the downtown section, these being Pathe, Paramount and F. B. O.

C. R. Halligan, of the Universal exchange, is a proud person these days, having received a letter from Governor Smith, praising some short subjects taken of the Governor while he was in Wisconsin.

The Bond exchange has taken over the distribution of Merit pictures in the Albany and Buffalo territory from August 1 on.

Abe Stone, owner of the Arbor Hill Theatre in this city, is planning to spend considerable money on his house and will install a new organ. Mr. Stone is just back from a 2,000-mile auto trip which included Montreal, Quebec and Niagara Falls.

Jim Tunney, shipper at the Universal exchange, is once more back on the job from a honeymoon trip that covered a week or two.

The Elite Theatre in Theresa will be closed for two weeks in August on account of a Chautauqua in that village.

E. D. Leishman, chief auditor for Universal was in Albany during the past week, inspecting the new quarters in the Film Building.

Alec Sayles is back at the Leland in Albany, as manager, following a vacation that took him first to Montreal, Boston and Maine.

Claude Fish, of the American in Schenectady, has been flat on his back for the past week or two with a combination of pleurisy and quinsy.

Jake Rosenthal, of the Rose in Troy, was out of town last Thursday night to the extent of being on hand bright and early at the Milk Fund fights, which were staged on the outskirts of Albany.

Jack Krause, local manager for Associated Exhibitors, had a new thrill last week, when he tried aqua-planing on Lake George, and with forty feet of water beneath him.

Earl Gorman has resigned as assistant booker at Paramount exchange and has been succeeded by Dick Hayes, who has been connected with the advertising department.

When Henry Frieder, operating the Playhouse in Hudson, came to town last week, he announced that he would close the Rialto, also in Hudson, on August 15 and would reopen on Labor Day. He plans many changes. His partner, Henry Grossman, is now recuperating at Rockaway Park from an operation for appendicitis.

Miss Helen Schleiger, of the Pathe exchange, is spending a two weeks' vacation at the family cottage on Ballston Lake.

Mrs. Lew Fisher, of Fort Edward, sustained a badly sprained ankle last week while doing a Charleston exhibition at the Film outing.

Ed Urschel, booker at the Pathe exchange, is now enjoying a motor trip which embraces Boston, Niagara Falls, Philadelphia, Washington and New York City.

There will be one exhibitor who will be happy when fall arrives and that is A. S. Clark, who owns and operates the Walden Theatre in Williamstown. There will be about eighty candidates for the college football team arriving the fore part of September, and these will brace up business.

Who says that Pete Dana, of the Schine enterprises, is not a good baseball player? The other day at Saratoga Lake he handled himself like a veteran. Of course Tom Thornton of Saugerties is pretty good himself.

Ben Stern, manager of the Lincoln, in Troy, has had his vacation and what is more he spent it in town.

Walter Roberts, manager of the Troy Theatre, left on Sunday by automobile for a two weeks' vacation that will be spent in New York City. Mrs. Roberts, who has recovered from a long illness, accompanied him.

Mike McGraw, operator at the Troy Theatre, is out of the hospital following an operation for appendicitis, and once more back in the booth.

Grace Horrigan, cashier at the Lincoln in Troy, is taking a vacation these days and Mary Graber is officiating in her place.

C. H. Buckley, of Albany, took a motor trip last week to the Pocono Mountains where he spent a day or so with his daughter who is in a girls' camp there for the summer.

Ely S. Hill, managing director of the Strand houses in Albany and Troy, is not planning to take a vacation before fall, when he will probably spend a few days on a fishing trip to Canada.

Tony Veiller, manager of the Mark Strand in Albany, dined on trout during the past week, and through these columns we accept his thanks.

Louis Schine, of Gloversville, is telling these days of having met Gene Tunney, the fighter, and expressing the belief that from the strength of the latter's handshake, that there is no question as to the outcome when he faces Dempsey.

The first of the big pre-release specials at Saratoga in connection with the race month, was staged this week by William Benton, at the Congress Theatre. August is Mr. Benton's biggest month of the year.

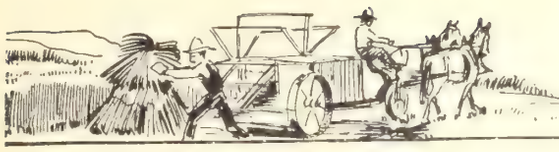
# Florida

H. E. BRADY, manager of the Dixie at Dunedin, was a visitor in Tampa this week. Mr. Brady says business is holding up good this summer with receipts nearly as good as in the height of the tourist season.

J. T. Webb and L. D. Morland appeared before the city council at Manatee this week and asked for their approval of a plan for giving that city a motion picture theatre. In their plans was the explanation that in order to meet the overhead necessary to the successful operation of the house, they must be granted the right to operate on Sunday, so it is reported.

Harold Pavey has opened a house in Arcadia for the benefit of the colored population of that city. The new house is known as the Lincoln. Mr. Pavey says the negroes are greatly pleased to have a theatre and he is enjoying excellent patronage.

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# Des Moines



JOHN CLEMENS of Gladbrook has just completed a new theatre which he has christened the Ruby. Mr. Clemens, who controls most of the business enterprises of Gladbrook, was an exhibitor at this town seventeen years ago. He owned the Rialto Theatre at Gladbrook. G. L. Dixon, who last owned the Rialto, has closed the house with the opening of the Ruby. The Ruby Theatre seats 225, and the opening date was July 24. Mr. Clemens built an entirely new construction and has equipped the theatre with the latest in motion picture furnishings.

The Des Moines Film Board of Trade has scheduled a big golf tournament. The preliminaries are already under way and the semi-finals and finals will be played next week-end. On Saturday all the film exchanges will close at noon and the staffs will join in a big picnic at Grand View Park. There will be athletics, with appropriate prizes and lots of eats. In the evening the entire group will be the guests of Abe Frankel at Riverview Amusement Park where dancing will be one of the features of entertainment. W. E. Banford, president of the Film Board, has appointed a number of committees to take charge of the various phases of the celebration. Mr. Winn of the Educational office has charge of the arrangements for the golf tournament. A good many exhibitors are in town to take part in the tournament. Among these are W. T. Waugh of the King Theatre at Albia, J. C. Collins of the Rex at Perry, W. F. Wolcott of the Grand at Eldora and Charlie Petersen of the Windsor at Hampton.

George Cobry has come in off the road in the southern part of Iowa, traveling for F. B. O., to be in the office. He will also cover the key towns of the State. Mr. McCullough who has been assistant manager of the F. B. O. exchange has taken the territory of Mr. Cobry.

Leo Moore has purchased the equipment which furnishes the finishing touches to his theatre at Centerville and the new house will be ready to open within thirty days. Mr. Moore spent about $25,000 on the construction of this theatre, which is known as the prettiest theatre of its size in the State.

A. J. Debolt has purchased two new Simplex machines, two Peerless arcs, one Hertner transverter and a new screen for one of his theatres at Cedar Rapids. The equipment was bought from the Exhibitors' Supply Company.

Tom Brown of Iowa City was in Des Moines for the conference of Iowa exhibitors. Mr. Brown has the Strand.

W. T. Wallace reports that his theatre in July saw the largest month's business since he took over the house the first of the year.

Mrs. Mary Benjamin, secretary and treasurer of the Des Moines Film Board, has been much worried over the illness of her small daughter, Virginia. Virginia has been in the hospital for two weeks recovering from an operation. The Film Board held three meetings and transacted a lot of business following the return of Mrs. Benjamin to the city again. Virginia is now at home again and under her grandmother's care.

Helen Ditzler, secretary to Manager Liebman of the Pathe office, is now the bride of Ethel Peay. She married Mr. Lew Wallace who is not a film man. The wedding took place when Miss Ditzler left on her two weeks' vacation trip. She will continue at the Pathe office.

Tom Wanell of the King Theatre at Albia reports that he is doing big business in spite of muddy roads.

W. R. Lehman, manager for Pathe, was in Omaha transacting business with Hostettler for the Hostettler theatre chain.

N. C. Rice, manager of F. B. O., has been among the late callers at his new Lincoln office.

M. Finston, musical director for the Publix theatres, was in Des Moines for a day making arrangements for the opening of the Publix theatre, the Capitol Theatre with Mr. Cunningham, who will start the Publix productions early in August.

W. A. McMahon of the Rex at Iowa Falls, C. C. Cookingham of Vinton and W. B. Harris of the Peoples Theatre at Redfield were Pathe pictures last week.



# Kansas City



BRUCE FOWLER, manager of the Newman Theatre; Charles Pincus, William Jacobs and Mrs. Gladys Green of the theatre were standing about the theatre safe in Mr. Fowler's office, preparing to check up on the night's receipts Saturday. Ed Kritser, guard, stood near the door. Without warning the door opened and two revolvers were pointed at Kritser, who stood stone still. All in the office remained virtually breathless, feeling certain the theatre had been held up again, until it was discovered that the invaders were detectives who had come in response to a signal alarm connected with the safe. At a certain hour in the morning the contact with the safe is supposed to be disconnected so that it may be opened by employees, but such was not the case Saturday.

Lawrence Lehman, manager of the Orpheum Theatre, Kansas City, has returned home from a business trip to Chicago and New Orleans, where he arranged for many new features at his theatre which will open August 1.

Among the out-of-town exhibitors in the Kansas City market this week were: Arthur M. Ford, Miller Theatre, Manhattan, Kas.; George H. Koch, Manhattan, Kas.; S. A. Davidson, Neodesha, Kas.; Sam Austin, Garden and Electric, Garden City, Kas.; E. W. Eggleston, Electric, St. Francis, Kas.; Frank Weary, Farris Theatre, Richmond, Mo.; Glenn W. Dickinson Enterprises, Lawrence Kas.; Lalrel O. Ringler, Glenn W. Dickinson Enterprises, Lawrence, Kas.; Walter Wallace, Orpheum, Leavenworth, Kas.

The following new theatres, changes in management and improvements in theatres in the Kansas City territory have been announced: New Miller Theatre, Manhattan, Kas., purchased by Arthur M. Ford from George H. Koch; Byers Theatre, Excelsior Springs, Mo., has been taken over by Midwest Film Distributors Inc., of Kansas City, according to E. C. Rhoden, president; Tenth Street Theatre, Kansas City, Kas., managed by "Happy" Franks and owned by Grubel Bros., of Kansas City, Kas., has been closed for repairs, defective wiring recently causing damages; Sam Harding of Kansas City, former head of Capitol Enterprises, will supervise the construction of the Shire and Missouri theatres in St. Joseph, Mo.; Strand Theatre, suburban house of Kansas City, has been purchased by J. C. Rader, but Jack Whittman will remain as manager. Isis and Liberty theatres, Maryville, Kas., have been taken over by Higgins & Boyle.

"Happy" Franks, manager of the Tenth Street Theatre, Kansas City, Kas., laid aside dull care last week and departed for a fishing trip near Grand Island, Neb.

It has been quite a task but Young Griefe of the Opera House, Windsor, Mo., is said to have made marked progress in teaching his two-months-old son to say "seven and a half."

Gus Eyssell, former treasurer of the Newman Theatre, Kansas City, but now of the Million Dollar Theatre, Los Angeles, couldn't stand it any longer, so he returned to the old home town—Kansas City—for a vacation.

An Arctic-Nu-Air cooling system has been installed in the new Bagdad Theatre, Kansas City.

The Red Seal Film Corporation of New York has opened an exchange at 115 West Eighteenth Street, Robert F. Withers being manager. Deals have been closed by the Enterprise Film Corp. whereby that company will distribute 104 subjects in 1926-27 according to Robert Withers, manager. Harry Taylor, manager of the Universal branch, is accepting congratulations this week on the [illegible] Twentieth Anniversary drive.

C. A. Jones, Educational branch manager, is back from a trip into the territory.

W. E. Calloway, southern district First National manager, was a business visitor.

Miss H. O'Neill, Midwest cashier, departed on a long anticipated vacation.

Sam Goldflam, manager of Arrow Pictures, has joined the Fox sales force.

Miss R. O'Toole of the P. D. C. branch is another vacationist.

A. H. Kloepper, former manager of the Byers Theatre, Excelsior Springs, Mo., has joined the United Artists sales staff.


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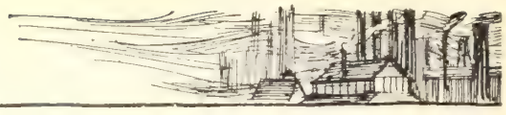
Now in New York City for your inspection by special privileges of Mr. Anthony Columbo, 389 Canal St., New York City, who will offer for sale, rent, or lease, the eight Imperial Coaches used by Frederick the Great and Kaiser Wilhelm, also the Silver Trimmed Monogrammed Harness in all their original splendor.

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# Central Penn



FORMAL transfer of the Handshaw building, including the New Rialto Theatre, Third and Harris Streets, Harrisburg, to Isaac Marcus, owner of two other Harrisburg picture theatres, was made on July 31, he having purchased it from the Handshaw estate. The brick building includes, besides the theatre, three stores, a billiard room and a dance hall, and the purchase price is said to have been $60,000. While it is understood the lease on the theatre prevents Mr. Marcus from taking immediate possession of that part of the property, it is believed to be his ultimate intention to operate the New Rialto in connection with his two other neighborhood theatres, the Royal, Third near Herr Street, and the National, Sixth and Dauphin Streets.

The Victory Theatre, Shippensburg, has been leased for Sundays to the congregation of the Shippensburg M. E. Church, which is holding Sunday school and church services there pending the completion of improvements to the church edifice.

A new ventilating system has just been installed in the Temple Theatre, Temple, near Reading.

As the guests of the Franklin Theatre Company, which recently took over control of half a dozen Carr & Schad, Inc., theatres in Reading, 700 Reading newsboys were entertained. Ben Amsterdam and Louis Korson are the controlling spirits in the Franklin Theatre Company.

Most important among the improvements being made at the Jackson Theatre, York, which was closed on July 26 for renovations that were expected to require two weeks, is the installation of a new Wurlitzer organ. It was planned to reopen the theatre August 9, under the name of the Capitol and under the management of the Nathan Appell Amusement Enterprises which recently acquired the house from the Jackson estate which operated it for many years. Ernest L. Hickey, of the Appell organization, will be the house manager.

Minor changes to be made in the plans for the new theatre and apartment building that the Sons of Veterans will erect in Mount Carmel will be completed by the middle of August and it is expected ground will be broken immediately thereafter.

Flames damaged the bill posters' frame building, adjoining the York Opera House, a York motion picture and vaudeville theatre, on July 27. Firemen prevented the flames from entering the theatre proper.

Shifts among organists employed in the various theatres of the Nathan Appell interests in York, include the transfer of Herbert Glatfelter, who had been the organist at the Jackson which the Appells have just acquired, to be assistant to Professor Wiley, organist at the Strand. Edward Reiker, pianist at the Scenic Theatre, has been practising on the Wurlitzer organ in the Hippodrome, under the direction of Charles Baker, the regular Hippodrome organist, and is reported to be making excellent progress.

Doorman Renaut, of the York Opera House, on July 27 celebrated his seventy-second birthday anniversary.

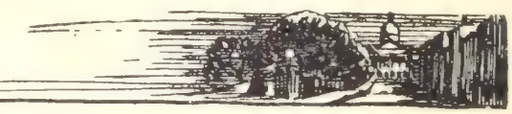
Mrs. William D. Ascough, accomplished wife of the well-known manager of the Victoria Theatre, who spent a brief sojourn here with her husband, following a tour of the principal cities of the northwest, addressed the Sunday evening congregation of St. Paul's Reformed Church.

Mrs. Ascough is officially connected with the Near East Relief Association.

She is a fluent as well as eloquent talker, having exceptional ability to visualize the wonderful story of the accomplishments attained by the people of America for the orphan children of the Near East. She was listened to with rapt attention and highly complimented at the close of her able discourse.



# New England



MILTON HILL, who has been booker for Producers Distributing Corporation at Boston, has resigned to take charge of the new accessory service department inaugurated by Metro-Goldwyn-Mayer. He will look after the New England area in this work.

Joseph Mekelburg has joined the sales force of Associated Exhibitors at the Boston exchange and will cover Maine. He was formerly with Film Booking Office.

D. W. Grover, cashier at Pathe exchange, is vacationing somewhere in Maine.

Sam Hacking, who covers the Cape district and Rhode Island for Producers, is able to be out of the hospital following his recent operation and will probably be back at work inside a month.

Four well-known New England exhibitors, George Ramsdell of the Orpheum, Malden, Mass.; Fred McMorrow of Taunton, Mass.; John Dineen of Lawrence, Mass., and William Mahoney of Providence, left Labor Day week to attend the opening showing of the Vitaphone by Warner Brothers in New York City.

R. G. Larsen, general manager of the Keith-Albee interests in Boston and vicinity, plans to spend from four to six months on a vacation trip to California. The trip is taken by advice of his physician, who has prescribed a complete rest. During Mr. Larsen's absence, Earl L. Crabb will be in charge of the Keith-Albee affairs in Boston. He is associated with the Keith-Albee interests in New York City.

William J. Sullivan, manager of the Rialto Theatre, Everett, Mass., is enjoying a two weeks' motor trip through New England and New York State.

Charles "Chick" Varney, formerly with Vitagraph and Tiffany organizations, who returned from Florida a couple of weeks ago, has become associated with William Bradley in Pictures in Motion in Boston's film row.

Joseph Dondis of the Strand Theatre, Rockland, Me., was welcomed to Boston for a brief visit during the week.

It is understood that the new Poli Theatre in Worcester, which will be Worcester's most elaborate theatre, will be opened to the public the latter part of September.

Another new Worcester theatre which will open late in the fall, probably some time in November, is the Capitol, being erected by Daniels & Hodgdon, who already own and operate an extensive string of theatres in Massachusetts. The house will seat about 2,000 and is located on Franklin Street in the very heart of Worcester's business section.

Murray Goldstein, booker at Metro-Goldwyn-Mayer, has returned from a vacation spent at Centre Ossipee, N.H., well-browned by his life in the mountains and along Ossipee Lake.

Sam Berg, booker at the Fox exchange, Boston, is enjoying a vacation in New York City.

Paramount has started work on its new film exchange on Berkeley Street, Arlington Square, Boston. The foundations are in and work on the walls is progressing rapidly. Within the next ten days the structure will probably be roofed in.

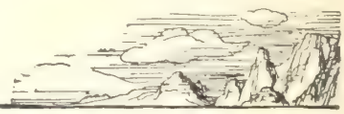
Joseph Bank, poster clerk at Metro, has returned from a vacation spent at Old Orchard with a brief trip to New York City.

York Beach, Me., is something of a favorite vacation land for Film Row. In the film colony now at the beach may be found "Doc" Golden of the Golden Distributing Corporation, Benjamin Stein of Fitchburg, Mass.; Harry Scully, branch manager of United Artists; Milton Hills, head of the accessory service department; Henry Wolper, cashier; H. H. Eckman, office manager, and Chester Grenier, all of the Metro-Goldwyn-Mayer exchange.

Word has been received that the New Haven exchange stands first and Boston second in the national standing of Metro exchanges for the month in sales of new products of the company.



# Salt Lake City



JOE GOSS of the Orpheum Theatre at Ogden, Utah, who is in the east in the interest of his theatre and root beer business, announces that fifteen thousand dollars' worth of improvements are being made on the Orpheum this summer. The house has been closed for a few weeks during this renovation, which includes new steel fire escapes among other modern improvements. It is expected that the will reopen about August 21st.

Vete Stewart, sales representative on the local Associated First National exchange, is leaving for Idaho and Montana. Claude Hawkes has left for Yellowstone Park, where he will spend his vacation.

Eddie Walton, sales representative for Producers, has been under the doctor's care and is now recuperating.

Mr. and Mrs. Otto Schmidt of the Colonial Theatre at Idaho Falls, Idaho, are in this city conferring with exchange managers.

Milton Cohn, United Artists sales representative, is now making the southern Idaho territory and the Yellowstone branch.

L. M. Chesler, operating the Princess and Gem theatres at Bingham, Utah, is an exhibitor visitor here this week.

District Representative Don Smith of the Producers Distributing Corporation is in this city for a visit of a few days.

John Ruger of the Orpheum and American theatres at Park City, Utah, is visiting the local exchanges.

Commissioner Harmon and Louis Peery of the Egyptian Theatre, Ogden, Utah, are exhibitor visitors here.

James R. Keitz, manager of the local office for Columbia Exchanges, is still in Idaho territory.

S. B. Steck, owner of the Lyceum Theatre at Ogden, Utah, is lining up new business along Film Row this week, as is Ed Ryan of the Liberty Theatre at Brigham City, Utah.

Dave Farquhar, newly appointed manager of the local Warner Brothers exchange, is now making his initial trip into the Idaho country out of this office.

Carl A. Porter, manager of the Victory Theatre, is back from a vacation spent in California, where he visited the various studios and theatres.

THEATRE MANAGEMENT
EQUIPMENT CONSTRUCTION OPERATION

# Community "Sings" As a Box Office Attraction

## *Organ Club Is Factor in Week-in-Week-Out Patronage at Harding Theatre, Chicago*

THESE are days in the picture theatre business where "showmanship" flows like a swift current through the entire organization of the theatre and spurts high-pressure geysers from every personality of the staff. We have the showmanship of the manager who books the picture, arranges the show and directs the entire work in a manner to win the public's patronage. The showmanship of the advertising and publicity man who designs the ad displays and exploitation stunts. The showmanship of the electrician and the carpenter who create pleasing and entertaining visual effects on the stage and in the auditorium. The showmanship of the orchestra leader; that of the ticket-seller, the ticket-taker, the doormen and the ushers, whose courtesies and consideration for the patron's comfort make Mr. and Mrs. Public feel welcome and at home. And we have the showmanship of the organist.



Edward Meikel

This lastly listed item is by no means the least important link in the endless chain of showmanship in the modern theatre. As a matter of fact, it ranks at the top of the list of "selling angles" of the theatre as a "merchandising proposition." The organ belongs to the theatre, and like the comfortable chairs, the good projection, the courteous service, it remains a week-in-week-out attraction. Unlike the picture or the act it is not subject to fluctuating box office values, with business following the "feast or famine" formula according as the title of the picture is good or weak, the star popular or unpopular and the story appealing or uninteresting.

The organ solo which is presented as a unit of the program in a majority of theatres, is an entertainment feature and therefore is being exploited in most of the prospering theatres of today. The modernly equipped and managed theatre begins this feature of its showmanship by installing one of the finest organs the market affords and follows up by engaging an organist who has those instinctive qualities of showmanship that will enable him to establish a definite following for his musical renditions and organ novelties.

In a theatre chain which has as its policy "fifty-two times a year attendance," these organ features are considered one of the foremost factors in building toward that ideal. The organist in these houses is required to be a "personality" and he is given every opportunity to develop his talents along those lines. He is advertised and he is spotlighted to give all possible flourish to his appearance at the console. He is asked and expected to make his audience respond by singing the usually humorous refrains of the numbers he concocts by the sure-fire blending of popular and sentimental songs. The test seems to be "if they sing, he's Okey."

Making them sing is something of a trick. It is an ability that appears to be entirely separate and apart from the organist's musical talents and technic. It can be done, however, by means of "stunts" which have been evolved by the leaders among the picture theatre organists.

Possibly one of the most successful ideas for "making them sing," and certainly one of the best box office attractions developed by these showman-organists, is the Organ Club idea introduced at the Harding Theatre, Chicago, by Edward Meikel, chief organist of that house and one of its featured attractions. Meikel's Organ Club is something really different in organ novelties.

"The idea of the Organ Club," Meikel says in describing his novelty for the readers of this department, "is the holding of a musical meeting at each performance, the audience acting as the members, and they are addressed as such.

"Of course, the backbone of the stunt is the community singing. This is encouraged by using mostly numbers requested by the members. But aside from the singing, we try to bring in such business as would ordinarily come before a club meeting, provided, of course, such business can be entertainingly presented.

"We celebrate birthdays of members, weddings, etc., all with singing. We vote, usually upon interesting questions sent in

*Continued on next page*

## Equipment

# Price Buying

By P. M. ABBOTT

AN interesting instance of buying on price was recently brought to our attention. It seems that an exhibitor became convinced that certain installation of equipment would be of great value to his theatre for increasing patronage. The drawback to this apparatus and its installation, which involved alterations of the house itself, was its cost.

In an effort to secure the benefits of this equipment and at the same time avoid paying a reasonable price for it, this exhibitor shopped around until he found a contractor who was willing to make the installation at a cost far below the general run of bids—in fact, nearly fifty percent lower. Apparently the contractor's word was sufficient guarantee to this exhibitor, even in the face of the discriminating price.

The results were no more than could be expected. Continual trouble throughout the period of installation. Then more trouble as the installation failed to function properly. And in the end, a major part of the auxiliary apparatus had to be replaced at excessive costs, netting the exhibitor a price greater than the original bids of reputable firms who were anxious to do the job in the first place.

If such instances as these were to become more generally known in this business, there would be less buying on price alone. Reliable manufacturers and contractors work on a relatively small margin of profit. Even deducting all this profit should not make differences of fifty percent in estimates. And when such differences are found in estimates, thorough investigation is certainly called for before the lowest figure is accepted.

## Organ Club Scores Notable Success at Harding

(*Continued from preceding page*)

by members. At present we are making up a mailing list to further cement the club into a substantial unit, and stimulate requests by mail. We want letters, and I do get them! Not so many in the summer, but in the cooler weather as high as 50 in a day."

As testimony to the success which Meikel is achieving with his Organ Club at the Harding, read the following quotations from an article which appeared in the Chicago *American* of June 11, 1926.

"Where do they sing the loudest? Answer—At the Harding Theatre. At least, so it seems to the one who listens in when Edward Meikel's Organ Club is on. It isn't only the male and female flappers who come out strong on the chorus, either, in response to Ed's comic invitation. No, Sir! Mama's and even dad's voices are even more audible than those of 'fascinating youth.' There's a story to every meeting. One week, for example, the guy who invented the Charleston was on trial and the resulting meeting not only afforded every one an opportunity to join in on some snappy, popular songs and ditties of the day, but also afforded a lot of comedy. More than 1,500 have pledged themselves as members of Meikel's Organ Club, it is said, which means that they also promise to sing the songs he plays."

## Forbstein Transferred to Newman as Conductor

Louis Forbstein, director of the orchestra at the Royal Theatre, first-run Paramount controlled house of Kansas City, has been transferred to the Newman Theatre, also leased by Paramount, assuming his new duties August 1. He succeeds Jacques Blumberg, formerly of the Kansas City Little Symphony, who, upon returning from his vacation, was informed he was to be succeeded by Mr. Forbstein. Recommendation of the change was made by Charles Pineus of New York, representative of Publix Theatres Corp., who has been inspecting the theatre. It also was rumored along film row that Mr. Pineus was to replace Mr. Fowler as manager, but the following telegram was received by Mr. Fowler from Harold Franklin of New York, general manager of theatres for Paramount:

"Please issue a denial that there is any foundation to the report that Charles Pincus will replace you at the Newman Theatre. Mr. Pineus is a home office representative, sent to Kansas City for the sole purpose of cooperating with you."

## Spitalny Closes 4 Weeks' Engagement at Allen

Philip Spitalny and his famous band have closed a phenomenally successful four weeks' engagement at the Allen Theatre, and have returned to the State Theatre, Boston, for the season. David Rubinoff returns to the Allen pit next week. He has been guest conductor in St. Louis during Spitalny's stay in Cleveland.

### Midnite Previews at Enid Theatre

The Rialto Theatre at Enid has started a series of weekly midnite previews. The performance begins at midnight Sundays. The first performance, at which "Up in Mabel's Room," was presented, was reported to be a big success.

# Publix Training-School Graduates Are Assigned Managerial Positions

GRADUATES of the second class conducted at the Publix Theatre Managers' Training School in New York have been assigned positions at theatres operated by the company.

There were twenty-seven students of the term which opened in February last, graduated last week. The event was marked by a banquet to the graduates held at the Hotel Roosevelt, and attended by Home Office executives of Publix and Famous Players-Lasky.

The school, which is under the direction of John F. Barry, will begin the next session within a short time. Applications are now being received for the third class. The applicants will be selected by a committee. In this class, as in the class which just graduated, will be represented managers and assistant managers from the Publix Circuit whose record has entitled them to the training by experts at the school.

At the conclusion of the banquet to the recent graduates, at which Harold B. Franklin, Harry Marx, F. J. Newman, Jr., John F. Barry, S. R. Kent and Sam Katz were the principal speakers, the assignments to theatres of the various graduates were announced.

Following are the names of the graduates and the theatres to which they have been assigned:

A. M. Avery of Oklahoma City, to the Capitol Theatre, Little Rock, Ark. G. Baker of Kansas City, to the New England District. R. Coller, of Brockport, N.Y., to the New England District. William J. Cotta, of Little Compton, R.I., to the Joie Theatre, Ft. Smith, Ark. C. Conner, of Auburn, Maine, to the New England District. A. Fourmet, of Okland, Calif., to the Rex Theatre, Spartanburg, S.C. E. Harrison, of Brooklyn, to the Lincoln Theatre, Lincoln, Neb. J. Hobby, of Jacksonville, to the Palace Theatre, Jacksonville, Fla. H. Kahn, of San Francisco, to the Granada Theatre, San Francisco.

F. Kislingbury, of Lincoln, Neb., to the California Theatre, San Francisco. W. Laurie, of Austin, Tex., to the Queen Theatre, Austin. H. LeValley, of Lockport, N.Y., to the Palace Theatre, Lockport. A. H. Mason, of Pittsfield, Mass., to the New York City Theatres. L. C. Merrill, of Jamestown, N.Y., to the Jersey Theatre, Morristown, N.J. C .F. Millett, of Lewiston, Maine, to the New England District. W. K. Moore, of Dallas, Tex., to the Palace Theatre, Ft. Worth, Tex.

G. Nevin, of Sunbury, Pa., to the Metropolitan Theatre, Boston, Mass. A. M. Roy, of Cleveland, to the New England District. A. Shear, of New Orleans, to the New York City Theatres. R. Slentz, of Ft. Worth, Tex., to the Rialto Theatre, Pueblo, Colo. E. Steel, of Lincoln, to the Florida Theatre, St. Petersburg, Fla. L. Stein, of New York City, to the New York District. R. K. Stonebrook, of Hampton, Iowa, to the Capitol Theatre, Des Moines, Iowa. V. L. Wadkins, of Atlanta, Ga., to the Forsythe Theatre, Atlanta, Ga. J. T. Terhune, of Yonkers, N.Y., to the Rialto Theatre, Omaha, Neb. E. A. Whittaker, of Asheville, N.C., to the Strand Theatre, Asheville, N.C. P. Worthen, of Hartford City, Ind., to the Strand Theatre, Knoxville, Tenn.

## The MANAGER'S OFFICE

JOSEPH VERNON FLYNN, for several seasons connected with the management of Crandall's Ambassador and Savoy Theatres, last week was appointed by John J. Payette, supervisor of the Stanley-Crandall Theatres in and about the Capital, to the post of manager of Crandall's York Theatre, Georgia Avenue and Quebec Street, N.W., as successor to Nat Glasser, elevated to the position of assistant supervisor of theatres.

BERT WHEELER, formerly manager of Saxe's Tivoli Theatre, Milwaukee, has assumed management of a new theatre to be opened in Menominee, Michigan, about September 1st. It will be one of the finest theatres in any town of its size in the territory. Mr. Wheeler was in Milwaukee this week arranging for service for the new theatre.

TONY VEILLER, manager of the Mark Strand in Albany, has been appointed to manage the Mark Ritz, the new Mark Strand house to be opened August 9. Veiller is succeeded at the Strand by Thomas Clark, formerly assistant manager of the house.

## Blackstone Showing Three Pictures a Week

The Blackstone Theatre, one of the Roland and Clark houses in Pittsburgh, is now changing programs three times a week with a reduced admission of 20 cents for adults. The policy was introduced last week as a temporary arrangement. The bill for the first week contained "Mighty Lak' a Rose," Monday and Tuesday; Jackie Coogan in "Daddy" on Wednesday and Thursday, and Harry Carey in "The Frontier Trail" on Friday and Saturday.

## Hot Competition Over "Cool Slogans" in Ontario Town

Exhibitors of London, Ontario, have been indulging in an interesting weather war because of the use of slogans regarding house temperatures. Tom Logan, manager of the Capitol first announced, "It's Cool at the Capitol," all of which led Manager Fred Jackson of Loew's to announce, "It's the Coolest Spot in Town" for his house. Then Manager Stewart of the Patricia came out with the slogan, "No Hotter Than the Others."

## Series of Tea Parties is Held at Rialto Theatre

In Little Falls, N.Y., they are having a series of summer afternoon Thursday tea parties at the Rialto Theatre. These affairs are directed by Mrs. Frances McGraw, who is hostess at the theatre, and L. J. Crosby, who is manager. Ice tea and cakes are provided for the patrons as they sit and watch the picture on the screen. The idea has made a big hit in that city.

# Repeat Shows at Broadway Theatres

## Strand and Capitol Play Hold-Overs; New Program at the Rivoli

BOTH the Capitol and the Strand in New York are playing repeat programs this week for the second time in succession. The Capitol continues with "The Waltz Dream," the Ufa production, while Valentino's latest picture, "Son of the Sheik," remains at the Strand for a second week. Previous to the current engagements, the Strand had "Men of Steel" for two weeks and the Capitol "La Bohème" for a similar period.

The Rivoli's current bill is headed by "Padlocked," with "Minstrel Memories," staged by Roehm & Richards, as the stage feature. The musical program offers selections from "La Boheme" as the overture and an organ solo, "Sing Sing Is No Place for Singing Lessons," by Henry Murtagh.

"Variety" began the sixth week of its highly successful run at the Rialto last Sunday.

The Colony bill is headed by "Devil's Island," a Chadwick production starring Pauline Frederick. The supporting program includes a stage number featuring a "Lingerie Revue."

Warner's remains dark until Friday night, when the premiere of "Don Juan" and the "Vitaphone" will take place.

## Chaney Revival Plays Hold Over Week at Adams

The Adams Theatre in Detroit last week repeated with "The Trap," a Lon Chaney "revival" which played to big business the previous week, one of the hottest spells of the summer season.

At the State, another of the Kunsky houses, "The Old Soak" was the screen feature, with Russ Morgan and the "State Bunch" appearing as the stage attraction, in which Chilton & Thomas, Eleanor Terry and Jack and Johnny Trigg were featured performers. The Kunsky-Publix theatre, the Capitol, offered "Poker Faces," with the Frank Cambria unit show, "Love's Enchantment," as the added attraction.

## Clark and Jacobs Appear On Stage Bill at Rialto

Clark and Jacobs, blue singers presented as "Crooning Southerners," were the stage attraction at the Rialto Theatre, Omaha, last week, when the screen version of "Mantrap" was presented as the main feature. The singers accompany themselves with ukelele and guitar.

## Rodemich Offers "Song Hits of 1926" at Grand Central

Gene Rodemich and his orchestra presented "Song Hits of 1926" as their feature of the stage program last week at the Grand Central in St. Louis. The act featured Bailey and Barnum, billed as coming to the Grand Central "direct from the Greenwich Village Follies."



STAGING AN ORCHESTRA

**Cool and summery was the effect attained by Edward Hyman, managing director of the Brooklyn Mark Strand, in the setting he used for the presentation on his stage of the Silvertown Cord Orchestra**

## Kouns Sisters Eastman's Stage Feature for Week

The special musical feature of last week's bill at the Eastman Theatre, Rochester, was the Kouns Sisters, Nellie and Sara, concert sopranos, who have appeared for some time in vaudeville.

The Eastman last week presented "Ella Cinders" as the screen attraction. The musical accompaniment was played by Robert Beretson at the organ. Beretson also presented a solo number, George Gershwin's "Tip Toe."

## Varied Stage Program Is Presented at Stanley

As features of a varied program surrounding the screen attraction, "Variety," the Stanley in Philadelphia last week offered a grand operatic cycle, introducing an ensemble of twenty voices, with Emily Day, soprano, and Maurice Braun, violinist, as soloists, and a dance number starring Renoff and Renova. The latter team was held over from the previous week and offered a new program. The screen comedy was "Crazy Like a Fox," starring Charlie Chase.

## Take-A-Chance Week Bill at Newman Theatre

The Publix "Take a Chance Week" show was presented at the Newman Theatre, Kansas City, last week. The contents of the bill were carefully guarded by the publicity men and the theatre management.

## Novel Illusion Feature of Presentation at State

A stage novelty featuring a visual illusion announced as the latest innovation in stage-craft, was offered as a special attraction last week at the State Theatre in Minneapolis. The act was called "The Whirl of Mirth" and presented pantomime, song and dance. Colored [illegible] with a red and blue [illegible] through the audience [illegible] presentation, at the climax, which produced an effect similar to the Third Dimension Movies. The [illegible] featured two girls and two men.

The State presented "The Duchess of Buffalo," Constance Talmadge's new starring vehicle, as the screen attraction.

## Special Acts Booked for Crandall's Tivoli

Beginning with the appearance [illegible] the Loomis Twins during the week of August 15th, Crandall's Tivoli Theatre in Washington, D.C., will offer stage features in conjunction with the picture programs. Acts booked for the Metropolitan will appear the following week at the Tivoli. According to the announcement, the same policy will be generally observed with regard to the acts playing the Metropolitan, though not necessarily one that will be put into effect every week.

## Straub Now Conductor of Shea's Orchestra

Herbert Straub has returned to Shea's Buffalo Theatre, Buffalo, as permanent conductor of the symphony orchestra. Straub, who organized the "State Gang" at the State in Detroit and appeared there for several months, played a week's engagement as guest conductor at the Buffalo [illegible] time ago. His success with the patrons of the theatre led to his present [illegible] a permanent feature of the house.

### Stillman Reopens With "Variety"

The Stillman Theatre, Cleveland, after a week of darkness during which renovating to the interior was accomplished, opened August 1 with "Variety." The closed period followed an especially successful summer season [illegible]

COSTUMES FOR HIRE PRODUCTIONS EXPLOITATIONS PRESENTATIONS BROOKS 1437 Broadway Tel. 5580 Pen.

# Problems of a Projection Engineer

## Eastman Theatre Chief Discusses Troubles Arising From Receipt of Pre-view, New and Scratched Film

*By Lewis M. Townsend*

*Projection Engineer, Eastman Theatre and Eastman School of Music, University of Rochester*

*Paper Presented before the Society of Motion Picture Engineers)*

THE problems of projectionists are so numerous and so widely different in their nature that I have been very careful to keep the last word of the title of this paper singular. If one were to attempt to write on the problems of projectionists in general, I fear he should never live to see the end of that one article. This is therefore confined to my own problems. These I shall state only in a practical way with the hope that others in the Society may help to supply either practical or technical information which will lead to the reduction of Projectionist's troubles.

### *Too Much Wax*

We shall start with the receipt of a brand new film for pre-viewing. The majority of film received at present is waxed with a good waxing machine which places a thin line of wax over the perforations. The wax is applied in a molten state. No more is applied than is absolutely required. A few exchanges, however, persist in trying to apply cold paraffin to the film. The result is that eight or ten times as much wax is used as is necessary. This gums up the sprockets of the projector, lodges in the aperture and makes a very displeasing grill work along the sides of the projected picture. Quite often so much wax will spatter on the lens that it is necessary to stop in the middle of a picture to clean the lens. Later the excess wax spreads entirely over the film and very often discolors any toned portion. It is strange that exchanges will continue to ruin their own goods year after year in this manner. It is still very common to receive new film on reels that are ready for the junk heap. Quite a number of reels are in my estimation ready for the junk heap before any film has ever been placed on them. Exchanges still continue to use cheap, wobbly or worn out reels to mount their prints costing hundreds or thousands of dollars. Less than a month ago I received a print done in Technicolor throughout, with the usual amount of printed instructions to the projectionists to use care, caution, etc., in handling the film to prevent scratching. This print had not been through a projector more than two or three times. The reels were in such a bent and dilapidated condition that we were forced to stop the projector and have the entire feature rewound on good reels before we could run the pre-view. The last fifty or one hundred feet of each reel was so badly scratched at this early date in its life that we would have refused to use this particular print.

### *Suggests Opaque Leaders*

Next we shall take the receipt of a feature or other film for showing, some five or six weeks after pre-viewing. The punch mark nuisance has abated somewhat, but is still with us. We also have stickers of all shapes, sizes and descriptions placed not only by *operators* but also by exchanges themselves. I believe the only way to eliminate this nuisance and waste of film is for the producers themselves to get together and adopt some safe and sane method of ending their reels so there will be no doubt as to when the end is coming. Some producers now arrange a fade out at the end of each reel. This proves that it is possible. Other producers wilfully commit the blunder of ending one reel with a close-up of one person and starting the next reel with a close-up of another person. This is inexcusable. I see no reason why they should not send out a cue sheet describing the action at the end of each reel. It may be well enough for the DeLuxe houses to make their own cue sheets, as we do, but bear in mind that many, many theatres do not receive their film three or four days ahead of showing. Many are lucky to receive their show a few minutes before the theatre opens. Going further, I can see no reason at present for making leaders which will project "End of Part One" and "Reel Two," etc., on the screen. Why not use opaque film for leaders and print this information in such a way that it can be read by the projectionist, but will not be projected? Several feet of film, and, what is more important, several feet of action are wasted daily by the cutting off and replacing of these leaders.

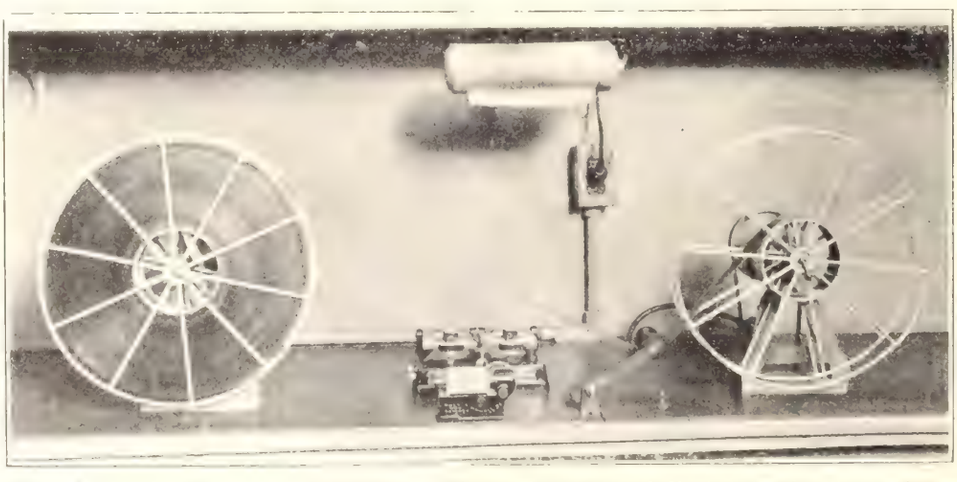
My problem at present in regard to film condition centers on scratched film. Unless film is absolutely first-run, scratches are always present in a greater or less degree. I believe that small reel hubs, high speed rewinds with poor tensioning devices and worn magazine valves are the chief causes of scratching. I think that the adoption of the five-inch hub as standard would be very beneficial to the majority of theatres and only slightly objectionable to a small minority. You may say, "What about the portable projectors and small theaters that still use the small magazines?" I say, "Why cater to the minority when the vast majority would receive a direct and decided benefit?" This unnecessary winding and rewinding on small hubbed reels causes more scratches than any other one thing. For a rewind, we use two Simplex take-up brackets and lower magazines. The idler side is equipped with the regular take-up tensioning device. This is light and even. The driven side is geared in such a way that it takes four minutes to rewind a two-thousand-foot reel of film, the hub being five inches in diameter. Near the reel onto which the film is wound a hard rubber guide roller is mounted on an arm having a vertical swing. The roller guides the film evenly on the reel with no slopping sidewise. The swinging arm is arranged in such a way that when the end of the film goes through, or in case of a break, the arm drops on a radio plunger switch and stops the motor.

### *Daily Sensitivity Tests*

We used to rely on hand inspection of the film to avoid breaks during the run of a show, but we have since changed to the use of an inspection machine. Sensitivity of the film is tested daily with a test film with all possible defects numbered in such a way that, if the machine fails to stop on any number, proper adjustment may be made at once. Without using the test film, the machine would hardly be reliable. It is only necessary to run the film through this machine once daily to prevent breaks.

Besides the nine projectors under the Eastman Theatre and Eastman School of Music roof, there are three in each of our other two theatres, the Regent and the Piccadilly. Out of the fifteen projectors, three are equipped with high intensity arcs, six with reflector arcs, five with Mazda and one with a regular arc. There are the following projection distances, fifteen,

(*Cont. on page* 614)



*View of the rescind in use at the Eastman Theatre, Rochester, N.Y. It takes but four minutes to rescind a 2,000 foot reel of film. Note the 5" hubs*



# The Midnight Matinee

HOW long will the house be closed for reseating? A natural question! Not a day if you want to keep it open. Reseating and performances are continuous. They follow each other without interference. When the curtain comes down and the house empties at night, installation mechanics "ring up" on the night's program of putting in new seats. From midnight till morning the work goes on—methodically—rapidly—efficiently. A section of the old chairs comes out. The electric drills begin to hum. A section of new seats goes in. The work is timed—perfectly—to allow for the house being put in perfect order for the next regular performance. Between midnight and morning the old theatre gradually takes on the appearance of a new playhouse. Comfort and beauty grow like a flower from within, spreading from pit to gallery with each night's work and in the end—*new seating throughout—not a night lost or a single patron turned away.*



*New Embassy Theatre, New York, N. Y.*

**American Seating Company**

NEW YORK 113 W. 40th St. | CHICAGO 10 E. Jackson Blvd. | BOSTON 77-D Canal St. | PHILADELPHIA




Each letter of Lubliner and Trinz' Grove Theatre sign measures eleven feet in height, more than any single letter sign in Chicago. The Grove opened May 12, seats 2,200 and is of Spanish style architecture

# Theatre Openings and Construction Plans Announced for Northwest

PLANS for the opening and construction of several new motion picture houses in the Pacific Northwest territory were announced last week and include the following:

Opening of the Pacific Theatre Company's new Granada Theatre in West Seattle early in July. William Hartford, connected with the Pacific organization, will be in immediate charge.

Opening of the Royal Theatre on Rainer Avenue in Seattle early in July. The Royal is a 600-seat house, owned and managed by Leo Morell.

Breaking of ground last week for a new $50,000 theatre building at Kirkland, a suburb of Seattle. The building will be a three-story structure, with a theatre and stores on the ground floor and offices above. It is being built by community capital with the idea of leasing the theatre to one of the theatre operating chains in the Pacific Northwest territory.

It is also reported that Calvin Heilig, well-known theatre man of this territory, is contemplating the building of a new theatre in Eugene, Ore. Mr. Heilig recently sold the Heilig Theatre in Salem, Ore., to George B. Guthrie, who also recently opened the new Elsinore Theatre in that city.

Opening of the Warner Theatre in Everson, Wash., by the Warner Brothers (not connected with the film producing firm) with appropriate ceremonies.

## Award Steel Contract on Loew's Midland

Plans for the $4,000,000 Loew's Midland Theatre and 12-story office building at Thirteenth and Baltimore avenues, Kansas City, were filed Monday with the city building inspector. The steel contract has been awarded to J. Goldberg & Sons and the Bethlehem Steel Corporation. The general construction contract on the house, which will seat 4,000, still is to be awarded.

## Baltimore to Have Three New Playhouses

Another large motion picture theatre is planned for the Northwest corner of Howard and Franklin streets, now occupied by a drug store and hotel property, it is reported. This would probably be controlled by the Keith-Albee and Producers Distributing Corporation Interests, it is thought.

A large legitimate playhouse may be built on the northeast corner of North Avenue and Charles Street on the site of the old Marston School, which is used by an automobile battery concern now.

The new State Theatre, to be built by the Frank H. Durkee Interests at Monument and Castle streets, Baltimore, Md., is to be two stories, measuring 126 by 123 feet, and the building is to contain 25 bowling alleys and six stores. The building was designed by George Schmidt and C. C. Fulton Leser.

## Houston's Large Suburban House Under Way

Houston soon is to have its first large suburban theatre.

It is to be erected near the intersection of Waugh Drive, Washington and Heights Boulevard, at a cost of $200,000. It is to be known as the De Luxe Theatre and is to be erected by W. H. Irvin and others and is to be under the management of A. H. Emenheiser, who until recently operated a chain of twenty-seven theatres in California.

The theatre will be of Spanish architecture, of fireproof construction, with gorgeous interior decorations and the latest in lighting effects. Both the builder and Mr. Emenheiser say the theatre will set a new standard for theatre equipment in the South. An immense pipe organ will be one of the features of the new theatre.

## New 1,200-Seat Playhouse for Rochester, N.Y.

Construction of a Motion Picture theatre to cost in the neighborhood of $200,000 with a seating capacity of 1,200, is under way on the southeast corner of Driving Park Avenue and Straub Street, Rochester, N.Y. The plot has a frontage of 97 feet and extends 164 feet in Straub Street.

The theatre will be built of cut cast stone and tapestry brick, and will be four stories in height. The structure is planned to include four stores on the ground floor and four offices above.

## Haight Building House at Hightstown, N.J.

Ground has been broken for the construction of the Haight Theatre, for John and Mary Haight, Main Street, Hightstown, N.J. The building will be 55x205 over all and will be of cinder block, stucco and steel construction. Aside from the theatre, which will have a seating capacity of 1,000, there will be a public hall in the second story and two stores on either side of the lobby.

In addition to projection equipment, a stage will be provided to insure the showing of vaudeville and legitimate attractions.

### May Build at Clarkston, Wash.

A movement has been launched at Clarkston, Wash., for the erection of a motion picture theatre to cost in the neighborhood of $20,000, according to Henry Hartung who holds a franchise from the city for the operation of a 7-day-a-week playhouse. Seven per cent. preferred stock in the enterprise is being offered.

# *Commercially since 1895*

Greater Movie Season, which celebrates the thirtieth birthday of the motion picture, calls to mind the fact that Eastman Film fathered the industry by making motion pictures practical.

Commercially manufactured since 1895 Eastman has always been, and still is, unrivaled as the "film that carries quality through to the screen".

Prints on Eastman have the black-lettered identification "Eastman" and "Kodak" in the transparent margin. Look for it.

EASTMAN KODAK COMPANY

ROCHESTER, NEW YORK

# Projection

## Optics, Electricity, Practical Ideas & advice

## Inquiries and Comments

### *Wrong Set-Up*

CHARLES H. TRAVIS, projectionist at the Barcli Theatre, Schenectady, N. Y., sends us the following:

"Dear Sir:

"I trust you will pardon the delay in not replying to your favor of May 26th addressed to the Barcli Theatre. When you do eight hours a day projecting, keep your outfit in condition and sell theatre supplies on the side, you are kept quite busy.

"I regret I was unable to make the spring meeting of the S. M. P. E. at Washington. As yet, I have not been able to convince the President of the Farash Corporation, operators of the State, Strand, Albany, Barch and Van Curler theatres in this city, of the advantage to be gained by sending their projectionists to such a meeting. It is rather difficult to try to keep up my dues from my own pocket and also try to attend the meetings of Societies that will benefit my work. I recently attended a meeting of the A. P. S. in New York and gained some knowledge.

### *His Conditions*

"At the Barcli Theatre I have two Simplex projectors with type S lamps, McAuley arc controls, separate stero, G. E. 70-70, A. C. to D. C. compensare, 50 amp. A. C. to A. C. compensare (for reserve not enough capacity, but better than nothing) Cinephor objective lenses of 6½ in. E. F., P. A. 20 Cinephor.

"Converging lens, and Lux alba collector lens of 7½ in. focus. The projection room is 16 x 12 x 7 feet with two windows on the street. The generator set and A. C. compensare are located in a room of the same size on the lower floor.

"Now for my question.

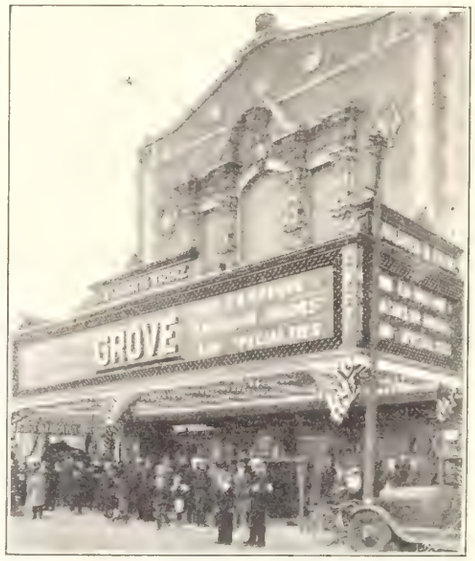
"The instruction sheet sent by the Bausch & Lomb Optical Co., for Cinephor condensers calls for the distance from arc to condenser to be 3¾ in. when the distance from collector lens (?—you must mean converging lens—Ed.) to aperture is 12 in. and the objective is 6½ in. E. F.

"The back focus of my objective (Cinephor series 2) is 4½ in. and I am using a diaphragm placed against the front element with an opening of 1 13/16 in.; the E. F. is 6½ in. and I find when the arc is 3¾ in. from the collector lens, I get a 2 in. spot and when 3½ in. I get a 1⅝ in. spot on the cooling plate.

"The condensers are spaced 1/16 in. apart and I am sending impressions of my craters.

"Why is it I am unable to get the arc to collector distance called for in the instruction sheet?

"If you desire a description of the equipment in the other Farash theatres in this city, I will be pleased to furnish the information. The next time I am in your city, I will make an effort to visit your office."




View of the front of Lubliner and Trinz' Grove Theatre, Chicago, Ill., two hours before it opened. The first ticket was sold at 5 P. M., May 12

### *Society Meetings*

We certainly agree with you, Friend Travis, that if you are doing all the things mentioned in your letter you should be very busy indeed, so we will not hold the delay in answering our letter against you. Being more or less busy ourselves we have often been guilty of the same offense.

Concerning the matter of the S. M. P. E. we feel that while certain information contained in the proceedings and brought up at the meetings is of undoubted value to projectionists as a whole, still the logical major source of information of a purely projection nature is, we believe, the American Projection Society.

The S. M. P. E. membership is largely drawn from manufacturers' representatives and its principal work consists of laying the foundations for progress in every branch of motion pictures from producing clear through to projection.

The American Projection Society, on the other hand, was founded exclusively for practicing projectionists.

So don't feel discouraged if you are unable to attend meetings of the S.M.P.E. The fact that you are taking an active interest in the A. P. S. is proof enough that you are not passing up opportunities for broadening your knowledge.

Now for the matter of your optical set-up. Five of the six crater impressions you sent measured exactly ⅜ in. horizontal diameter; the sixth one measured somewhat less than that, being just about 5/16 in. A safe average for the lot, therefore, would be ⅜ in.

At that rate the amperage of your arc should be somewhere between 45 and 50. We believe the trouble in your case to be one of insufficient magnification of the crater to obtain the necessary covering power on the aperture.

Assuming the Bausch & Lomb specification of source-condenser and condenser aperture distances to be correct (and from all appearances they are) then the present size of the crater is too small to give the required covering power for even illumination of the aperture.

### *Used Two Ways*

You must remember that an aspheric condenser will operate in *two* ways: It can be used to give increased screen illumination wit ha *given* amperage, or it can be used to give the same screen illumination with a *reduced* amperage.

It appears to us that you are doing the latter, that is, you are using the increased efficiency to obtain your former screen illumination so as to obtain a saving in current consumption.

If you are, then the reduced size of the crater is causing the trouble you are experiencing in drawing the crater back to the recommended 3¾ in.

It would seem that the logical thing to do would be to move the source closer to the collector lens so as to obtain greater magnification of the crater.

You say that at a distance of 3½ in. the spot on the cooling plate measures 1⅝ in. This would mean that at the aperture plate the spot would measure roughly 1½ in. It would seem that a 1½ in. spot on the aperture would just about give enough covering power for even screen illumination.

Moving the source closer to the collector lens opens up the possibility of increased lens breakage but a 3½ in. distance could be considered safe.

### *Why Use Diaphragm?*

The thing we do not understand is why you should use a 1 13/16 in. diaphragm in front of first element of the objective lens?

Certainly with a 12 in. condenser-aperture distance and a 6½ in. E. F. projection lens you will need the full opening of the lens to obtain maximum pickup of light from the aperture.

Try removing the diaphragm in order to see whether any increase in screen brightness can be observed. It is our belief that you will require the entire 2 7/16 in. free opening of the objective lens in order to pick up all the light passing the aperture.

We certainly would appreciate hearing about the other theatres in your chain in Schenectady.

## Rapp & Rapp Plan New St. Louis House

C. W. & G. L. Rapp, 190 North State Street, Chicago, Ill., have prepared plans for theatre to be erected in St. Louis, Mo., and are said to be taking bids on the construction work. The names of the owners of the new house have not been revealed.

It will cover a site 147 feet by 200 feet and be two stories with basement. The construction will be of re-inforced concrete, brick, stone and terra cotta.

## Bids Taken on New House at St. Joseph, Mo.

Bids are being taken from contractors on the new Missouri Theatre on Edmond Street, St. Joseph, Mo., by the architects, Boller Brothers, 114 West Tenth Street, Kansas City, Mo. The owners are J. H. Cooper, 390 Riverside Drive, New York City, and Eli Shire, Lincoln, Neb. The building will be three story and basement, 75 by 140 feet and cost about $300,000. It will be of brick, concrete, steel and terra cotta.

## Theatre Site Purchased in New York City

According to a recent newspaper report, Isador Benenson has purchased for immediate improvement with a 2,500 seat Motion Picture theatre, a plot of approximately 29,000 square feet at the foot of the Two Hundred and Thirty-first Street and Broadway subway station, New York City. The site, known as No. 5604 Broadway, is 225 feet wide by 103x123, with an outlet to Broadway, 31x100.

### Corp'n to Build Indiana House

Plans are almost complete and contract will be let soon for the erection of a new theatre in Bloomington, Ind., at an approximate cost of $60,000.

M. D. Wells and others have formed a corporation to build the theatre, which will be modern in every respect and will seat about 700 persons.

### Reconstruct House at Yuma, Ariz.

Work of reconstructing the site of the Army and Navy Building at Yuma, Ariz., for a motion picture theatre is expected to get under way shortly, according to Richard and Nice, theatrical men of Phoenix. The sum of $40,000 is expected to be spent on the building.


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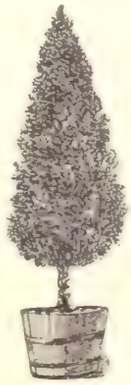


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Architect's sketch of Loew's new Midland Theatre, Kansas City, showing how the exterior will appear when this Picture Palace is completed. The Midland's construction is progressing rapidly

# Problems of a Projection Engineer

(Continued from page 613)

twenty-five, thirty-five, eighty, ninety, one hundred and one hundred and sixty feet. After considerable experiment the white cloth screen with rubber backing seemed to give the best results, under certain conditions, and these are used throughout. The high intensity is used on the one hundred and sixty foot distance. The light from this was very unsatisfactory as to color and uniformity of screen brightness until the relay system increased our screen brightness twenty-five percent at the center of the screen and three times as much at the corners. While the light has much less blue in proportion than before, it is still necessary to use correcting filters while projecting color films. With the Mazda, it is also true that a clear field was not obtained until the relay system was adopted. This particular relay system uses an aperture lens, which is capable of converging the light beam into an objective lens of small diameter. The reflector arc, while it gives plenty of economical illumination, also delivers plenty of heat to the film. The heat in itself sets up many focus troubles which were only seen encountered by a few projectionists before. The light beam in this case usually fills the objective lens to its full aperture. This tends to reduce the depth of focus. At the same time the film is heated to such an extent that each separate picture bulges and bellies toward the light source (away from the objective). This buckling varies with the density of the film. Thus a title with a black background will buckle least and a letter written on a white background will buckle the least. These are the extremes. In between there are hundreds of different densities each absorbing a different amount of heat and buckling accordingly. If the lens happens to be of short focus or especially large aperture, the only way to keep the projected picture in sharp focus is to retouch with each change of density. My only known remedy is to use an objective lens of relatively small aperture. This assures enough depth of focus to take care of the buckling. In general it is against my good judgment to use an objective that has a free aperture of more than F 3. At present we are able to get all the illumination required without resorting to exceptionally large aperture lenses and taking chances on losing sharpness and definition by so doing.

### *Prophesies Some Changes*

Looking ahead I believe that in time the reflector arc will be replaced by an angle arc mounted back of six or eight inch diameter condensers in connection with a relay system using an aperture lens which will converge the light beam into a small aperture lens. I believe that the same system will be used with either high or low intensity carbons as the condition may require. In connection with this, a revolving shutter located just back of the aperture (between the condensers and film) will of necessity be introduced. This would reduce the heat on the film by at least one-half. The shutter would also have the advantage of being a standard width for all sizes of objective lenses. Another thought is that with the coming of more and more colored films the projectionist requires information which will enable him to correct the color of his light to produce the proper result on the screen. Those who are producing color films at present should make a careful study of the different colors of projection light sources and furnish the proper filters to meet the conditions. Otherwise they are doing themselves and their product an injustice by allowing it to be shown under many different light conditions, a number of which are decidedly wrong and give the public a false impression of color photography.

## Brooklyn Strand's Cooling System Inaugurated

The Brooklyn Mark Strand Theatre has inaugurated its new cooling system, which has been installed at the cost of over $100,000. The new plant is of the controlled temperature type, which permits the cooling of all of the interior. Not only is the air cooled thoroughly, but it is changed entirely every four minutes, the old air being drawn out by means of powerful blower fans and replaced by fresh air which passes through the cooling plant and into the theatre through the various ducts installed for the purpose.

Tests made at the theatre since the plant was put in operation show that a temperature of seventy degrees is the most comfortable in which to sit and enjoy the performance. At this temperature it is neither warm nor is it chilly, but comfortable enough for utmost enjoyment. The new plant requires the constant attention of four expert engineers to assure its correct operation.

## Knoxville to Have Three New M. P. Theatres

Three new theatres will soon be completed in the city of Knoxville, Tenn. First to open will be the Rialto, located in a remodeled building on North Gay Street.

Another house is being erected at Burlington, and this theatre will also be ready within a short time. Work has started on the Famous Players new theatre, which is said to involve an expenditure of $1,000,000.

## Will Remodel Globe at Kansas City

More than $25,000 will be spent in remodeling the Globe Theatre, first run house of Kansas City, this summer, it was announced this week by William Flynn, manager. The theatre will be entirely redecorated and a new electric sign installed over the foyer.

## Issue Bonds for House at Armory, Miss.

A Memphis financing company is handling the bond issue for a new motion picture theatre to be erected at Armory, Miss. Local business men are interested in the project which will run around $30,000. Plans call for completion early next winter.

### Plans Another for Ashland, Ky.

Lee Hall and son, Bruce Hall, who is manager of Hall's Theatre in Ashland, Ky., are looking for a suitable location in Ashland on which to erect a hotel and theatre building. They contemplate operating a chain of moving picture theatres here and in other towns of the Big Sandy district.

### Open Dixie at Holdenville, Okla.

Charles Morris' Dixie Theatre, Holdenville, Okla., opened its doors to the public May 21. Leland Lyles, formerly of Wilson, is the new manager. The Dixie is a 500-seat house, has upholstered chairs, and the projection room is equipped with Powers machines and Peerless arcs.

## R. & R. Circuit Open Queen at Palestine, Tex.

Manager John S. Bonner of the Robb and Rowley Texas theatre circuit opened during the latter part of June the new Queen Theatre at Palestine, Texas. The new Queen was constructed from the side walls of the old Gem Theatre which was destroyed by fire several months ago and is said to be one of the finest theatres in East Texas.

## Capitol Theatre, St. Paul, Installs Wurlitzer

A big Wurlitzer organ of the same type recently installed in the State Theatre, Minneapolis, is now being installed in the Capitol Theatre, St. Paul.


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## Arctic Nu-Air Installed at Mounds, Ill.

Manager Wagner of the Lyric Theatre, Mounds, Ill., has announced the installation of an Arctic Nu Air cooling system at that house.

In addition to the cooling system, other improvements such as a new lighting system, remodelling both inside and out, are also under way.

## Coonen Will Build a House at Worcester, Mass.

Benjamin I. Coonen is to build a theatre at 66 Franklin Street, Worcester, Mass., and construction work will start at once. The structure will be erected of brick and ornamental stone and will cost $250,000.

## Seitz to Build Theatre at Sandusky, Ohio

William F. Seitz of Sandusky, Ohio, it is given out, will build and operate a motion picture theatre on the site of the old West House at Columbus Avenue and Water Street, at Sandusky. With him will be associated his sons, Wilford, Alden and Earl.

## Plan 1,000-Seat House at Mt. Ephraim, N.J.

In connection with the development of Mt. Ephraim, N.J., it is said that a 1,000-seat theatre will be included in the movement now under way at Black Horse Pike and Kings Highway. It is rumored that the Stanley Company of America are already negotiating for a lease on the projected theatre.

## Erect 2,400-Seat House at Upper Darby, Pa.

A new 2,400-seat theatre with stores and apartments, to cost approximately $1,500,000 will be erected at 69th Street and Ashby Road, Upper Darby, Pa., for a syndicate represented by William M. Knatz, Inc.

### Break Ground at Moundsville

Ground will be broken during the early part of June for a $50,000 motion picture theatre in the business district of Moundsville, W. Va., it was recently announced by the firm of Ferris Brothers. The structure will be of three stories.

### Will Build at Carbondale, Ill.

Carbondale, Ill., will soon have another motion picture theatre which will be erected on North Washington Avenue by Frank Sumner. The show will cater to both white and colored patronage, it is said.

### Award Contract on Joplin House

The Electric Theatre Amusement Company has awarded the general contract for remodeling the Electric Theatre in Joplin, Mo., to Roy Huffman. The house will seat 1,400 persons when the work is completed.

### Plans Prepared at Walla Walla

Frederick Mercy, Jr., manager of the American Theatre, Walla Walla, Wash., has prepared plans for the extensive remodelling of that house.


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# FEATURE RELEASE CHART

*Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy release, as well as information on pictures that are coming, will be found on succeeding pages. (S. R. indicates State Right release.)*

**Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to March**

## MARCH

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Arizona Streak, The | Tom Tyler | F. B. O. | 4640 feet | April 3 |
| Bar C Mystery, The | Phillips-MacDonald | Pathe | 5 reels | |
| Barrier, The | L. Barrymore-Day | M-G-M | 6480 feet | April 3 |
| Bat, The | Special Cast | United Artists | 8219 feet | Mar. 27 |
| Beverly of Graustark | Marion Davies | M-G-M | 6977 feet | May 8 |
| Beyond All Odds | Eileen Sedgwick | Chesterfield | 5 reels | |
| Blue Blazes | Pete Morrison | Universal | 4659 feet | Jan. 23 |
| Broadway Billy | Billy Sullivan | Rayart | 5000 feet | |
| Chip of the Flying U | Hoot Gibson | Universal | 6596 feet | Mar. 6 |
| Combat | House Peters | Universal | 6714 feet | Feb. 20 |
| Coming and Going | Buffalo Bill, jr | Artclass | 5000 feet | |
| Dancing Mothers | Special Cast | Paramount | 7169 feet | Feb. 27 |
| Dangerous Virtue | Jane Novak | Lee-Bradford | 6000 feet | |
| Danger Quest, The | Reed Howes | Rayart | 5000 feet | May 8 |
| Forbidden Waters | Priscilla Dean | Prod. Dist. Corp | 5335 feet | April 17 |
| Gilded Highway, The | Devore-Harron | Warner Bros. | 6927 feet | April 17 |
| Hearts and Spangles | Wanda Hawley | Lumas Film | 5980 feet | May 8 |
| Hell's Four Hundred | Margaret Livingston | Fox | 5582 feet | |
| Her Second Chance | Nilsson-Gordon | First National | 6420 feet | May 8 |
| Highbinders, The | Tilden-Daw | Assoc. Exhib | 5486 feet | May 1 |
| High Steppers | Hughes-Astor | First National | 6136 feet | |
| Let's Get Married | Richard Dix | Paramount | 6800 feet | Mar. 13 |
| Little Irish Girl, The | Dolores Costello | Warner Bros | 6667 feet | April 10 |
| Midnight Thieves | H. Rawlinson | A. G. Steen | 5 reels | |
| Miss Brewster's Millions | Bebe Daniels | Paramount | 6457 feet | Mar. 20 |
| Monte Carlo | Special Cast | M-G-M | 6512 feet | April 10 |
| New Klondike, The | Thomas Meighan | Paramount | 7445 feet | Mar. 27 |
| Night Patrol, The | Richard Talmadge | F. B. O. | 5085 feet | Mar. 20 |
| Non-Stop Flight, The | Special Cast | F. B. O. | 5650 feet | April 17 |
| Nutcracker, The | E. E. Horton | Assoc. Exhib. | 5786 feet | April 17 |
| Oh! What a Nurse | Syd Chaplin | Warner Bros | 6967 feet | Mar. 6 |
| Other Women's Husbands | Blue-Prevost | Warner Bros | 6721 feet | April 3 |
| Out of the Storm | Logan-Burns | Tiffany | 7000 feet | May 1 |
| Red Dice | Rod La Rocque | Prod. Dist. Corp | 6 reels | April 3 |
| Roaring Forties, The | Special Cast | Jans | | |
| Sap, The | Kenneth Harlan | Warner Bros | 5519 feet | |
| Sea Horses | Special Cast | Paramount | 6671 feet | Feb. 27 |
| Secret Orders | Evelyn Brent | F. B. O. | 5486 feet | Mar. 27 |
| Siberia | Special Cast | Fox | 6950 feet | April 24 |
| Six Shooting Romance | Jack Hoxie | Universal | 4869 feet | Jan. 30 |
| Social Celebrity, A | Adolphe Menjou | Paramount | 6025 feet | May 8 |
| Taxi Mystery, The | Roberts-Agnew | Sterling Pict | 5052 feet | |
| Test of Donald Norton | George Walsh | Chadwick | | |
| Three Weeks in Paris | Moore-Devore | Warner Bros | 6050 feet | May 8 |
| Unknown Dangers | Frank Merrill | Hercules | 4700 feet | |
| Untamed Lady, The | Gloria Swanson | Paramount | 6132 feet | Mar. 27 |
| Vanishing Hoofs | Wally Wales | Artclass Pictures | 5000 feet | |
| Whispering Smith | H.B.Warner-L.Rich | Prod. Dist. Corp | 6155 feet | April 10 |
| Yellow Fingers | Olive Borden | Fox | 5594 feet | April 10 |

## APRIL

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Big Show, The | Lowell-Russell | Assoc. Exhib | 5385 feet | May 15 |
| Blind Goddess, The | Special Cast | Paramount | 7249 feet | April 3 |
| Border Sheriff, The | Jack Hoxie | Universal | 4440 feet | Mar. 13 |
| Broadway Gallant The | Richard Talmadge | F. B. O. | 5510 feet | June 5 |
| Brown of Harvard | Pickford-Brian-Haines | M-G-M | 7941 feet | May 8 |
| Crown of Lies, The | Pola Negri | Paramount | 5020 feet | Mar. 27 |
| Desert Gold | Special Cast | Paramount | 6900 feet | Mar. 20 |
| Dance High | Buffalo Bill, Jr. | Artclass | 5 reels | |
| Early to Wed | M. Moore-K. Perry | Fox | 5912 feet | May 15 |
| Earth Woman, The | Alden-Bonner | Assoc. Exhib | | |
| Exquisite Sinner, The | Nagel-Adoree | M-G-M | 5844 feet | May 1 |
| Fighting Boob, The | Bob Custer | F. B. O. | 4496 feet | May 1 |
| Fighting Buckaroo, The | Buck Jones | Fox | 5096 feet | May 15 |
| Fighting Shadows | Leo Maloney | Clarion Photoplays | 4900 feet | |
| Fighting Thoroughbreds | Billy Sullivan | Rayart | 5000 feet | |
| For Heaven's Sake | Harold Lloyd | Paramount | 5356 feet | April 24 |
| Hidden Way, The | Mary Carr | Assoc. Exhib | 5919 feet | |
| Impostor, The | Evelyn Brent | F. B. O. | 5457 feet | May 15 |
| Isle of Retribution, The | Lilian Rich | F. B. O. | 6388 feet | May 22 |
| Kiki | Norma Talmadge | First National | 8299 feet | April 17 |
| Lucky Lady, The | Special Cast | Paramount | 5942 feet | |
| Mike | Sally O'Neil | M G M | 6765 feet | Jan. 23 |
| Mlle. Modiste | Corrine Griffith | First National | 6230 feet | May 15 |
| Money Talks | Windsor-Moore | M G-M | 5139 feet | May 22 |
| Old Loves and New | L. Stone-B. Bedford | First National | 7423 feet | April 24 |
| Only Way, The | Special Cast | United Artists | 6850 feet | May 1 |
| Paris At Midnight | Special Cast | Prod. Dist. Corp. | 6995 feet | May 8 |
| Runaway, The | Special Cast | Paramount | 6241 feet | May 8 |
| Rustlers Ranch | Art Acord | Universal | 5250 feet | April 24 |
| Running for Cupid | George O'Brien | Fox | 4835 feet | |
| Sandy | Madge Bellamy | Fox | 7850 feet | April 24 |
| Seventh Bandit, The | Harry Carey | Pathe | 6 reels | Mar. 2 |
| Silence | Warner-Reynolds | Prod. Dist. Corp | 7518 feet | June 12 |
| Silken Shackles | Irene Rich | Warner Bros | 6061 feet | May 8 |
| Silent Pioneer | George Larkin | Elvyn Film | 5000 feet | May 1 |
| Sir Lumberjack | Lefty Flynn | F. B. O. | 5129 feet | April 10 |
| Somebody's Mother | Mary Carr | Rayart | 6000 feet | |
| Starlight's Revenge | Jack Perrin | Rayart | 5000 feet | |
| That's My Baby | Douglas MacLean | Paramount | 6805 feet | April 24 |
| Tony Runs Wild | Tom Mix | Fox | 5400 feet | |
| Tramp, Tramp, Tramp | Harry Langdon | First National | 8831 feet | April 10 |
| Twin Triggers | Buddy Roosevelt | Artclass | 4800 feet | |
| Volga Boatman, The | Special Cast | Prod. Dist. Corp | 10050 feet | May 1 |
| Wall, The | Various | Universal | 6980 feet | Feb. 2 |
| Western Trail | Bill Patton | Chesterfield | 5 reels | |
| Why Girls Go Back Home | Mahlon Hamilton | Warner Bros | 5262 feet | May 1 |
| Wild To Go | Tom Tyler | F. B. O. | 4870 feet | May 8 |

## MAY

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Black Paradise | M. Bellamy–E. Lowe | Fox | 4962 feet | June 12 |
| Boob, The | George K. Arthur | M-G-M | 5020 feet | |
| Carnival Girl, The | Mack-Forrest | Assoc. Exhib. | 5025 feet | |
| Chasing Trouble | Pete Morrison | Universal | 4585 feet | |
| Ella Cinders | Colleen Moore | First National | 6 reels | June 19 |
| Galloping Cowboy, The | Bill Cody, Jr | Assoc. Exhib | 5000 feet | May 29 |
| Glennister of the Mounted | Lefty Flynn | F. B. O. | 5480 feet | June 19 |
| Hands Across the Border | Fred Thompson | F. B. O. | 5367 feet | June 5 |
| Hell Bent fer Heaven | Miller-Harron | Warner Bros | 6578 feet | May 15 |
| It's the Old Army Game | W. C. Fields | Paramount | 6 reels | July 24 |
| Jade Cup, The | Evelyn Brent | F. B. O. | 4656 feet | |
| Looking for Trouble | Jack Hoxie | Universal | 4362 feet | |
| Man Four Square, A | Buck Jones | Fox | 4744 feet | May 22 |
| Man From Oklahoma | Jack Perrin | Rayart | 5000 feet | |
| Masquerade Bandit, The | Tom Tyler | F. B. O. | 4919 feet | July 10 |
| Morganson's Finish | Special Cast | Tiffany | 7500 feet | |
| My Old Dutch | O'Malley-MacAvoy | Universal | 7750 feet | May 8 |
| Paris | C. Ray-J. Crawford | M-G-M | 6 reels | June 12 |
| Perils of the Coast Guard | Special Cast | Rayart | | |
| Phantom Bullet, The | Hoot Gibson | Universal | 6148 feet | |
| Poor Girl's Romance | Short-Hale | F. B. O. | | |
| Prince of Pilsen, The | Special Cast | Prod. Dist. Corp | 6600 feet | April 24 |
| Racing Romance | Reed Howes | Rayart | 5000 feet | |
| Rawhide | Buffalo Bill, Jr. | Assoc. Exhib. | 4460 feet | May 29 |
| Secret Spring, The | Special Cast | Paramount | 5710 feet | |
| Set Up, The | Art Acord | Universal | 4600 feet | Mar. 27 |
| Shadows of Chinatown | Kenneth MacDonald | Bud Barsky | 5000 feet | |
| Shamrock Handicap, The | Special Cast | Fox | 5866 feet | |
| Shipwrecked | S.Owen-J.Schildkraut | Prod. Dist. Corp | 5865 feet | June 12 |
| Sign of the Claw | Peter the Great (dog) | Lumas Film | 5925 feet | |
| Skinner's Dress Suit | Denny-La Plante | Universal | 6887 feet | Dec. 26, '25 |
| Social Highwayman, The | Harron-Miller | Warner Bros | 6107 feet | May 29 |
| Still Alarm, The | Special Cast | Universal | 7406 feet | Jan. 16 |
| Unfair Sex, The | Hope Hampton | Assoc. Exhib | 5016 feet | |
| Valley of Bravery, The | Bob Custer | F. B. O. | 5021 feet | June 19 |
| Wet Paint | Raymond Griffith | Paramount | 5109 feet | May 29 |
| Whispering Canyon | J. Novak-R. Ellis | Sterling Pict | 5652 feet | |
| Wilderness Woman, The | Pringle-Sherman-Conklin | First National | 7533 feet | May 22 |
| Windjammer, The | Billy Sullivan | Rayart | 5000 feet | |
| Winning the Futurity | Landis-C. Horton | Chadwick | 5400 feet | |
| Wise Guy, The | James Kirkwood | First National | 7775 feet | June 5 |

## JUNE

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Better Man, The | Richard Talmadge | F. B. O. | 4703 feet | July 24 |
| Born to the West | J. Holt-M. Morris | Paramount | 6 reels | July 17 |
| Call of the Klondike, The | Special Cast | Rayart | | |
| Certain Young Man, A | Ramon Novarro | M-G-M | | |
| Dead Line, The | Bob Custer | F. B. O | 5000 feet | July 10 |
| Dice Woman, The | Priscilla Dean | Prod. Dist. Corp | 5614 feet | June 12 |
| Escape, The | Pete Morrison | Universal | 4500 feet | April 3 |
| Eve's Leaves | Leatrice Joy | Prod. Dist Corp | 6750 feet | May 15 |
| Footloose Widows | Special Cast | Warner Bros | 6 reels | July 10 |
| Frontier Trail, The | Harry Carey | Pathe | 6 reels | |
| Gentle Cyclone, The | Buck Jones | Fox | 4825 feet | June 26 |
| Good and Naughty | Pola Negri | Paramount | 6 reels | June 26 |
| Grass | | Paramount | | Mar. 7,'25 |
| Hard Boiled | Tom Mix | Fox | | |
| Lew Tyler's Wives | Frank Mayo | Famous Attractions | 6757 feet | July 24 |
| Lodge in the Wilderness | A. Stewart-E. Breese | Tiffany | 7000 feet | |
| Love Thief, The | Norman Kerry | Universal | 6822 feet | June 19 |
| Lovey Mary | B. Love-W. Haines | M-G-M | 6 reels | July 10 |
| Millionaire Policeman, The | Herbert Rawlinson | Gingsberg-Kann | | |
| Miss Nobody | Anna Q. Nilsson | First National | 6859 feet | June 19 |
| One Punch O'Day | Billy Sullivan | Rayart | 5000 feet | |
| Palm Beach Girl, The | Bebe Daniels | Paramount | 6918 feet | July 3 |
| Rainmaker, The | Collier-Hale | Paramount | 6055 feet | May 29 |
| Ranson's Folly | Richard Barthelmess | First National | 7322 feet | May 29 |
| Rolling Home | Reginald Denny | Universal | 6993 feet | May 29 |
| Say It Again | Richard Dix | Paramount | 6 reels | June 19 |
| Scrappin' Kid, The | Art Acord | Universal | 4664 feet | Dec. 5, '25 |
| Self Starter, The | Reed Howes | Rayart | 5000 feet | |
| Silver Treasure, The | Special Cast | Fox | | |
| Sporting Lover, The | Conway Tearle | First National | | |
| Sweet Daddies | Special Cast | First National | 6562 feet | |
| Trip to Chinatown, A | Special Cast | Fox | 5594 feet | June 19 |
| Twisted Triggers | Wally Wales | Assoc. Exhib | 5000 feet | |
| Unknown Soldier, The | Mack-De La Motte | Prod. Dist. Corp | 7979 feet | June 12 |
| Up In Mabel's Room | M. Prevost-H. Ford | Prod.Dist. Corp | 6 reels | June 19 |
| Volcano | Bebe Daniels | Paramount | 5467 feet | June 12 |
| Yellow Contraband | Leo Maloney | Clarion Photoplays | 4900 feet | |

## JULY

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Bachelor Brides | Rod La Roque | Prod. Dist. Corp. | | |
| Brown Derby, The | Johnny Hines | First National | 7 reels | June 5 |
| Bucking the Truth | Pete Morrison | Universal | 4305 feet | June 26 |
| Cowboy Cop, The | Tom Tyler | F. B. O. | 4385 feet | |
| Dangerous Dub, The | Buddy Roosevelt | Assoc. Exhib. | 4472 feet | July 31 |
| Dangerous Dude, The | Reed Howes | Rayart | 5000 feet | |
| Doubling With Danger | Richard Talmadge | F. B. O. | | |
| Fighting Peacemaker, The | Jack Hoxie | Universal | 4292 feet | April 10 |
| Flame of the Argentine | Evelyn Brent | F. B. O. | 5004 feet | July 31 |
| Hero of the Big Snows, A | "Rin-Tin Tin" | Warner | | |
| Her Honor, The Governor | Pauline Frederick | F. B. O. | 6 reels | Aug. 7 |
| Lawless Valley | Bill Cod | Assoc. Exhib | 5000 feet | |

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Lone Wolf Returns, The | B. Lytell-B. Dane | Columbia | 6 reels | July 24 |
| Manhood | Special Cast | Fox | | |
| Man in the Saddle, The | Hoot Gibson | Universal | 5492 feet | July 31 |
| More Pay-Less Work | Mary Brian | Fox | 6027 feet | July 24 |
| Mulhall's Great Catch | Lefty Flynn | F. B. O. | 5430 feet | |
| Padlocked | Special Cast | Paramount | 6 reels | Aug. 7 |
| Passionate Quest, The | M. MacAvoy-W. Louis | Warner Bros. | | |
| Poker Faces | E. Horton-L. La Plante | Universal | 7808 feet | July 31 |
| Puppets | Milton Sills | First National | 7 reels | July 10 |
| Road to Mandalay, The | Lon Chaney | M-G-M | 7 reels | July 10 |
| Romance of a Million Dollars | Hunter-Mills | Famous Attractions | | |
| Savage, The | Lyon-McAvoy | First National | | |
| Sea Wolf, The | Ralph Ince | Prod. Dist. Corp. | 7500 feet | Dec. 19 |
| Senor Daredevil | Ken Maynard | First National | 6402 feet | July 17 |
| Sinister Detail, The | KennethMacDonald | Bud Barsky | 5000 | |
| Son of the Sheik, The | Rudolph Valentino | United Artists | 7 reels | Aug. 7 |
| So This Is Paris | Blue-Miller | Warner Bros. | 6 reels | Aug. 7 |
| Speeding Venus, The | Priscilla Dean | P. D. C. | 6 reels | July 24 |
| Terror, The | Art Acord | Universal | 4862 feet | July 10 |
| Two-Gun Man, The | Fred Thomson | F. B. O. | 6 reels | July 24 |
| Under Western Skies | Kerry-A. Cornwall | Universal | 6352 feet | July 24 |

## AUGUST

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Aloma of the South Seas | Gilda Gray | Paramount | 7 reels | May 29 |
| Arizona Wildcat, The | Tom Mix | Fox | | |
| Bigger Than Barnum's | G. O'Hara-V. Dana | F. B. O. | 6 reels | July 31 |
| Broken Hearts of Hollywood | Special Cast | Warner Bros. | | |
| Collegiate | Alberta Vaughn | F. B. O. | | |
| Delicatessen | Colleen Moore | First National | | |
| Devil's Gulch, The | Bob Custer | F. B. O. | | |
| Door Mat, The | Lewis-I. Rich | Warner Bros. | | |
| Family Upstairs, The | Virginia Valli | Fox | 5971 feet | July 31 |
| Fascinating Youth | Junior Stars | Paramount | | |
| Fig Leaves | G. O'Brien-O. Borden | Fox | 6498 feet | July 24 |
| Fine Manners | Gloria Swanson | Paramount | | |
| Flame of the Yukon, The | S. Owen-A. Gray | Prod. Dist. Corp | 5800 feet | July 3 |
| Golden Web, The | H. Gordon-L. Rich | Lumas | | |
| Her Man o'War | Jetta Goudal | Prod. Dist. Corp | | |
| Into Her Kingdom | Corrine Griffith | First National | | |
| It Must Be Love | Colleen Moore | First National | | |
| Last Frontier, The | Boyd-De La Motte | Prod. Dist. Corp | | |
| Lone Hand Saunders | Fred Thompson | F. B. O. | | |
| Mantrap | Bow-Marmont | Paramount | 6 reels | July 24 |
| Meet the Prince | Jos. Schildkraut | Prod. Dist. Corp | 5929 feet | July 10 |
| Men of Steel | Milton Sills | First National | 10 reels | July 24 |
| Mile a Minute Man | Wm. Fairbanks | Lumas | | |
| No Man's Gold | Tom Mix | Fox | | |
| Pals First | Hughes-Del Rio | First National | | |
| Satan Town | Harry Carey | Pathe | 6 reels | |
| Show Off, The | Ford Sterling | Paramount | | |
| Sunny Side Up | Vera Reynolds | P. D. C. | 7 reels | July 17 |
| That Model From Paris | Day-Lytell-Percy | Tiffany | | |

## SEPTEMBER

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Battling Butler | Buster Keaton | M-G-M | | |
| Bells, The | L. Barrymore | Chadwick | 6300 feet | |
| Black Pirate, The | Douglas Fairbanks | United Artists | 8200 feet | Mar. 20 |
| Blarney | R. Adoree-R. Graves | M-G-M | | |
| Clinging Vine, The | Leatrice Joy | P. D. C. | 6400 feet | July 31 |
| Devil Horse, The | Rex (Horse) | Pathe | 6 reels | April 24 |
| Devil's Master, The | G.O'Brien-J. Gaynor | Fox | | |
| Diplomacy | Sweet-Hamilton-O. Moore | Paramount | | |
| Dutchess of Buffalo, The | Constance Talmadge | First National | | |
| Fools of Fashion | Day-Von Eltz-Busch | Tiffany | | |
| Forlorn River | Jack Holt | Paramount | | |
| Going the Limit | | F. B. O. | | |
| High Hand, The | Leo Maloney | Pathe | 6 reels | |
| Kosher Kitty Kelly | Viola Dana | F. B. O. | | |
| Ladies First | Douglas MacLean | Paramount | | |
| Lily, The | Belle Bennett | Fox | | |
| Lost at Sea | Gordon-J. Novak-Sherman | Tiffany | | |
| Mare Nostrum | Special Cast | M-G-Ingram | 11000 feet | Feb. 27 |
| Marriage Clause, The | Billie Dove | Universal | 8 reels | July 3 |
| Marriage License | Alma Rubens | Fox | | |
| Midnight Kiss, The | J. Gaynor-R. Walling | Fox | | |
| Nell Gwyn | Dorothy Gish | Paramount | 9 reels | Feb. 6 |
| Return of Peter Grimm | Alec B. Francis | Fox | | |
| Silent Power, The | Ralph Lewis | Lumas | | |
| Sparrows | Mary Pickford | United Artists | | |
| Temptress, The | Garbo-Moreno | M-G-M | | |
| Thirty Below Zero | Buck Jones | Fox | | |
| Through Thick and Thin | Wm. Fairbanks | Lumas | | |
| Tin Gods | Thomas Meighan | Paramount | | |
| Variety | Jannings-de Putti | Paramount | 8 reels | July 3 |
| Waltz Dream, The | Special Cast | M-G-M | | |
| Winning of Barbara Worth | Colman-Banky | United Artists | | |
| Womanpower | K. Perry-R. Graves | Fox | | |
| You Never Know Women | Florence Vidor | Paramount | 6 reels | July 31 |

## OCTOBER

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Boy Friend, The | J. Harron-M. Day | M-G-M | | |
| Campus Flirt, The | Bebe Daniels | Paramount | | |
| College Days | | Tiffany | | |
| Country Beyond, The | Olive Borden | Fox | | |
| Eagle of the Sea, The | Cortez-Vidor | Paramount | | |
| Final Extra, The | | Lumas | | |
| First Night, The | | Tiffany | | |
| Gay Deceiver, The | L. Cody-M. Day | M-G-M | | |
| Great Gatsby, The | Baxter-Wilson | Paramount | | |
| Rid Boots | Eddie Cantor | Paramount | | |
| La Boheme | L. Gish-Gilbert | M-G-M | 8781 feet | Mar. 13 |
| Magician, The | A. Terry-P. Wegener | M-G-M | | |
| Married Alive | Livingston-M.Moore | Fox | | |
| Midnight Kiss, The | J. Gaynor-R. Walling | Fox | | |
| Monkey Talks, The | Bellamy-Lowe-J. Trevor | Fox | | |
| Quarterback, The | Richard Dix | Paramount | | |
| Risky Business | Vera Reynolds | P. D. C. | | |
| So's Your Old Man | W. C. Fields | Paramount | | |
| Three Bad Men | Special Cast | Fox | | |
| Waning Sex, The | Norma Shearer | M-G-M | | |
| You'd Be Surprised | Raymond Griffith | Paramount | | |

## NOVEMBER

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Ace of Cads | Menjou-Joyce | Paramount | | |
| Altars of Desire | M. Murray-C.Tearle | M-G-M | | |
| Cat's Pajamas, The | Bronson-Cortez | Paramount | | |
| Johnny Get Your Hair Cut | Jackie Coogan | M-G-M | | |
| Lady of the Harem, The | Special Cast | Paramount | | |
| Lightning | | Tiffany | 6500 feet | |
| Love's Blindness | Starke-Moreno | M-G-M | | |
| Redheads Preferred | | Tiffany | | |
| Rough Riders, The | Frank Hopper | Paramount | | |
| There You Are | Nagel-Roberts | M-G-M | | |
| Wearing of the Green, The | Betty Bronson | | | |
| We're in the Navy Now | W. Berry-Hatton | Paramount | | |
| Winning Wallop, The | Wm. Fairbanks | Lumas | | |

## DECEMBER

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Canadian, The | Thomas Meighan | Paramount | | |
| Faust | Emil Jannings | M-G-M | | |
| Flying High | Wm. Fairbanks | Lumas | | |
| Gallant Lady, The | Florence Vidor | Paramount | | |
| Glorifying the American Girl | Esther Ralston | Paramount | | |
| Heaven on Earth | C. Nagel-R. Adoree | M-G-M | | |
| Let It Rain | Douglas MacLean | Paramount | | |
| Love 'Em and Leave 'Em | Esther Ralston | Paramount | | |
| Money to Burn | | Lumas | | |
| One Hour of Love | | Tiffany | | |
| Red Mill, The | Marion Davies | M-G-M | | |
| Sin Cargo | | Tiffany | | |
| Stranded in Paris | Bebe Daniels | Paramount | | |
| Upstage | Norma Shearer | M-G-M | | |

## JANUARY

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Flaming Forest, The | Renee Adoree | M-G-M | | |
| Ordeal, The | Lon Chaney | M-G-M | | |
| Slide, Kelly, Slide | | M-G-M | | |
| Taxi Dancer, The | | M-G-M | | |
| Tin Hats | Windsor-Nagle-Roach | M-G-M | | |

## FEBRUARY

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Grey Hat, The | L. Cody-Crawford | M-G-M | | |
| Little Journey, The | Special Cast | M-G-M | | |
| Understanding Heart, The | R. Bushman-Meyers-Crawford | M-G-M | | |

## MARCH

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Frisco Sal | Special Cast | M-G-M | | |
| Tillie, the Toiler | Marion Davies | M-G-M | | |

# Comedy Releases

| Title | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| A-1 Society | Luddy-Harris | Fox | 2 reels | July 10 |
| Adorable Dora | Hank Mann | F. B. O. | | |
| Alice Be Good | Alice Day | Pathe | 2 reels | July 31 |
| All For a Nurse | Sid Smith | Sava Films | 2 reels | |
| All's Swell That Ends Swell | A. Vaughn-L. Kent | F. B. O. | 2 reels | |
| Along Came Auntie | Glenn Tryon | Pathe | 2 reels | July 31 |
| Alpine Flapper, The | "Aesop Fables" | Pathe | 1 reel | June 5 |
| Al's Troubles | Al Alt | Universal | 2 reels | Mar. 13 |
| Among Those Present | Harold Lloyd(Reissue) | Assoc. Exhib. | 2877 feet | |
| And George Did | Sam Saylor | Universal | 2 reels | |
| Are Golfers Cuckoo? | Fatty Layman | Sava Films | 2 reels | |
| Around the Bases | George Lewis | Universal | 2 reels | |
| Babes in the Jungle | "O. Henry" | Fox | 2 reels | |
| Baby Clothes | "Our Gang" | Pathe | 2 reels | April 24 |
| Back Fire | | F. B. O. | | |
| Back to Mother | "Helen and Warren" | Fox | 2 reels | |
| Ball and Chain | Arthur Lake | Universal | | |
| Balloon Tired | "Cartoon" | Educational | 1 reel | |
| Banana King, The | Sid Smith | Sava Films | 2 reels | |
| Bear Cats | "Big Boy" | Educational | 2 reels | June 12 |
| Beauty Parlor, A | "Fat Men" | F. B. O. | 2 reels | |
| Bedtime Story, A | Arthur Lake | Universal | 1 reel | |
| Benson at Colford | George Lewis | Universal | 2 reels | |
| Big Business | | Fox | | |
| Big Charade, The | A. Vaughn-L. Kent | F. B. O. | 2 reels | June 5 |
| Big-Hearted Fish, A | Aesop Fables. | Pathe | 1 reel | April 10 |
| Big Retreat, The | "Aesop Fables" | Pathe | 1 reel | June 5 |
| Bill Grim's Progress(Series) | M. Morris-J. Luden | F. B. O. | | |
| Black and Blue Eyes | Alice Ardell | F. B. O. | 2 reels | June 19 |
| Breaking Records | George Lewis | Universal | 2 reels | |
| Broken China | Bobby Vernon | Educational | 2 reels | May 8 |
| Bromo and Juliet | Charley Chase | Pathe | 2 reel | |
| Buggy Ride, A | "Aesop Fables" | Pathe | 1 reel | |
| Bumper Crop, The | "Aesop Fables" | Pathe | 1 reel | May 29 |
| Buster Be Good | Trimble-Turner | Universal | 2 reels | |
| Buster Don't Forget | Trimble and Dog | Universal | 2 reels | |
| Buster's Dark Mystery | Trimble and Dog | Universal | 2 reels | |
| Buster's Girl Friend | Trimble and Dog | Universal | 2 reels | |
| Buster's Heart Beat | Trimble and Dog | Universal | 2 reels | |
| Buster Helps Dad | Trimble and Dog | Universal | 2 reels | |
| Buster's Hunting Party | Trimble and Dog | Universal | 2 reels | |
| Buster's Mix-Up | Trimble-Turner | Universal | 2 reels | April 24 |
| Buster's Narrow Escape | Trimble and Dog | Universal | 2 reels | |
| Buster's Orphan Party | Trimble and Day | Universal | 2 reels | July 31 |
| Buster's Picnic | Trimble and Dog | Universal | 2 reels | |
| Buster's Prize Winner | Trimble and Dog | Universal | 2 reels | |
| Buster's Sleigh Ride | Trimble and Dog | Universal | 2 reels | |
| Buster's Sky Rocket | Trimble and Dog | Universal | 2 reels | April 24 |
| Buster's Watch Tige | Trimble and Dog | Universal | 2 reels | |
| By George | Sam Saylor | Universal | 2 reels | |
| Caliph, Cupid and the Clock | "O. Henry" | Fox | 2 reels | |

| Title | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Camel's Hump | | F. B. O. | 1 reel | |
| Carrie of the Chorus (Series) | Tarbell-Finch | Red Seal | 2 reels | |
| Cat's Whiskers, The | "Cartoon" | F. B. O. | 1 reel | June 26 |
| Caught in the Act | Laymon-Dorety | Tennek Film | 2 reels | |
| Charleston Queen, The | "Aesop Fables" | Pathe | 1 reel | |
| Chase Yourself | Jimmie Adams | Educational | 2 reels | July 31 |
| Chop Suey and Noodles | "Aesop Fables" | Pathe | 1 reel | |
| Cinder Path, The | George Lewis | Universal | 2 reels | |
| Circus Today | Billy Bevan | Pathe | 2 reels | Mar. 13 |
| Clown, The | "Van Bibbers" | Fox | 2 reels | |
| College Yell, The | Neely Edwards | Universal | 1 reel | April 17 |
| College Days, The Series | Gulliver Lewis | Universal | 2 reels | |
| Complete Life, The | "O. Henry" | Fox | 2 reels | |
| Comrades-in-Work | Mabel Normand | Pathe | 2 reels | |
| Couple of Skates, A | Neely Edwards | Universal | 1 reel | April 17 |
| Cow's Kimono, The | Glenn Tryon | Pathe | 2 reels | June 26 |
| Crazy Like a Fox | Charley Chase | Pathe | 2 reels | |
| Creeps | Archer-Dunham | Educational | 2 reels | June 19 |
| Crowned Prince, The | Neely Edwards | Universal | 1 reel | May 22 |
| Daffy Dill, The | Neal Burns | Educational | 2 reels | |
| Dancing Daddy | Jack Duffy | Educational | 2 reels | April 10 |
| Dare Devil Daisy | Edna Marian | Universal | 2 reels | |
| Diamond of Kali | "O. Henry" | Fox | 2 reels | |
| Dinky Doodle and the Little Orphan | "Cartoon" | F. B. O. | 1 reel | June 19 |
| Dinky Doodle's Bedtime Stories | "Cartoon" | F. B. O. | 1 reel | June 5 |
| Dinky Doodle in Egypt | "Cartoon" | F. B. O. | 1 reel | May 22 |
| Dinky Doodle in the Arctic | "Cartoon" | F. B. O. | 1 reel | |
| Dinky Doodle in the Wild West—"Cartoon" | | F. B. O. | 1 reel | |
| Dinner Jest, The | | Pathe | | |
| Dizzy Daddies | Jimmie Finlayson | Pathe | 2 reels | Mar. 20 |
| Dizzy Dancers | | Fox | | |
| Don Key Son of a Burro | Holmes-Davidson | Pathe | 2 reels | May 29 |
| Don't Miss | Cliff Bowes | Educational | 1 reel | |
| Dough Boys | "Aesop Fables" | Pathe | 1 reel | Aug. 7 |
| Do Your Duty | Snub Pollard | Pathe | 1 reel | |
| Dog Shy | Charles Chase | Pathe | 2 reels | April 17 |
| Door Bust | Neely Edwards | Universal | 1 reel | |
| Dumb Friend, A | Arthur Lake | Universal | 1 reel | Feb. 13 |
| Dumb Luck | "The Gumps" | Universal | 2 reels | |
| Dummy Love | Bobby Vernon | Educational | 2 reels | |
| Easy Payments | "Helen and Warren" | Fox | 2 reels | |
| Egged On | Charles Bowers | F. B. O. | 2 reels | |
| Eight Cylinder Bull | Austin-Sipperly | Fox | 2 reels | June 12 |
| Excess Baggage | "Big Boy" | Educational | 2 reels | |
| Excuse Maker, The (Series) | | Universal | | |
| Family Picnic, The | "Helen and Warren" | Fox | 2 reels | June 26 |
| Farm Hands | "Aesop Fables" | Pathe | 1 reel | May 22 |
| Felix the Cat Braves the Briny | "Cartoon" | Educational | 1 reel | June 5 |
| Felix the Cat in a Tale of Two Kitties | "Cartoon" | Educational | 1 reel | June 26 |
| Felix the Cat in Gym Days | "Cartoon" | Educational | 1 reel | |
| Felix the Cat in School Daze | "Cartoon" | Educational | 1 reel | May 27 |
| Felix the Cat in Two Lip Time | "Cartoon" | Educational | 1 reel | |
| Felix the Cat Laughs It Off | "Cartoon" | Educational | 1 reel | Mar. 27 |
| Felix the Cat Misses His Cue | "Cartoon" | Educational | 1 reel | May 15 |
| Felix the Cat Misses His Swiss | "Cartoon" | Educational | 1 reel | |
| Felix the Cat Rings the Ringer | "Cartoon" | Educational | 1 reel | Aug. 7 |
| Felix the Cat Scoots Thru Scotland | "Cartoon" | Educational | 1 reel | June 26 |
| Felix the Cat Seeks Solitude | "Cartoon" | Educational | 1 reel | |
| Felix the Cat Uses His Head | "Cartoon" | Educational | 1 reel | May 8 |
| Felix the Cat Weathers the Weather | "Cartoon" | Educational | 1 reel | April 17 |
| Fighting Fools | Wise-McKay | Artclass | 2 reels | |
| Fighting Spirit | George Lewis | Universal | 2 reels | |
| Fighting to Win | George Lewis | Universal | 2 reels | |
| Fight Night | Billy Bevan | Pathe | 2 reels | May 15 |
| Fire Fighters, The | "Aesop Fables" | Pathe | 1 reel | |
| Fistical Culture (Series) | Louis Sargent | F. B. O. | 2 reels | |
| Flashing Oars | George Lewis | Universal | 2 reels | |
| Flivver Vacation, A | Eddie Gordon | Universal | 2 reels | April 3 |
| Flying Wheels | Wanda Wiley | Universal | 2 reels | Mar. 6 |
| Fly Time | "Aesop Fables" | Pathe | 1 reel | |
| Foot Luck | Lupino Lane | Educational | 2 reels | April 3 |
| Fourth Alarm, The | "Our Gang" | Pathe | 2 reels | |
| Fraternity Mixup, A | Alice Ardell | F. B. O. | 2 reels | |
| Fresh Faces | Walter Hiers | Educational | 2 reels | July 3 |
| From the Cabby's Seat | "O. Henry" | Fox | 2 reels | |
| Full Speed | Snub Pollard | Pathe | 1 reel | |
| George Runs Wild | Sam Saylor | Universal | 2 reels | |
| George's Love | Sam Saylor | Universal | 2 reels | |
| George the Winner | Sam Saylor | Universal | 2 reels | |
| Ghost of Folly | Alice Day | Pathe | 2 reels | May 15 |
| Gimme Steenth | Jimmie Adams | Educational | 2 reels | |
| Girl | "O. Henry" | Fox | 2 reels | |
| Going Crazy | Lige Conley | Educational | 2 reels | May 29 |
| Gold Brush, The | Hank Mann | Sava Films | 2 reels | |
| Gypying the Gyps | Eddie Gordon | Sava Films | 2 reels | |
| Hay, Hay Foots | Cliff Bowes | Educational | 1 reel | |
| Hair to Hair | Laymon-Dorety | Tennek Film | 2 reels | |
| Haunted Heiress, A | Edna Marian | Universal | 2 reels | May 22 |
| Hayfoot, Strawfoot | Bevan-Clyde | Pathe | 2 reels | April 24 |
| Heart of the Rent | Arthur Lake | Universal | 1 reel | |
| Heavy Parade, The | "Fat Men" | F. B. O. | 2 reels | |
| He Forgot to Remember | Clyde Cook | Pathe | 2 reels | June 12 |
| Help Wanted | Charles Puffy | Universal | 1 reel | May 1 |
| Hen-Pecked Showers | "Aesop Fables" | Pathe | 1 reel | April 17 |
| Her Actor Friend | Alice Day | Pathe | 2 reels | |
| Her Audition | Bartine Burkette | Universal | 2 reels | |
| Her Beau | "Aesop Fables" | Pathe | 1 reel | |
| Her Code Charm | Lloyd Hamilton | | | |
| Hiram's Trip to the Exposition | Ralph Maglin | Vinc Pictures | | |
| Hiram's Trip Up the Hudson | Ralph Maglin | Vinc Pictures | | |
| Hired and Fired | Paul Parrott | Pathe | 1 reel | |
| His Girl Friend | Mack-Marion | Universal | 2 reels | July 31 |
| His Private Life | Lupino Lane | Educational | 2 reels | June 12 |
| His Taking Ways | Al St. John | Bischoff | 2 reels | |
| Hitchin' Up | Walter Hiers | Educational | 2 reels | July 3 |
| Hoboken to Hollywood | | Pathe | 2 reels | |
| Hold 'er Sheriff | Cliff Bowes | Educational | 1 reel | July 3 |
| Home Cured | Johnny Arthur | Educational | 2 reels | Mar. 27 |
| Honest Iron | Johnny Arthur | Educational | 2 reels | |
| Honeymoon Fool | "Fat Men" | F. B. O. | 2 reels | |
| Honeymooning With Ma | Charles King | Universal | 2 reels | June 5 |
| Hooked at the Altar | Ralph Graves | Pathe | 2 reels | April 17 |
| Hubby's Quiet Little Game | Bevan-Hurlock | Pathe | 2 reels | Aug. 7 |
| Hug Bug, The | Glenn Tryon | Pathe | 2 reels | Mar. 13 |
| Hun Ben | Hank Mann | Sava Films | 2 reels | |
| Hurricane, The | Alice Ardell | F. B. O. | 2 reels | |
| Ice Cold Cocoa | Billy Bevan | Pathe | 2 reels | |

| Title | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Inventors, The | Fatty Layman | Sava Films | 2 reels | |
| It's a Buoy | Alberta Vaughn | F. B. O. | 2 reels | |
| It's All Over Work | Neely Edwards | Universal | 1 reel | |
| It's a Pipe | Barbara Luddy | Fox | 2 reels | July 3 |
| It's the Gate | "Cartoon" | Red Seal | 1 reel | May 1 |
| Jane's Engagement Party | Thelma Daniels | Universal | 2 reels | |
| Jane's Flirtation | Thelma Daniels | Universal | 2 reels | |
| Jane's Honeymoon | Thelma Daniels | Universal | 2 reels | |
| Jane's Inheritance | Thelma Daniels | Universal | 2 reels | |
| Jane's Predicament | Thelma Daniels | Universal | 2 reels | |
| Jane's Troubles | Thelma Daniels | Universal | 2 reels | |
| Jerry the Giant | "Animal" | Fox | 2 reels | July 10 |
| Jolly Tars | Lloyd Hamilton | Educational | 2 reels | |
| Jungle Sports | "Aesop Fables" | Pathe | 1 reel | |
| Keeping His Word | Charles King | Universal | 2 reels | |
| Killed by Kindness | | Fox | | |
| King of the Kitchen | Lige Conley | Fox | | |
| Kiss Papa | Lige Conley | Educational | 2 reels | |
| Knight Out, A | "Aesop Fables" | Pathe | 1 reel | |
| Ko-Ko at the Circus | "Cartoon" | Red Seal | 1 reel | Mar. 27 |
| Lafayette Where Are We? | Shields-Arthur | Fox | 2 reels | July 31 |
| Land Boom, The | "Aesop Fables" | Pathe | 1 reel | June 26 |
| Last Ha Ha, The | "Aesop Fables" | Pathe | 1 reel | |
| Last Lap, The | George Lewis | Universal | 2 reels | |
| Last Word, The | "Helen and Warren" | Fox | 2 reels | |
| Let George Do It (Series) | Sam Saylor | Universal | 2 reels | |
| Lickpenny Laver, A | "O. Henry" | Fox | 2 reels | July 17 |
| Light Housekeeping | Lige Conley | Educational | 2 reels | Mar. 20 |
| Lightning Slider, The | A. Vaughn-L. Kent | F. B. O. | 2 reels | May 22 |
| Little Parade, The | "Aesop Fables" | Pathe | 1 reel | June 12 |
| Liquid Dynamite | "Aesop Fables" | Pathe | 1 reel | May 22 |
| Lookout Buster! | Trimble and Dog | Universal | 2 reels | |
| Love's Hurdle | Charles King | Universal | 2 reels | May 15 |
| Love Sundae, A | Alice Day | Pathe | 2 reels | |
| Long Fliv the King | Charles Chase | Pathe | 2 reels | June 12 |
| Love's Labor Lost | Neely Edwards | Universal | 1 reel | |
| Lying Tamer, The | Barbara Luddy | Fox | | |
| Madame Mystery | Bara-Finlayson | Pathe | 2 reels | April 17 |
| Mad Racer, The | "Van Bibber" | Fox | 2 reels | May 8 |
| Making Good | George Lewis | Universal | 2 reels | |
| Man About Town, A | Stan Laurel | Pathe | 1 reel | July 10 |
| Married Widow, The | Eddie Gordon | Sava Films | 2 reels | |
| Marry Month of May | "O. Henry" | Fox | 2 reels | |
| Masters of Arts | "O. Henry" | Fox | 2 reels | |
| Matrimony Blues | Lige Conley | Fox | 2 reels | |
| McDougal Alley (Series) | | F. B. O. | 2 reels | |
| Meet My Dog | Bowes-Vance | Educational | 1 reel | July 10 |
| Meet My Girl | Ralph Graves | Pathe | 2 reels | Mar. 13 |
| Merry Blacksmith, The | "Aesop Fables" | Pathe | 1 reel | April 17 |
| Merry Kiddo, The | Alberta Vaughn | F. B. O. | 2 reels | |
| Merry Widower, The | The Roach Stars | Pathe | 2 reels | July 31 |
| Mighty Like a Moose | Charlie Chase | Pathe | 2 reels | July 17 |
| Min's Away | "The Gumps" | Universal | 2 reels | |
| Mixed Brides | Wanda Wiley | Universal | 2 reels | |
| Mixed Doubles | Charles Puffy | Universal | 1 reel | |
| Money Screams | | Fox | | |
| Monkey Business | "Our Gang" | Pathe | 2 reels | Mar. 27 |
| Mortgaged Again | Arthur Lake | Universal | 1 reel | |
| Mother-in-Law | "Helen and Warren" | Fox | 2 reels | |
| Motor Trouble | Charles King | Universal | 2 reels | |
| Move Along | Lloyd Hamilton | Educational | 2 reels | |
| Movie Madness | Edna Marian | Universal | 2 reels | June 5 |
| Movie Struck | Dorie Eaton | Cranfield & Clarke | | |
| Moving Day | "Helen and Warren" | Fox | 2 reels | Mar. 6 |
| Mr. Cinderella | Johnny Arthur | Educational | 2 reels | May 29 |
| Mr. Wife | Neal Burns | Educational | 2 reels | |
| Mum's the Word | Charles Chase | Pathe | 2 reels | May 15 |
| Muscle Bound Music | Kingston-Bevan | Pathe | 2 reels | June 5 |
| Never Too Old | Claude Gillingwater | Pathe | 2 reels | June 26 |
| Newlyweds and Their Baby, The (Series | Snookums-Clair-Dooly | Universal | 2 reels | |
| Newlyweds in Quarantine, The | Snookums-Clair-Dooly | Universal | 2 reels | June 19 |
| Newlyweds Neighbors | Snookums-Clair-Dooly | Universal | 2 reels | |
| Nobody's Business | Lloyd Hamilton | Educational | 2 reels | April 24 |
| North of 6¾ | Sid Smith | Sava Films | 2 reels | |
| Nothing Matters | Lloyd Hamilton | Educational | 2 reels | July 10 |
| Not to Be Trusted | "Helen and Warren" | Fox | 2 reels | |
| Oh! Winnie Behave | Ethlyn Gibson | Artclass | 2 reels | |
| On Thin Ice | "Mutt & Jeff" | Short Film Syn. | 1 reel | Mar. 6 |
| Open House | Johnny Arthur | Educational | 2 reels | |
| Opry House Tonight | Arthur Lake | Universal | 1 reel | July 31 |
| Optimist, The | Charles Puffy | Universal | 1 reel | May 22 |
| Ostrich Plumes, The | "Cartoon" | F. B. O. | 1 reel | May 22 |
| Over There | Al Joy | | 2 reels | |
| Painless Pain | Wanda Wiley | Universal | 2 reels | May 8 |
| Papa's Mama | Arthur Lake | Universal | 1 reel | |
| Papa's Pest | Burns-Steadman | Educational | 2 reels | June 12 |
| Pawnshop Politics | Luddy-Harris | Fox | 2 reels | |
| Pelican's Bill | "Cartoon" | F. B. O. | 1 reel | June 5 |
| Pests | "Aesop Fables" | Pathe | 1 reel | |
| Phoney Express, The | Charles Puffy | Universal | 1 reel | Mar. 13 |
| Pirates Bold | "Aesop Fables" | Pathe | 1 reel | |
| Plane Jane | Vaughn-Kent | F. B. O. | 2 reels | |
| Playing the Swell | Wanda Wiley | Universal | 2 reels | May 22 |
| Please Excuse Me | Charles King | Universal | 2 reels | |
| Plumber's Life, The | "Aesop Fables" | Pathe | 1 reel | |
| Polar Baron, The | Gladys McConnell | Fox | 2 reels | May 1 |
| Prodigal Bridegroom, The | | Pathe | | |
| Psyche and the Pskyscraper | "O. Henry" | Fox | 2 reels | |
| Puppy Lovetime | Alice Day | Pathe | 2 reels | June 5 |
| Quick Service | Cliff Bowes | Educational | 1 reel | Mar. 20 |
| Radio Mad | Lymon-Dorety | Tennek Film | 2 reels | |
| Raggedy Rose | Mabel Normand | Pathe | 2 reels | |
| Rah, Rah, Heidelberg | "Van Bibber" | Fox | 2 reels | June 19 |
| Rain and Shines | Al St. John | Bischoff | 2 reels | |
| Raisin' Cain | "Big Boy" | Educational | 2 reels | April 17 |
| Read 'Em and Leap | Alberta Vaughn | F. B. O. | 2 reels | |
| Red Hot Rails | "Cartoon" | Universal | 2 reels | |
| Relay, The | George Lewis | Universal | 2 reels | |
| Reporter, The | "Van Bibbers" | Fox | 2 reels | |
| Rough and Ready Romeo | "Aesop Fables" | Pathe | 1 reel | May 1 |
| Sawdust Baby | Earl McCarthy | Artclass | 2 reels | |
| Say It With Babies | Glenn Tryon | Pathe | 2 reels | May 29 |
| Say It With Love | Edna Marian | Universal | 2 reels | April 17 |
| Scared Stiff | Holmes-Cook | Pathe | 2 reels | May 1 |
| Scrambled Eggs | "Aesop Fables" | Pathe | 1 reel | |
| Scratching Through | Cliff Bowes | Educational | 1 reel | April 24 |
| Sea Dog's Tale, A | Billy Bevan | Pathe | 2 reels | July 17 |
| Second Hand Excuse, A | Charles King | Universal | 2 reels | |
| Separated Sweethearts | Arthur Lake | Universal | 1 reel | May 15 |
| Shady Rest | "The Gumps" | Universal | 2 reels | |
| She Beast, The | Sid Smith | Sava Films | 2 reels | |
| She's A Prince | Alice Ardell | F. B. O. | 2 reels | |

| Title | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| She's My Cousin | Charles King | Universal | 2 reels | May 15 |
| Shivering Spooks | "Our Gang" | Pathe | 2 reels | Aug. |
| Shootin' Fool, The | "Aesop Fables" | Pathe | 1 reel | May 15 |
| Shore Shy | Dooley-Joyce | Educational | 2 reels | |
| Should Husbands Pay? | The Roach Stars | Pathe | 2 reels | |
| Skating Instructors | "Mutt and Jeff" | Short Film Syn | 1 reel | |
| Sky Bound | Al St. John | Educational | 2 reels | April 17 |
| Smith's Baby | McKee-Hiatt | Pathe | 2 reels | July 31 |
| Smith's Landlord | Hiatt-McKee | Pathe | 2 reels | |
| Smith's Vacation | Hiatt-McKee | Pathe | 2 reels | |
| Smouldering Tires | A. Vaughn-L. Kent | F. B. O. | 2 reels | May 15 |
| Snookum's Buggy Ride | "Newlyweds" | Universal | 1 reel | June 19 |
| Snookum's Outing | "Newlyweds" | Universal | 2 reels | |
| Snookum's Playmate | "Newlyweds" | Universal | 2 reels | |
| Snookum's Tooth | "Newlyweds" | Universal | 2 reels | June 26 |
| Social Triangle, A | "O. Henry" | Fox | 2 reels | May 22 |
| Sock Me To Sleep | A. Vaughn-L. Kent | F. B. O. | 2 reels | |
| Solid Gold | Lige Conley | Educational | 2 reels | |
| Somebody's Wrong | Bowes-Newman | Educational | 1 reel | |
| Some More Excuses | Charles King | Universal | 2 reels | |
| So This Is Paris | Neely Edwards | Universal | 1 reel | April 17 |
| Spanish Love | "Aesop Fables" | Pathe | 1 reel | Mar. 13 |
| Spanking Breezes | Alice Day | Pathe | 2 reels | Mar. 20 |
| Squirrel Food | Cliff Bowes | Educational | 1 reel | |
| Stage Shy | Hank Mann | Sava Films | 2 reels | |
| Stork Brought It, The | "Cartoon" | F. B. O. | 1 reel | |
| Swell Affair, A | Arthur Lake | Universal | 1 reel | April 17 |
| Swimming Instructor, The | "Van Bibber" | Fox | 2 reels | July 3 |
| Taking the Heir | Charles Puffy | Universal | 1 reel | April 3 |
| Thanks for the Boat Ride | | Universal | | |
| That's My Baby | Charles Puffy | Universal | | |
| There She Goes | Wanda Wiley | Universal | 2 reels | July 3 |
| Thirteenth Man, The | Charles Puffy | Universal | 1 reel | |
| Three of a Kind | "Fat Men" | F. B. O. | 2 reels | |
| Thrilling Romance, A | Wanda Wiley | Universal | 2 reels | July 24 |
| Thundering Fleas | "Our Gang" | Pathe | 2 reels | July 10 |
| Till We Eat Again | Bobby Vernon | Educational | 2 reels | July 24 |
| Tin Ghost, The | Lige Conley | Educational | 2 reels | May 8 |
| Tonight's the Night | Bowes-Bradley | Educational | 1 reel | May 1 |
| Too Many Babies | Darling-King | Universal | 2 reels | May 8 |
| Too Many Relations | "Helen and Warren" | Fox | 2 reels | May 15 |
| Tow Service | "The Gumps" | Universal | 2 reels | |
| Tune Up | Charles Puffy | Universal | 1 reel | Mar. 6 |
| Twelve Smiles Out | | F. B. O. | | |
| Twin Sisters | Wanda Wiley | Universal | 2 reels | |
| Two Lips in Holland | | Fox | 2 reels | April 17 |
| Ukelele Sheiks | Glenn Tryon | Pathe | 2 reels | April 10 |
| Uncle Tom's Uncle | "Our Gang" | Pathe | 2 reels | May 29 |
| Uncovered Wagon, The | "Aesop Fables" | Pathe | 1 reel | May 15 |
| Up and Wooing | A. Vaughn-L. Kent | F. B. O. | 2 reels | |
| Up in the Air | "Aesop Fables" | Pathe | 1 reel | |
| Vamping Babies | Alice Ardell | F. B. O. | 2 reels | |
| Venus of Venice | "Aesop Fables" | Pathe | 1 reel | |
| Village Cut Up, The | Arthur Lake | Universal | 1 reel | |
| Vulgar Boatman, The | Hank Mann | Sava Films | 2 reels | |
| Wait A Bit | Earl Mack | Universal | 2 reels | |
| Wanderers of the Wetland | Hank Mann | Sava Films | 2 reels | |
| Wandering Willies | Billy Bevan | Pathe | 2 reels | April 3 |
| Wedding Daze | | F. B. O. | | |
| Westerner, The | Reata Hoyt | Fox | | |
| What A Life | Frank Davis | Educational | 1 reel | June 26 |
| What Happened to Jane (Series of 13) | Thelma Daniels | Universal | 2 reels | |
| What'll You Have? | Charles King | Universal | 2 reels | May 22 |
| What! No Spinach? | | F. B. O. | | |
| What' Your Hurry? | Charles King | Universal | 2 reels | |
| When a Man's a Prince | Ben Turpin | Pathe | 2 reels | |
| When Hell Froze Over | "Mutt and Jeff" | Short Film Syn | 1 reel | Feb. 20 |
| When Sally's Irish Rose | Vaughn-Kent | F. B. O. | 2 reels | July 24 |
| Where's My Baby? | Neely Edwards | Universal | 1 reel | May 1 |
| Which is Which? | Charles King | Universal | 2 reels | |
| Whiskering Chorus | A. Vaughn-L. Kent | F. B. O. | 2 reels | |
| Whoa Emma | Jimmie Adams | Educational | 2 reels | April 3 |
| Who Hit Me? | Al St. John | Educational | 2 reels | July 31 |
| Who's Boss? | Davis-Bowes | Educational | 1 reel | June 5 |
| Who's My Wife? | Lige Conley | Educational | 2 reels | July 17 |
| Who's Next? | Neely Edwards | Universal | 1 reel | July 24 |
| Why George? | Sam Saylor | Universal | 2 reels | |
| Wide Open Faces | Charles Puffy | Universal | 1 reel | |
| Wife Tamers | Cook-L. Barrymore | Pathe | 2 reels | April 3 |
| Wireless Lizzie | Walter Hiers | Educational | 2 reels | Mar. 13 |
| Wisecrackers (Series) | Short-Withers | F. B. O. | | |
| Wise Guys Prefer Brunettes | Helene Chadwick | Pathe | 2 reels | |
| Wise Quacker, The | Eddie Gordon | Tennek Film | 2 reels | |
| Wise Or Otherwise | Charles Puffy | Universal | 1 reel | June 5 |
| Yankee Doodle Duke, A | Ralph Graves | Pathe | 2 reels | |
| Yearning for Love | Wanda Wiley | Universal | 2 reels | April 3 |

# Short Subjects

| Title | Distributed by | Length | Reviewed |
|---|---|---|---|
| Alexander's Ragtime Band | Artclass | | |
| Alligator's Paradise (Hodge Podge) | Educational | 1 reel | |
| All Star Freaks (Curiosity) | Educational | 1 reel | |
| America Today (Variety) | Fox | 1 reel | |
| Amidst the Millions (Sportlight) | Pathe | 1 reel | July 31 |
| Animated Hair Cartoons (Series) | Red Seal | 1 reel | |
| Angelus, The | Cranfield & Clarke | 2 reels | April 24 |
| Aphrodite (Novelty) | Service Film | 1 reel | |
| Around the World in Ten Minutes (Variety) | Fox | 1 reel | |
| At the Water Hole | Cranfield & Clarke | 1 reel | |
| Austrian Alps (Variety) | Fox | 1 reel | |
| Ball and Bat (Sportlight) | Pathe | 1 reel | Aug. 7 |
| Bar-C Mystery (Serial) | Pathe | 10 episodes | |
| Beasts of the Veldt | Chesterfield | 2 reels | |
| Beautiful Britain | Cranfield & Clarke | 1 reel | |
| Bed Time Stories | Sierra Pictures | 2 reels | |
| Beechnuts | Cranfield & Clarke | 2 reels | |
| Belgium Today (Variety) | Fox | 1 reel | June 12 |
| Big and Little (Sportlight) | Pathe | 1 reel | |
| Bits of Jap Life | Cranfield & Clarke | 1 reel | |
| Blue Boy, The | Educational | | |
| Broadway of Jungle Land | Cranfield & Clarke | 1 reel | |
| Buffalo Bill (Serial) | Universal | | |
| Bull's Eyes (Sportlight) | Pathe | 1 reel | |
| Burkhardt's Plastic Films, No. 1 | Tiffany | 2 reels | April 3 |
| Burkhardt's Plastic Films, No. 2 | Tiffany | 2 reels | May 15 |
| Canary Islands (Variety) | Fox | 1 reel | May 15 |
| Casey of the Coast Guard (Serial) | Pathe | 10 episodes | Feb. 20 |
| Charleston Films | Cranfield & Clarke | 4 half reels | May 1 |
| Chronicles of America (Series of 18 Three Readers) | Pathe | | |
| Colorado (Variety) | Fox | 1 reel | |
| Coming Back Mustang) | Universal | 2 reels | |
| [illegible] (Hodge Podge) | Educational | 1 reel | May 1 |
| [illegible] | [illegible] | [illegible] | [illegible] |
| Dancing Around the World (Variety) | Fox | 1 reel | July 17 |
| [illegible] | [illegible] | [illegible] | [illegible] |
| [illegible] | [illegible] | [illegible] | [illegible] |
| [illegible] | [illegible] | [illegible] | [illegible] |
| [illegible] | [illegible] | [illegible] | [illegible] |
| Doctor, The (Famous Paintings) | Cranfield & Clarke | 2 reels | May 1 |
| Dolly Gray (Song Car-Tune) | Red Seal | 1 reel | |
| [illegible] | [illegible] | [illegible] | [illegible] |
| [illegible] | [illegible] | [illegible] | [illegible] |
| Drops From Heaven (Variety) | Fox | 1 reel | |
| [illegible] | [illegible] | [illegible] | [illegible] |
| Emergency Man, The Edmund Cobb | Universal | 1 reel | |
| Every Picture Tells a Story | Cranfield & Clarke | 1 reel | |
| [illegible] | [illegible] | [illegible] | [illegible] |
| Falling Water Valley (Bruce Novelty) | Educational | 1 reel | |
| Family Album, The (Sketch Book) | Pathe | 1 reel | |
| [illegible] | [illegible] | [illegible] | [illegible] |
| Fighting With Buffalo Bill (Serial) | Universal | | |
| Film Facts (Series) | Red Seal | 1 reel | |
| Fire Barrier (Mustang) | Universal | 2 reels | |
| Fire Fighters, The (Serial) | Universal | | |
| Flaming West, The (Mustang) | Universal | 2 reels | |
| Flashes of the Past | Pathe | 2 reels | |
| [illegible] | [illegible] | [illegible] | [illegible] |
| Frame Up, The (Mustang) | Universal | 2 reels | May 22 |
| From A to Z Thru Filmdom (Hodge Podge) | Educational | 1 reel | June 12 |
| Fugitive Futerise (Novelty) | Cranfield & Clarke | 1 reel | |
| Gems of the Screen (Series) | Red Seal | 1 reel | |
| Giggles (Novelty Series) | Tennek Film | 1 reel | |
| Glory or Dollars (Sportlight) | Pathe | 1 reel | June 26 |
| God's Country | Cranfield & Clarke | 2 reels | |
| Gold and Fleece (Bruce Novelty) | Educational | 1 reel | |
| Great Lakes, The (Variety) | Fox | 1 reel | |
| Green Archer, The (Serial) | Pathe | 10 episodes | |
| Grinning Fists (Mustang) | Universal | 2 reels | |
| Gunless Bad Man, The (Mustang) | Universal | 2 reels | |
| Happy Hunting Grounds (Sportlight) | Pathe | 1 reel | April 10 |
| Has Anybody Here Seen Kelly | Red Seal | 1 reel | Mar. 6 |
| Heavens Above (Novelty) | Service Film | 1 reel | |
| Her First Night in a Beauty Parlor | Arthur J. Lamb | 2 reels | |
| Hero Land (Color Novelty) | Service Film | 1 reel | |
| Heroes of the Sea | Cranfield & Clarke | 1 reel | |
| His Pal...Fearless (Dog) | Chesterfield | 2 reels | |
| Homeless Husbands' Land (Novelty) | Short Film | 1 reel | |
| Honeymoon Cruises | Tennek Film | 1 reel | |
| If a Picture Tells a Story | Cranfield & Clarke | 1 reel | |
| India Tea | Pathe | 1 reel | May 22 |
| Inland Voyage, An (Variety) | Fox | 1 reel | |
| In Sunny Spain (Variety) | Fox | 1 reel | July 10 |
| Inside Dope, The Sportlight | Pathe | 1 reel | May 1 |
| International Detective Stories | Tennek Film | 2 reels | |
| Jack's of One Trade (Sportlight) | Pathe | 1 reel | June 26 |
| Jim Hood's Ghost (Mustang) | Universal | 2 reels | |
| Jungle Heroine, A | Chesterfield | 2 reels | |
| Jungle Tragedy, A | Chesterfield | 2 reels | |
| Keeping 'Em Guessing (Series) | Red Seal | 1 reel | |
| Keeping in Trim (Sportlight) | Pathe | 1 reel | |
| King of the Beasts (Cartoon) | F. B. O. | 1 reel | |
| Ko Ko Song Car-Tunes (Series) | Red Seal | 1 reel | |
| Land of Rivers (Scenic) | Service Film | 1 reel | |
| Last Man, The | Chesterfield | 2 reels | |
| Leaps and Bounds (Sportlight) | Pathe | 1 reel | Mar. 13 |
| Lest We Forget | Educational | 1 reel | May 1 |
| Let Loose (Mustang) | Universal | 2 reels | |
| Let's Go Fishing | Cranfield & Clarke | 1 reel | |
| Let's Paint | Cranfield & Clarke | 1 reel | |
| Lightnin' Flashes (Drama) | Sava Films | 2 reels | |
| Lightnin' Strikes (Drama) | Sava Films | 2 reels | |
| Lightnin' Wins (Drama) | Sava Films | 2 reels | |
| Lightning Hutch (Serial) | Arrow Film | | |
| Light on Lookout Mountain, The | Cranfield & Clarke | 2 reels | |
| Lion Charge, The | Cranfield & Clarke | 1 reel | May 22 |
| Lion's Mate, The | Chesterfield | 2 reels | |
| Little Brown Rug, The (Bruce Novelty) | Educational | 1 reel | |
| Little Warrior, The (Mustang) | Universal | 2 reels | July 24 |
| Lizzie's Last Lap (Novelty) | Cranfield & Clarke | 1 reel | |
| Love Deputy, The (Mustang) | Universal | 2 reels | |
| Love Fighter...Fearless (Dog) | Chesterfield | 2 reels | |
| Lumber Jacks, The (Variety) | Fox | 1 reel | |
| Marvels of Motion (Series) | Red Seal | 1 reel | |
| Menace of the Alps, The | Universal | 1 reel | Mar. 27 |
| Mother O'Mine | Cranfield & Clarke | 1 reel | |
| Mother, The (Famous Paintings) | Cranfield & Clarke | 2 reels | May 22 |
| Mountain Molly O (Mustang) | Universal | 2 reels | April 17 |
| Mountain of the Law, The (Variety) | Fox | 1 reel | June 19 |
| Movie Struck | Cranfield & Clarke | 2 reels | |
| My Old Kentucky Home (Song Car-tune) | Red Seal | 1 reel | April 10 |
| Neptune's Domain (Hodge Podge) | Educational | 1 reel | June 5 |
| Nervous Moments Sportlight | Pathe | 1 reel | May 1 |
| Off Shore Trails (Variety) | Fox | 1 reel | |
| Old Black Joe (Song Car-Tune) | Red Seal | 1 reel | July 10 |
| One Wild Time (Mustang) | Universal | 2 reels | |
| Outlaw Love (Mustang | Universal | 2 reels | |
| Out of the Inkwell (Series) | Red Seal | 1 reel | |
| Pathe Review, No. 1 | Pathe | 1 reel | May 1 |
| Pathe Review, No. 18 | Pathe | 1 reel | May 1 |
| Pathe Review, No. 19 | Pathe | 1 reel | May 15 |
| Pathe Review, No. 20 | Pathe | 1 reel | May 22 |
| Pathe Review, No. 21 | Pathe | 1 reel | May 22 |
| Pathe Review, No. 22 | Pathe | 1 reel | May 29 |
| Pathe Review, No. 23 | Pathe | 1 reel | June 5 |
| Pathe Review, No. 24 | Pathe | 1 reel | June 26 |
| Pathe Review, No. 25 | Pathe | 1 reel | June 26 |
| Pathe Review, No. 26 | Pathe | 1 reel | |
| Pathe Review, No. 27 | Pathe | 1 reel | July 3 |
| Pathe Review, No. 28 | Pathe | 1 reel | July 24 |
| Pathe Review, No. 29 | Pathe | 1 reel | July 17 |
| Pathe Review, No. 30 | Pathe | 1 reel | |
| Pathe Review, No. 31 | Pathe | 1 reel | July 31 |
| Pathe Review, No. 32 | Pathe | 1 reel | |
| Pathe Review, No. 33 | Pathe | 1 reel | |
| Pathe Review, No. 34 | Pathe | 1 reel | |
| Pathe Review, No. 35 | Pathe | 1 reel | |
| Pathe Review, No. 36 | Pathe | 1 reel | |
| Pathe Review, No. 37 | Pathe | 1 reel | |

| Title | Distributed by | Length | Reviewed |
|---|---|---|---|
| Pathe Review, No. 38 | Pathe | 1 reel | |
| Peeking at the Planets Hodge Podge | Educational | 1 reel | July 17 |
| Pep of the Lazy J. Mustang | Universal | 2 reels | |
| Planting Season, The (Sportlight) | Pathe | 1 reel | June 5 |
| Poland—A Nation Reborn (Variety) | Fox | 1 reel | June 26 |
| Popular Song Parodies (Series) | Artclass | | |
| Putting on Dog (Variety) | Fox | 1 reel | |
| Quick on the Draw (Mustang) | Universal | 2 reels | April 17 |
| Radio Detective, The (Serial) | Universal | 10 episodes | April 17 |
| Rare Bits (A Curosity) | Educational | 1 reel | |
| Reelviews (Series) | Red Seal | 1 reel | |
| Rescue, The (Mustang) | Universal | 2 reels | |
| Return of the Riddle Rider, The (Serial) | Universal | | |
| Rhinoceros Hunt, The | Cranfield & Clarke | 1 reel | |
| Riches of the Earth (Variety) | Fox | 1 reel | |
| Ridin' For Love (Mustang) | Universal | 2 reels | |
| Revolutions per Minute (Sportlight) | Pathe | 1 reel | June 5 |
| Rustler By Proxy (Mustang) | Universal | 2 reels | |
| Rushing Waters | Cranfield & Clarke | | |
| Rustler's Secret, The (Mustang) | Universal | 2 reels | |
| Scotty of the Scouts (Serial) | Rayart (S. R.) | | |
| Screen Snapshots (Series) | Columbia | 1 reel | |
| Screen Snapshots, No. 13 | Columbia | 1 reel | June 26 |
| Screen Snapshots, No. 14 | Columbia | 1 reel | July 3 |
| Searchlight (Series) | Red Seal | 1 reel | |
| Seas of the World | Red Seal | | |
| Shadowland | Cranfield & Clarke | | |
| Silent Flyer, The (Serial) | Universal | 10 episodes | |
| Sin | Cranfield & Clarke | 2 reels | |
| Sketch Book (Series) | Pathe | | |
| Skenographs (Series) | Cranfield & Clarke | | |
| Sky Skidder, The (Serial) | Bischoff | 10 episodes | |
| Snowed In (Serial) | Pathe | 10 episodes | June 26 |
| Songs of Central Europe (Melody Series) | Pathe | 1 reel | |
| Songs of England (Melody Series) | Pathe | 1 reel | Feb. 6 |
| Songs of France (Melody Series) | Pathe | 1 reel | |
| Songs of Italy (Melody Series) | Pathe | 1 reel | July 24 |
| Songs of Scotland (Melody Series) | Pathe | 1 reel | Feb. 6 |
| Songs of Spain (Melody Series) | Pathe | 1 reel | June 26 |
| Songs of the Northern States | Pathe | 1 reel | |
| Songs of Yesterday | Cranfield & Clarke | 1 reel | |
| Soul of the Cypress | Red Seal | 1 reel | Feb. 27 |
| Spanish Holiday (Variety) | Fox | 1 reel | |
| Spirit of Play, The (Sportlight) | Pathe | 1 reel | |
| Sportsman's Dream | Cranfield & Clarke | | |
| String of Diamonds Fearless (Dog) | Chesterfield | 2 reels | |
| Strings of Steel (Serial) | Universal | 10 episodes | |
| St. Pauls | Cranfield & Clarke | 1 reel | |
| Sweden Today (Variety) | Fox | 1 reel | May 15 |
| Tin Bronc, The (Mustang) | Universal | 2 reels | June 5 |
| Trapped (Mustang) | Universal | 2 reels | |
| Trails of the Gods | Cranfield & Clarke | 1 reel | |
| Trail of the North Wind | Cranfield & Clarke | 2 reels | |
| Tramp, Tramp the Boys Are Marching | Red Seal | 1 reel | May 1 |
| Travels in Toyland (Variety) | Fox | 1 reel | |
| Tulip Land | Cranfield & Clarke | 1 reel | |
| Under Desert Skies (Mustang) | Universal | 2 reels | |
| Valiant Skipper, The | Cranfield & Clarke | 2 reels | |
| Vanishing Millions (Serial) | Sierra Pictures | 15 episodes | |
| Vision, The | Educational | 2 reels | May 22 |
| When East Meets West (Mustang) | Universal | 2 reels | July 31 |
| Whirlwinds (Series) | F. B. O. | | |
| Wild America (Variety) | Fox | 1 reel | May 22 |
| Wire Tigers, The | Chesterfield | 2 reels | |
| Where the Silver River Gleams | Cranfield & Clarke | 1 reel | |
| Whispering Smith Rides (Serial) | Universal | | |
| White Waters | Cranfield & Clarke | 2 reels | |
| Winking Idol, The (Serial) | Universal | 10 episodes | Mar. 20 |
| Wolf, The Fearless (Dog) | Chesterfield | 2 reels | |
| Wolf's Brush | Cranfield & Clarke | 2 reels | |
| Wonder Book Series | Short Film | 1 reel | |
| Wonderful Water | Service Film Corp. | 1 reel | May 1 |
| Wooden Shoes | Cranfield & Clarke | 1 reel | Dec. 12 |

# Coming Attractions

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Accused | Special Cast | Inde. Film | 5000 feet | Jan. 16 |
| Ace High | Hoot Gibson | Universal | | |
| Across the Pacific | Monte Blue | Warner Bros | | |
| Advice to the Lovelorn | | Universal | | |
| Against the Wall | Wally Wales | Assoc. Exhib | | |
| Almost a Lady | Marie Prevost | Prod. Dist. Corp. | | |
| Amateur Gentleman, The | Dick Barthelmess | First National | | |
| An American Tragedy | | Paramount | | |
| Annie Laurie | Lillian Gish | M-G-M | | |
| April Fool | Alexander Carr | Chadwick | | |
| Aristocrat, The | | Famous Attractions | | |
| Arizona Nights | Fred Thomson | F. B. O | | |
| Arizona Whirlwind, The | Bill Cody | Assoc. Exhib | | |
| Ashes | C. Griffith-T. Moore | First National | | |
| Atlantis | | First National | | |
| Atta Boy | Monty Banks | Pathe | 6 reels | |
| Auctioneer, The | George Sidney | Fox | | |
| Avenger, The | Bob Custer | F. B. O. | | |
| Back Slapper, The | John Gilbert | M-G-M | | |
| Bad Habits | Special Cast | Astor Dist | | |
| Bad Little Good Girl | | Chadwick | | |
| Bandit Buster, The | Wally Wales | Assoc. Exhib | | |
| Bandits of the Air | Al Wilson | Assoc. Exhib | | |
| Bardelys the Magnificent | John Gilbert | M-G-M | | |
| Bargain Bride, The | Mary Philbin | Universal | | |
| Barriers of Fire | Monte Blue | Warner Bros | | |
| Beau Geste | Special Cast | Paramount | | |
| Beauty | Special Cast | M-G-M | | |
| Beauty and the Beast | Coleman-Banky | United Artists | | |
| Bed and Board | Doris Kenyon | First National | | |
| Behind the Lines | Sandow Dog | Assoc. Exhib | | |
| Behind the Screen | Special Cast | M-G-M | | |
| Belle of Broadway, The | | Columbia Pictures | | |
| Beloved Enemy, The | Boyd-Goudal | Prod. Dist. Corp | | |
| Beloved Fraud, The | | American Cinema | | |
| Ben Burbridge's African Gorilla Hunt | | | 8 reels | June 26 |
| Ben Hur | Special Cast | M-G-M | 12000 feet | Jan. 16 |
| Better 'Ole, The | Syd Chaplin | Warner Bros | | |
| Better Way, The | | Columbia Pictures | | |
| Beware of Widows | Laura La Plante | Lumas | | |
| Beyond the Trail | Bill Patton | Chesterfield | 5 reels | |

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Be Yourself | Raymond Griffith | Paramount | | |
| Bigger They Are, The | George O'Hara | F. B. O. | | |
| Big Gun, The | George Lewis | Universal | | |
| Big Night, The | Laura La Plante | Universal | | |
| Big Parade, The | John Gilbert | M-G-M | 12550 feet | Nov. 28 |
| Bill of Sale, The | | Arthur J. Lamb | | |
| Birds of Prey | | Columbia Pictures | | |
| Bitter Apples | Monte Blue | Warner Bros. | | |
| Black Diamond Express, The | Monte Blue | Warner Bros | | |
| Black Ivory | | Warner Bros | | |
| Black Rider, The | Richard Talmadge | Universal | | |
| Black Tears | | Gorman Pictures | | |
| Blazing Courage | Buffalo Bill, Jr. | Assoc. Exhib | | |
| Block Signal, The | | Lumas | | |
| Blonde Saint, The | Kenyon-Stone | First National | | |
| Bonanza Buckaroo, The | Buffalo Bill, Jr. | Assoc. Exhib | | |
| Border Patrol, The | Harry Carey | Pathe | | |
| Border Thunderbolt, The | Bill Cody | Assoc. Exhib | | |
| Born to Battle | Tom Tyler | F. B. O. | 5100 feet | Feb. 13 |
| Branded | Bob Custer | F. B. O. | | |
| Breed of the Sea | | F. B. O. | | |
| Brides Will Be Brides | | Universal | | |
| Broadway Drifter, A | | Gorman Pictures | | |
| Broken Hearts | M. Schwartz-L. Lee | Jaffe Art Film | 7500 feet | Mar. 20 |
| Broncho Twister, The | Buck Jones | Fox | | |
| Brute, The | Monte Blue | Warner Bros. | | |
| Buckaroo Kid, The | Hoot Gibson | Universal | | |
| Bull Dog Luck | Wally Wales | Assoc. Exhib | | |
| Burning Bridges | Harry Carey | Pathe | | |
| Butter and Egg Man, The | | First National | | |
| Butterflies in the Rain | Laura La Plante | Universal | | |
| Callahans and the Murphys, The | | M-G-M | | |
| Call in the Night, A | | Truart | 5000 feet | |
| Call of the Wilderness | Sandow (Dog) | Assoc. Exhib | | |
| Cancelled Debt, The | Special Cast | Sterling Pict | | |
| Canyon of Light | Tom Mix | Fox | | |
| Captain Sazarac | Ricardo Cortez | Paramount | | |
| Captain Salvation | | M-G-M | | |
| Captain's Courage, A | R. Holt-D. Dwan | Rayart | | |
| Casey at the Bat | W. Beery-R. Hatton | Paramount | | |
| Cat and the Canary, The | | Universal | | |
| Catch As Catch Can | Wm. Fairbanks | Lumas | | |
| Chains | Bennett-Colman | United Artists | | |
| Charity Ball, The | | M-G-M | | |
| Charleston Kid, The | Mackaill-Mulhall | First National | | |
| Cheating Danger | Dick Talmadge | Universal | | |
| Cheerful Fraud, The | Reginald Denny | Universal | | |
| Cheyenne Days | Hoot Gibson | Universal | | |
| Chic Chick, The | Alberta Vaughan | F. B. O. | | |
| Christine of the Big Tops | Garon-Landis | Sterling Pict | | |
| Cigarette Maker's Romance, The | Special Cast | M-G-M | | |
| Circus, The | Charles Chaplin | United Artists | | |
| City, The | Lowe-Livingston | Fox | | |
| City of Shadows, The | | F. B. O. | | |
| Cleaner Flame, The | Louise Carter | Arrow | | |
| Climbers, The | Irene Rich | Warner Bros. | | |
| Closed Gates | Special Cast | Sterling Pict | | |
| Clown, The | | Columbia Pictures | | |
| Code of the Northwest | Sandow (dog) | Assoc. Exhib. | | |
| College Days | | Tiffany | | |
| College Widows | Dolores Costello | Warner Bros | | |
| Come On Charley | Devore-Horton | Assoc. Exhib | | |
| Coney Island | Special Cast | M-G-M | | |
| Confession | Pola Negri | Paramount | | |
| Corporal Kate | Vera Reynolds | Prod. Dist. Corp | | |
| Cossacks The | John Gilbert | M-G-M | | |
| Country Doctor, The | Faye-R- Schildkraut | Prod. Dist. Corp | | |
| Cowboy Grit | Buffalo Bill, Jr. | Assoc. Exhib | | |
| Cow Punching for Cupid | Tom Tyler | F. B. O | | |
| Cradle Snatchers | | Fox | | |
| Crashing Hoofs | Bob Custer | F. B. O. | | |
| Crashing Timbers | Harlan-Dana | Universal | | |
| Crazy Fool, The | | M-G-M | | |
| Crisis, The | Special Cast | M-G-M | | |
| Crooks Tours | George O'Hara | F. B. O | | |
| Cruise of Jasper B, The | Rod La Roque | Prod. Dist. Corp | | |
| Cruel Truth, The | | Sterling Pict | | |
| Crystal Cup, The | Dorothy Mackaill | First National | | |
| Cyclone of the Range | Tom Tyler | F. B. O | | |
| Cyclone Sam | Buffalo Bill, Jr. | Assoc. Exhib | | |
| Cyrano de Bergerac | Special Cast | Atlas Dist | 9500. | July, 18, '25 |
| Dame Chance | Special Cast | American Cinema | | |
| Dancing Days | Chadwick-Stanley-L. Rich | Famous Attractions | | |
| Danger Line, The | Special Cast | Astor Dist | | |
| Dangerous Friends | Special Cast | Sterling Pict | | |
| Dangerous Virtue | Jane Novak | Lee-Bradford | | |
| Daring Venus, The | | First National | | |
| Dark Horse, The | Harry Carey | Prod. Dist. Corp | | |
| Dark Rosaleen | Buck Jones | Fox | | |
| Darling of the Gods, The | | United Artists | | |
| Dead Command, The | Special Cast | M-G-M | | |
| Dearie | L. Fazenda-W. Louis | Warner Bros. | | |
| Defend Yourself | Dorothy Drew | Dependable Films | 5000 feet | Jan. 9 |
| Desert Legion, The | Fred Thomson | F. B. O. | | |
| Desert Valley | Buck Jones | Fox | | |
| Desert Whirlwind, The | Bob Custer | F. B. O. | | |
| Detour | | Prod. Dist. Corp | | |
| Devil's Dice | B. Bedford-R. Ellis | Sterling Pict | | |
| Devil's Island | Pauline Frederick | Chadwick | | |
| Devil Partner, The | | Truart | 5000 feet | |
| Dixie | | Universal | | |
| Dixie Flyer, The | Landis-E. Novak | Rayart | | |
| Do Clothes Make the Woman? | Mrs. Valentino | F. B. O | | |
| Don Juan | John Barrymore | Warner Bros | | |
| Don't Lie to Your Wife | Haver-McDonald | Arrow | | |
| Don Juan's Three Nights | Stone-Mason | First National | | |
| Don't Tell the Wife | Irene Rich | Warner Bros. | | |
| Double Daring | Wally Wales | Artclass | 5 reels | |
| Double Handed Bandit, The | Bob Custer | F. B. O. | | |
| Down Grade, The | Wm. Fairbanks | Lumas | | |
| Down the Stretch | Agnew Nixon | Universal | | |
| Driven From Home | | Chadwick | | |
| Drivin' Mad | | American Cinema | | |
| Duke of Black Butte, The | Fred Humes | Universal | | |
| Duke of Ladies, The | Special Cast | First National | | |
| Eager Lips | | Chadwick | | |
| Easy Going | Buddy Roosevelt | Artclass | 5 reels | |
| Eden's Fruit | | Famous Attractions | | |
| Enchanted Island | | Tiffany | | |
| Exclusive Rights | | Famous Attractions | | |
| Eyes of the Totem | Special Cast | Assoc. Exhib | | |

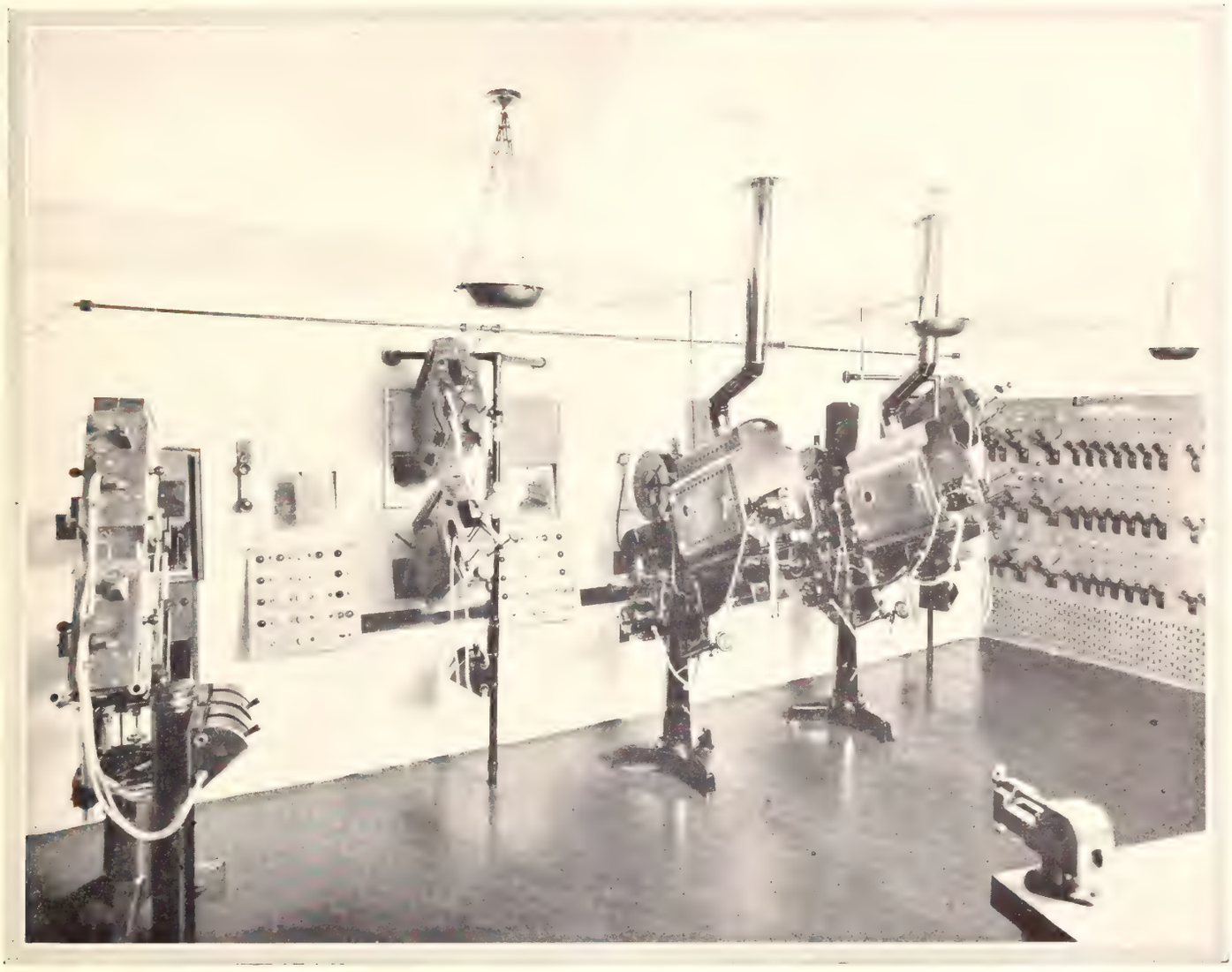
| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Eyes of Youth | Gloria Swanson | | | |
| False Alarm, The | Special Cast | Columbia | | |
| False Hopes | | Gorman Pictures | | |
| Fangs of Alaska, The | Sandow (Dog) | Assoc. Exhib | | |
| Fast and Furious | Reginald Denny | Universal | | |
| Fast Life in New York | Special Cast | M-G-M | | |
| Fifth Horseman, The | | Lee-Bradford | | |
| Fighting Cub, The | | Truart | 5800 feet | |
| Fighting Fate | Billy Sullivan | Rayart | 4991 feet | Feb. 6 |
| Fighting Foundling, The | Jack Hoxie | Universal | | |
| Fighting Love | Jetta Goudal | Prod. Dist. Corp | | |
| Fighting Ranger, The | Bob Custer | F. B. O | | |
| Finnegan's Ball | | Assoc. Exhib | | |
| Fire Brigade, The | M. MacAvoy-C. Ray | M-G-M | | |
| Flame of the Border, The | | First National | | |
| Flames | E. O'Brien-V. Valli | Assoc. Exhib | | |
| Flaming Frontier, The | Special Cast | Universal | 8829 feet | April 17 |
| Flaming Fury | Buddy Roosevelt | Assoc. Exhib | | |
| Flaming Timber | | Tiffany | | |
| Flashing Heels | Bill Cody | Assoc. Exhib | | |
| Flash in the Night, A | | American Cinema | | |
| Flash Kid, The | Dick Talmadge | Universal | | |
| Flesh and the Devil, The | J. Gilbert-G. Garbo | M-G-M | | |
| Flying Fool, The | Al Wilson | Assoc. Exhib | | |
| Flying Mail, The | Al Wilson | Asso. Exhib | | |
| Follow the Signs | | Universal | | |
| For Alimony Only | Leatrice Joy | Prod. Dist. Corp | | |
| Forbidden Trails | Bill Cody | Assoc. Exhib | | |
| Forest of Destiny, The | | Gotham Prod | | |
| Forever After | M. Astor-L. Hughes | First National | | |
| For Ladies Only | | Columbia Pictures | | |
| For Wives Only | Marie Prevost | Prod. Dist. Corp | | |
| Four Feathers | Richard Barthelmess | First National | | |
| Four Flusher, The | Reginald Denny | Universal | | |
| Four Stragglers, The | Special Cast | M-G-M | | |
| Fourth Commandment, The | Belle Bennett | Universal | | |
| Free Souls | Norma Shearer | M-G-M | | |
| French Dressing | A. Pringle-B. Lyon | First National | | |
| Friends | Special Cast | Vitagraph | | |
| Frozen Justice | Victor McLagen | Fox | | |
| Fullback, The | | Fox | | |
| Funny Face | Alberta Vaughn | F. B. O | | |
| Gambling Chaplain, The | Special Cast | M-G-M | | |
| Galloping Thunder | Tom Tyler | F. B. O | | |
| Garden of Allah, The | N. Talmadge-R. Colman | United Artists | | |
| Garden of Eden, The | Special Cast | M-G-M | | |
| Gay Old Bird, The | Fazenda-Louis | Warner Bros | | |
| General, The | Buster Keaton | United Artists | | |
| George Washington Cohen | George Jessel | | | |
| Get Off the Earth | Raymond Griffith | Paramount | | |
| Get Set—Go | George O'Hara | F. B. O | | |
| Getting Gertie's Garter | Marie Prevost | Prod. Dist. Corp. | | |
| Gigolo | Rod La Rocque | Prod. Dist. Corp. | | |
| Gilt-Edged | Richard Talmadge | F. B. O | | |
| Girl in the Rain, The | David Butler | Carlome Pict | | |
| Girl Who Dared, The | Evelyn Brent | F. B. O | | |
| Girl Who Smiles, The | | Columbia Pictures | | |
| Glorious Gamble, The | Evelyn Brent | F. B. O | | |
| God Gave Me Twenty Cents | Lya de Putti | Paramount | | |
| God's Great Wilderness | | American Cinema | | |
| Going Crooked | Special Cast | Fox | | |
| Going! Going! Gone! | George O'Hara | F. B. O | | |
| Gold | C. Geraghty | | | |
| Goose Man, The | Special Cast | M-G-M | | |
| Grand Army Man, The | | Fox | | |
| Grandma's Boy (Re-issue) | Harold Lloyd | Assoc. Exhib | | |
| Great Deception, The | Lyon-Pringle | First National | | |
| Great K. & A. Robbery The | Tom Mix | Fox | | |
| Greater Glory, The | Special Cast | First National | | Apr. 17 |
| Greatest Show on Earth | Wallace Berry | Paramount | | |
| Gulliver's Travels | | Universal | | |
| Gun Gospel | Ken Maynard | First National | | |
| Hairpin Duchess, The | Special Cast | M-G-M | | |
| Hair-Trigger Barton | Bob Custer | F. B. O | | |
| Harem Girl, The | Special Cast | Astor Dist | | |
| Harp In Hock, A | Schildkraut-Coghlan | Prod. Dist. Corp | | |
| Hat of Destiny, The | | First National | | |
| Haunted Lady, The | | Assoc. Exhib | | |
| Haven, The | Special Cast | M-G-M | | |
| Head Waiter, The | Adolphe Menjou | Paramount | | |
| Heart Collector, The | Alberta Vaughn | F. B. O | | |
| Heart of a Coward, The | Billy Sullivan | Rayart | | |
| Heart of a Cowboy, The | Bob Custer | F. B. O | | |
| Heart of Maryland, The | Dolores Costello | Warner Bros | | |
| Heart Thief, The | Jos. Schildkraut | Prod. Dist. Corp | | |
| Held By the Law | Special Cast | Universal | | |
| Hello Bill | | F. B. O | | |
| Hell's Kitchen | | First National | | |
| Her Big Night | Laura La Plante | Universal | | |
| Here Y'are, Brother | | First National | | |
| Here He Comes | Earle Douglas | Sierra Pictures | 5000 feet | |
| Her Teacher Said No | Gertrude Short | F. B. O | | |
| Her Honor, The Governor | Pauline Frederick | F. B. O | | |
| Heroes of the Night | | Lumas | | |
| Hero on Horseback, A | Hoot Gibson | Universal | | |
| Hidden Loot | Jack Hoxie | Universal | 4375 feet | Oct. 31 |
| High Society | Tom Mix | Fox | | |
| High Stakes | Evelyn Brent | F. B. O | | |
| Hills of Kentucky | Rin-Tin-Tin | Warner Bros. | | |
| His Dog | Rod La Rocque | Prod. Dist. Corp. | | |
| His Honor's Wife | | Fox | | |
| His New York Wife | | Famous Attractions | | |
| His Woman | Special Cast | Whitman Bennett | 7 reels | |
| Holy Terror, A | | Fox | | |
| Home, Sweet Home | Special Cast | Gorman Pictures | | |
| Horses and Women | | Famous Attractions | | |
| Hounds of Spring | | First National | | |
| Human Mill, The | Blanche Sweet | M-G-M | | |
| Human Nature | | Gorman Pictures | | |
| Human Playthings | Betty Compson | M. P. Guild | | |
| Hurricane, The | Special Cast | Truart | | |
| Hurry Up Man, The | Dick Talmadge | Universal | | |
| Husband Hunters | | Tiffany | | |
| I Can Do It | Special Cast | M-G-M | | |
| Ice Flood, The | K. Harlan-V. Dana | Universal | | |
| I'll Tell the World | Olmstead-Arthur | M-G-M | | |
| Impostor, The | Evelyn Brent | F. B. O | | |
| In His Arms | Special Cast | M-G-M | | |
| In the First Degree | | Sterling Pict. | | |
| Irish Eyes | George O'Hara | F. B. O | | |
| Irish Hearts | Dolores Costello | Warner Bros. | | |
| Isle of Forbidden Kisses, The | Jack Trevor | Universal | | |
| Isle of Life, The | Stone-Kenyon | First National | | |
| Is Zat So? | Special Cast | Fox | | |

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| It Could Have Happened | Colleen Moore | First National | | |
| Jack O' Hearts | Landis-G. Hullette | American Cinema | | |
| Jail Birds, Inc. | | First National | | |
| Jason | Special Cast | M-G-M | | |
| Jazz Singer, The | George Jessel | Warner Bros | | |
| Jerry Settles Down | Tom Tyler | F. B. O | | |
| Jewels of Desire | Priscilla Dean | Prod. Dist. Corp | | |
| Jim The Conqueror | W. Boyd-E. Fair | Prod. Dist. Corp | | |
| Jocelyn's Wife | Pauline Frederick | Tiffany | | |
| Johnny Newcomer | Harry Langdon | First National | | |
| Justice of the Far North | | Columbia | 5500 feet | |
| Just Off Broadway | Corinne Griffith | | | |
| Keep Going | Earl Douglas | Sierra Pictures | | |
| Kick-Off, The | George Walsh | Excellent Pictures | | |
| Kidnapped in New York | | American Cinema | | |
| King of Kings, The | Special Cast | Prod. Dist. Corp | | |
| King of the Air | Al Wilson | Assoc. Exhib | | |
| King of the Pack | | Lumas | | |
| Knickerbocker Kid, The | Johnny Hines | First National | | |
| Laddie | J. Bowers-B. Flowers | F. B. O. | | |
| Ladies at Play | Hughes-Kenyon | First National | | |
| Ladies Must Love | Rod La Rocque | Prod. Dist. Corp. | | |
| Ladies of Ease | | Chadwick | | |
| Lady Be Good | | First National | | |
| Lady of Leisure | Special Cast | M-G-M | | |
| Lady With the Lamp, The | | Florence Nightingale Prod | | |
| Larceny, Ltd | Evelyn Brent | F. B. O | | |
| Last Alarm, The | Wanda Hawley | Rayart | | |
| Last Chance, The | Bill Patton | Chesterfield | | |
| Laurels | Mae Murray | M-G-M | | |
| Lea Lyon | Mary Philbin | Universal | | |
| Les Miserables | | Universal | | |
| Let's Go | Fred Humes | Universal | | |
| Life of an Actress | | Chadwick | | |
| Life of a Woman | | Tiffany | 6500 feet | |
| Lightning Chaser, The | George O'Hara | F. B. O | | |
| Lightnin' Lariat | Tom Tyler | F. B. O | | |
| Lighting Express, The | | Columbia Pictures | | |
| Limehouse Lou | Evelyn Brent | F. B. O | | |
| Little Adventuress, The | Vera Reynolds | Prod. Dist. Corp | | |
| Little Firebrand, The | Edith Thornton | Arrow Pictures | 5007 feet | Dec. 12 |
| London | Dorothy Gish | Paramount | | |
| Look Who's Here | Dick Talmadge | Universal | | |
| Lord Hokum | E. E. Horton | Assoc. Exhib. | | |
| Lost House, The | | Columbia Pictures | | |
| Love in a Cottage | Betty Compson | M. P. Guild | | |
| Love Me and the World Is Mine | Philbin-Kerry | Universal | | |
| Love Thrill, The | Special Cast | Universal | | |
| Lovalties | Special Cast | Fox | | |
| Lunatic at Large, The | Leon Errol | First National | | |
| Lure of the West | Eileen Sedgwick | Chesterfield | | |
| Lure of the Yukon, The | | Assoc. Exhib | | |
| Lying Truth, The | Milton Sills | First National | | |
| Madame Pompadour | Dorothy Gish | British National Pictures, Inc. | | |
| Mad Girl of Moscow, The | Evelyn Brent | F. B. O. | | |
| Magic Garden, The | | F. B. O. | | |
| Man and the Woman | Special Cast | M-G-M | | |
| Man Bait | Marie Prevost | Prod. Dist. Corp | | |
| Man in the Shadow, The | Special Cast | American Cinema | | |
| Man of Quality, A | George Walsh | Excellent Pictures | | |
| Man of the Forest | | Paramount | | |
| Manon Lescaut | John Barrymore | Warner Bros | | |
| Man With a Thousand Faces | Special Cast | M-G-M | | |
| Mary of Vassar | Marion Davies | M-G-M | | |
| Masked Woman, The | Anna Q. Nilsson | First National | | |
| Masquerade Bandit, The | Tom Tyler | F. B. O. | | |
| Matinee Ladies | Special Cast | Warner Bros | | |
| McFadden's Row of Flats | Murray-Sidney | First National | | |
| Memories | Ramon Novarro | M-G-M | | |
| Men of the Dawn | Milton Sills | First National | | |
| Men of the Night | Rawlinson-Hughes-Hawley | Sterling Pict | 5700 feet | July 24 |
| Merry Wives of New York | | Chadwick | | |
| Message to Garcia, A | Special Cast | M-G-M | | |
| Michael Strogoff | Ivan Mosjoukine | Universal | | |
| Midnight Lovers | Nilsson-Stone | First National | | |
| Midnight Sun, The | Special Cast | Universal | 10 reels | May 15 |
| Mike Donovan of Ireland | | First National | | |
| Millionaires | L. Fazenda-W. Louis | Warner Bros. | | |
| Million Bid, A | Dolores Costello | Warner Bros | | |
| Million Dollar Doll | | Assoc. Exhib | | |
| Mismates | Kenyon-Baxter | First National | | |
| Miss 318 | Special Cast | M-G-M | | |
| Miss Manhattan | Betty Compson | M. P. Guild | | |
| Morals of Today | | Gorman Pictures | | |
| Moran of the Mounted | Reed Howes | Rayart | | |
| Morganson's Finish | Special Cast | Tiffany | 6500 feet | |
| Mother | | F. B. O | | |
| Mount Eagle, The | Nita Naldi | Lee-Bradford | | |
| Mountains of Manhattan | | Lumas | | |
| Music Master, The | | Fox | | |
| My Official Wife | I. Rich-Tearle | Warner Bros | | |
| Mysterious Island | Special Cast | M-G-M | | |
| Mysterious Rider, The | | Paramount | | |
| Mystery Club, The | Special Cast | Universal | | |
| Mystery Lady, The | Special Cast | M-G-M | | |
| My Wife's Friend | | First National | | |
| Naughty But Nice | Colleen Moore | First National | | |
| Naughty Marietta | Marion Davies | M-G-M | | |
| Nervous Wreck, The | Special Cast | Prod. Dist. Corp. | | |
| New York | Lya de Putti | Paramount | | |
| Next Generation, The | Special Cast | M-G-M | | |
| Next Year's Model | Alberta Vaughn | F. B. O | | |
| Night Bride, The | Marie Prevost | Prod. Dist. Corp. | | |
| Night School, The | | M-G-M | | |
| Night Siren, The | Evelyn Brent | F. B. O. | | |
| Night Watch, The | Special Cast | Truart | 5000 feet | |
| Noah's Ark | | Warner Bros. | | |
| Nobody's Widow | Leatrice Joy | Prod. Dist. Corp. | | |
| No Control | P. Haver-H. Ford | Prod. Dist. Corp. | | |
| Nocturne | Special Cast | M-G-M | | |
| North of Nome | Special Cast | Arrow | 5491 feet | |
| No Speed Limit | Al Wilson | Assoc. Exhib | | |
| Not Herbert | Ben Lyon | First National | | |
| Obey the Law | | Columbia Pictures | | |
| Oh! Promise Me | Hoot Gibson | Universal | | |
| Oh! What a Night | | Sterling Pict | | |
| Old Heidelberg | Ramon Novarro | M-G-M | | |
| Old Ironsides | Special Cast | Paramount | | |
| Old Soak, The | Jean Hersholt | Universal | | |
| One Chance in a Million | Wm. Fairbanks | Lumas | | |
| One Hour of Love | Jacqueline Logan | Tiffany | | |
| One Increasing Purpose | Lowe-Rubens | Fox | | |
| One Minute to Go | "Red" Grange | F. B. O | | |

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Open Book | Special Cast | M-G-M | | |
| Out Last Trail | Alberta Vaughn | F. B. O. | | |
| Outlaw Broncho, The | Buddy Roosevelt | Assoc. Exhib. | | |
| Out of the Ruins | | First National | | |
| Out of the West | Tom Tyler | F. B. O. | | |
| Paint Pot Pete | Bowers-DeLa Motte | Prod. Dist. Corp. | | |
| Paradise | M. Sills-B. Bronson | First National | | |
| Paradise for Two | Richard Dix | Paramount | | |
| Pass in Paradise | | Prod. Dist. Corp. | | |
| Paying the Price | | Columbia Pictures | | |
| Peacocks of Paris | B. Lyon-D. Mackaill | First National | | |
| Perch of the Devil | P. O'Malley-M. Busch | Universal | | |
| Personality | Gloria Swanson | United Artists | | |
| Phantom Flyer, The | Al Wilson | Assoc. Exhib. | | |
| Phantom Ranger, The | Bill Cody | Assoc. Exhib. | | |
| Pleasure Before Business | | Columbia Pictures | | |
| Pleasure Garden, The | V. Valli-C. Geraghty | Lee-Bradford | | |
| Pleasure Highway | Evelyn Brent | F. B. O. | | |
| Pleasures | Special Cast | M-G-M | | |
| Polly of the Circus | Norma Shearer | M-G-M | | |
| Polly Preferred | Marion Davies | M-G-M | | |
| Polly With a Past | Norma Shearer | M-G-M | | |
| Poor Fish, The | | Sterling Pict. | | |
| Poor Girls | | Columbia Pictures | | |
| Popular Sins, The | Vidor-Nissen | Paramount | | |
| Power of the Weak, The | Alice Calhoun | Chadwick | | |
| Prairie Kings, The | Hoot Gibson | Universal | | |
| Price of Honor, The | | Columbia Pictures | | |
| Princess Pro Tem | Evelyn Brent | F. B. O. | | |
| Prisoners | | First National | | |
| Prisoners of the Storm | House Peters | Universal | | |
| Private Izzy Murphy | Conrad Nagel | Warner Bros. | | |
| Prowlers of the Night | Fred Humes | Universal | | |
| Puppets | Mae Murray | M-G-M | | |
| Purple and Fine Linen | L. Stone-A. Nilsson | First National | | |
| Quality Street | | M-G-M | | |
| Quarantined Rivals | | Lumas | | |
| Racing Blood | R.Agnew-A.Cornwall | Lumas Film | | |
| Racing Sap | | Tiffany | | |
| Rambling Galoot, The | Buddy Roosevelt | Assoc. Exhib. | | |
| Rat, The | M. Marsh-I. Novello | Lee-Bradford | | |
| Raw Country, The | Bowers-Cornwall | Assoc. Exhib. | | |
| Red Hot Hoofs | Tom Tyler | F. B. O. | | |
| Red Signals | | Sterling Pict. | | |
| Rejuvenation of Aunt Mary, The | Special Cast | Prod. Dist. Corp. | | |
| Remember | Special Cast | Columbia Pictures | | |
| Return of a Soldier | Special Cast | M-G-M | | |
| Riddle Ranch, The | Buddy Roosevelt | Assoc. Exhib. | | |
| Ride 'Em Rough | Buffalo Bill, Jr. | Assoc. Exhib. | | |
| Riders of the Wind | | First National | | |
| Riding Honor | Art Accord | Universal | | |
| Riding Rivals | Walley Wales | Artclass | 5 reels | |
| Ridin' 'Em Ragged | Tom Tyler | F. B. O. | | |
| Ridin' Like Fury | Hoot Gibson | Universal | | |
| Rip Roaring Rider, The | Buddy Roosevelt | Assoc. Exhib. | | |
| Rise and Fall of Jesse James | | J. S. Woody | | |
| Roaring Bill Atwood | Dick Patton | Rayart | | |
| Roaring Crowd, The | | F. B. O. | | |
| Rogue's Riches | Special Cast | Astor Dist. | | |
| Romance | Ramon Novarro | M-G-M | | |
| Romance a la Carte | Richard Dix | Paramount | | |
| Romantic Age, The | | Columbia Pictures | | |
| Ropin' Venus, The | Josie Sedgwick | Universal | | |
| Rose-Marie | | M-G-M | | |
| Rose of the Bowery | | American Cinema | | |
| Rose of the Tenements | | F. B. O. | | |
| Rubber Tires | | Prod. Dist. Corp. | | |
| Runaway Express, The | Special Cast | Universal | | |
| Rust | Special Cast | M-G-M | | |
| Savage in Silks, A | Laura La Plante | Universal | | |
| Scarlet Letter, The | Lillian Gish | M-G-M | | |
| See If I Care | Alberta Vaughn | F. B. O. | | |
| Self Defense | Aileen Percy | Arrow Film Corp. | | |
| Sensation Seekers, The | B. Dove-H. Gordon | Universal | | |
| Separate Rooms | Special Cast | Fox | | |
| September Love | | First National | | |
| Seventh Heaven | Special Cast | Fox | | |
| Seward's Folly | Special Cast | M-G-M | | |
| Shadow Lane | | M-G-M | | |
| Shadow of the Mosque | Stewart Rome | Usa | 5750 feet | Dec. 26 |
| Shameful Behaviour | | Famous Attractions | | |
| Shamrock and the Rose | | Chadwick | | |
| Sheik of Hollywood, The | Ben Lyon | First National | | |
| Shenandoah | | Famous Attractions | | |
| Sheriff's Girl, The | Ben Wilson | Rayart | | |
| She's My Baby | | Ginsberg-Kann | | |
| Shock Absorber, The | | First National | | |
| Shopworn | | Famous Attraction | | |
| Show Business | Mae Murray | M-G-M | | |
| Show World, The | B. Dove-F. Bushman | Universal | | |
| Sidewalks of New York, The | | Columbia Pictures | | |
| Silent Avenger, The | | Lumas | | |
| Silent Panther, The | Francis McDonald | M-G-M | | |
| Silent Rider, The | Hoot Gibson | Universal | | |
| Silk | Goudal-Schildkraut | Prod. Dist. Corp. | | |
| Silken Lady, The | Hulette-Hamilton | Arrow | | |
| Silk Hat Cowboy, The | Tom Mix | Fox | | |
| Silky Anne | Constance Talmadge | First National | | |
| Silver Lanterns | Special Cast | Arrow | | |
| Simple Sis | | Warner Bros. | | |
| Sinews of Steel | | Lumas | | |
| Sinners of Paradise | | First National | | |
| Sky High | Al Wilson | Assoc. Exhib. | | |
| Sky Peril, The | Al Wilson | Assoc. Exhib. | | |
| Sky's the Limit, The | Richard Talmadge | Universal | | |
| Smith of Cornell | George Walsh | Chadwick | | |
| Snowbound | | Tiffany | | |
| Song of Steel | | Tiffany | | |
| Sorrows of Satan | Adolphe Menjou | Paramount | | |
| Spangles | P. O'Malley-M. Nixon | Universal | | |
| Span of Life The | Lon Chaney | M-G-M | | |
| Speed Boy, The | Dick Talmadge | Universal | | |
| Speedy Eddy | Devore-Horton | Assoc. Exhib. | | |
| Speedy Spurs | Buffalo Bill, Jr. | Artclass | 5 reels | |
| Splitting the Breeze | Tom Tyler | F. B. O. | | |
| Sport of Kings, The | | First National | | |
| Squared Ring, The | | Tiffany | | |
| Square Right | | Tiffany | | |
| Steeplechase, The | | Tiffany | | |
| Stolen Pleasures | | Columbia Pictures | | |
| Story of Mother Machree | | Fox | | |
| Strong Man, The | Harry Langdon | First National | | |
| Stronger Than Steel | | American Cinema | | |
| Strange Bedfellows | | M-G-M | | |
| Studies in Wives | | Famous Attractions | | |
| Subway Sadie | Mackaill-Mulhall | First National | | |
| Such a Little Pip | Alberta Vaughn | F. B. O. | | |
| Summer Bachelors | M. Moore-Bellamy | Fox | | |
| Sun of Montmartre, The | Norma Talmadge | First National | | |
| Sunshine of Paradise Alley | | Chadwick | | |
| Sweet Rosie O'Grady | Special Cast | Columbia | | |
| Take It From Me | Reginald Denny | Universal | | |
| Tale of a Vanishing People | | Tiffany | 6500 feet | |
| Tangled Herds | Buddy Roosevelt | Artclass | 5 reels | |
| Tardy Tolliver | Hale-King | Assoc. Exhib. | | |
| Tarzan and the Golden Lion | | F. B. O. | | |
| Tavern Knight, The | John Barrymore | Warner Bros. | | |
| Taxi, Taxi | Horton Nixon | Universal | | |
| Tell It to the Marines | Chaney-Haines | M-G-M | | |
| Tempest, The | | Tiffany | | |
| Temptations of a Salesgirl | Betty Compson | M. P. Guild | | |
| Texas Streak, The | Hoot Gibson | Universal | | |
| That Old Gang of Mine | Maclyn Arbuckle | Dependable Films | 4900 feet | Jan. 9 |
| Their Second Honeymoon | Special Cast | M-G-M | | |
| Then Came the Woman | Frank Mayo | American Cinema | 6805 feet | July 17 |
| Third Degree, The | Patsy Ruth Miller | Warner Bros. | | |
| Three Twins, The | | M-G-M | | |
| Three Wax Men. The | Emil Jannings | E. M. Fadman, Inc. | | |
| Thrill Chaser, The | Alberta Vaughn | F. B. O. | | |
| Thumbs Down | Special Cast | Sterling Pict. | | |
| Thundering Speed | Eileen Sedgwick | Chesterfield | 5 reels | |
| Tiger, The | | Tiffany | | |
| Tip Toes | D. Gish-W. Rogers | British National Pict. | | |
| Toilers of the Sea | Special Cast | M-G-M | | |
| Tongo | Special Cast | M-G-M | | |
| Tongues of Scandal | | Sterling Pict. | | |
| Too Many Women | Norman Kerry | Universal | | |
| Top of the World, The | | Tiffany | | |
| Tornado Jones | Wally Wales | Assoc. Exhib. | | |
| Tornado Terry | George O'Hara | F. B. O. | | |
| Tracked by the Police | Rin-Tin-Tin | Warner Bros. | | |
| Trailing Shadows | Edmond Lowe | Fox Film | | |
| Trail of '98 | K.Dane-P. Starke | M-G-M | | |
| Trapped | Elinor Fair | Sierra Pictures | 5000 feet | |
| Trip to Tilsit, A | G. O'Brien-Livingston | Fox | | |
| True Blood | Fred Humes | Universal | | |
| Truthful Sex, The | | Columbia Pictures | | |
| Turkish Delight | | Prod. Dist. Corp. | | |
| Twelve Miles Out | John Gilbert | M-G-M | | |
| Twinkletoes | Colleen Moore | First National | | |
| Two-Gun McCoy | Bob Custer | F. B. O. | | |
| Two-Gun Terror, The | Buddy Roosevelt | Assoc. Exhib. | | |
| Uncle Tom's Cabin | Special Cast | Universal | | |
| Unknown Cavalier, The | Ken Maynard | First National | | |
| Unknown Treasures | Agnew-Hulette | Sterling Pict. | | |
| Up and at 'Em | Dick Talmadge | Universal | | |
| Upstream | Dolores Del Rio | Fox | | |
| Vagabond Lover, The | John Barrymore | United Artists | | |
| Vagabond Prince, The | Colman-Banky | United Artists | | |
| Vanishing Breed, The | Sandow (Dog) | Assoc. Exhib. | | |
| Vanity | Leatrice Joy | Prod. Dist. Corp. | | |
| Vengeance of Durand, The | Irene Rich | Warner Bros. | | |
| Virgin Flame, The | | M-G-M | | |
| Voice of His Mate, The | Sandow (Dog) | Assoc. Exhib. | | |
| Walloping Wildcat, The | Wally Wales | Assoc. Exhib. | | |
| Wandering Girls | | Columbia Pictures | | |
| Wanted—A Coward | Special Cast | Sterling Pict. | | |
| War of the Worlds | | Paramount | | |
| Way of an Eagle, The | Special Cast | M-G-M | | |
| Way Things Happen | Madge Bellamy | Fox | | |
| Wedding March, The | von Stroheim | Paramount | | |
| Wedlock | Lowe-Perry-Livingston | Fox | | |
| West of Broadway | Priscilla Dean | Prod. Dist. Corp. | | |
| West of Rainbow's End | Jack Perrin | Rayart | | |
| What Every Girl Should Know | Patsy Ruth Miller | Warner Bros. | | |
| What Happened to Father | Sydney-Gordon | Warner Bros. | | |
| What Price Glory? | Special Cast | Fox | | |
| What Will People Say? | | M-G-M | | |
| Wheel of Life, The | Florence Vidor | Paramount | | |
| When Danger Calls | Wm. Fairbanks | Lumas | | |
| When the Wife's Away | | Columbia Pictures | | |
| When We Were Twenty-One | Special Cast | M-G-M | | |
| While London Sleeps | Rin-Tin-Tin | Warner Bros. | | |
| Whispering Wires | Edmund Burns | Fox | | |
| White Chief, The | Monte Blue | Warner Bros. | | |
| White Eagle, The | Buck Jones | Fox | | |
| White Flannels | Special Cast | Warner Bros. | | |
| White Gold | Jetta Goudal | Prod. Dist. Corp. | | |
| White Heat | Special Cast | M-G-M | | |
| Whole Town's Talking, The | Ed. Horton | Universal | | |
| Whose Baby | Alberta Vaughn | F. B. O. | | |
| Wife, The | Special Cast | M-G-M | | |
| Wildcat Kid, The | Buffalo Bill, Jr. | Assoc. Exhib. | | |
| Wild Geese | | Tiffany | | |
| Wild Man of Borneo, The | W. E. Fields | Paramount | | |
| Wings | C. Bow C. Farrell | Paramount | 12 reels | |
| Wings of the Storm | Virginia B. Faire | Fox | | |
| Winner, The | Charles Ray | Chadwick | | |
| Without Orders | | Artclass | 5 reels | |
| Wives at Auction | Special Cast | Astor Dist. | | |
| Wolf Hunters, The | Special Cast | Rayart | | |
| Wolves of the Air | | Ginsberg-Kann | | |
| Woman's Battalion of Death, The | Gloria Swanson | United Artists | | |
| Woman's Heart, A | E. Bennett-Whitman-Earle | Ginsberg-Kann | | |
| Woman Who Did Not Care | | Gotham | | |
| Women and Wives | | M-G-M | | |
| Women Love Diamonds | | M-G-M | | |
| World's Illusion, The | | M-G-M | | |
| Worst Woman, The | | Famous Attractions | | |
| Wreck, The | | Columbia Pictures | | |
| Wyoming Whiz, The | Tom Tyler | F. B. O. | | |
| Wrong Mr. Wright, The | Jean Hersholt | Universal | | |
| Yankee Clipper, The | W. Boyd-E. Fair | Prod. Dist. Corp. | | |
| Yellow Back, The | Fred Humes | Universal | | |
| Yoke, The | Special Cast | Warner Brothers | | |
| Young April | Special Cast | Prod. Dist. Corp. | | |
| Your Brother and Mine | | American Cinema | | |
| You Too | Special Cast | M-G-M | | |

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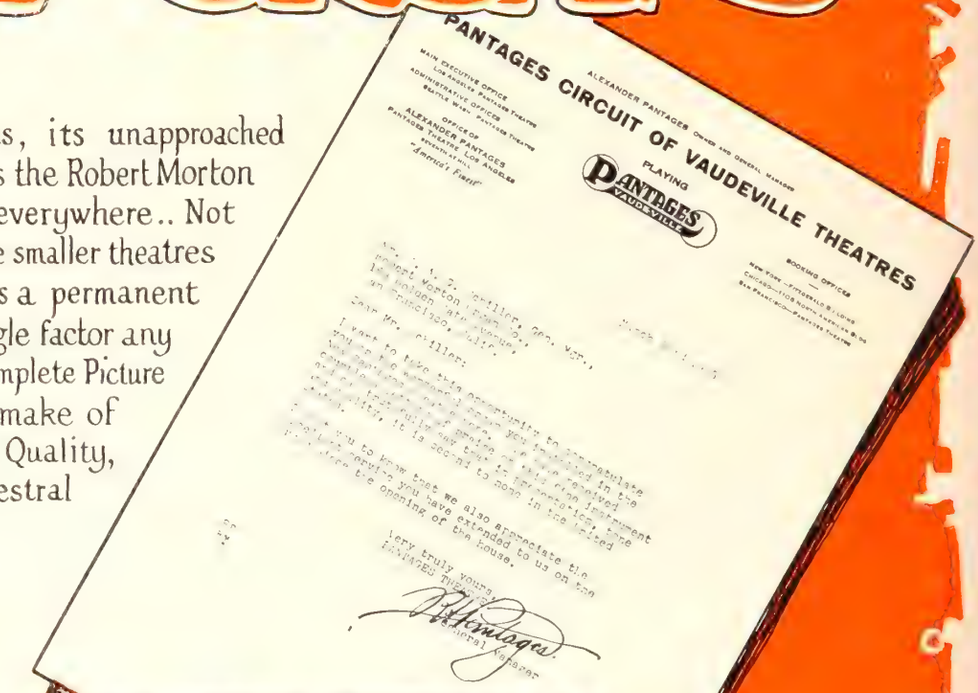
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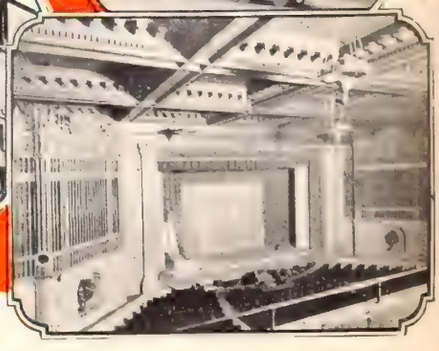












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August 21, 1926

# Motion Picture News

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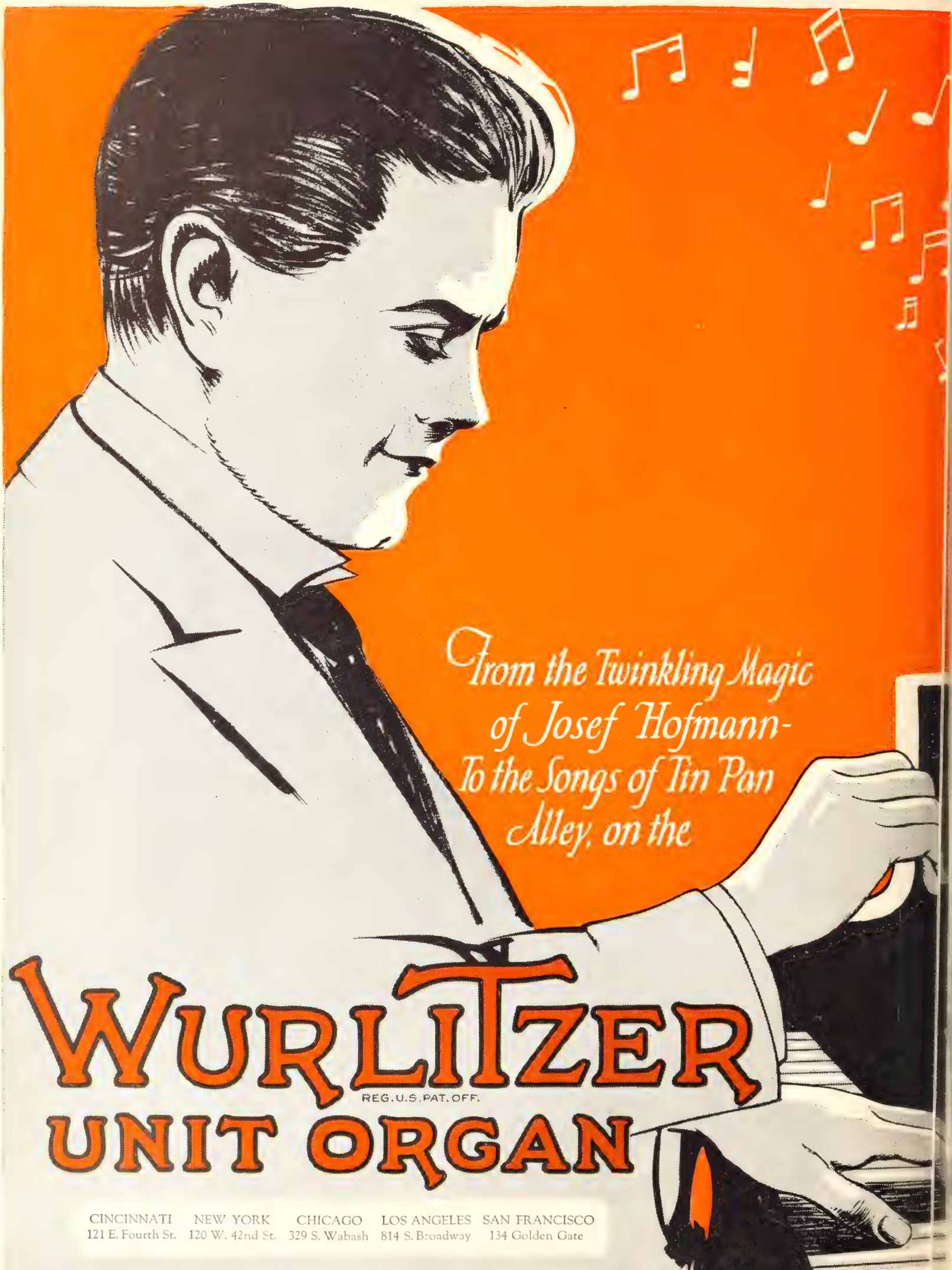

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Vol. XXXIV No. 8

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Los Angeles — New York — Chicago


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2 Paramount Week Slide. Furnished Free.

3 Newspaper Advertisement Mat or Electro Free.

4 One-Sheet. Furnished without charge.

5 One-Sheet. Furnished without charge.

6 Top portion of Paramount Week Local Newspaper Advertisement. Your Theatre and releases for the week are listed underneath without charge.





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BUFFALO BILL, Jr., whose growing popularity makes him one of the biggest bets among the Western stars, has been signed by us for a SERIES OF SIX smashing Western action pictures. Two of these, "RAWHIDE" and "THE BONANZA BUCKAROO," are already in our exchanges. The pictures speak for themselves. Man, they're ACTION WESTERNS!

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*THIS is announcement No. 4 regarding the Associated Exhibitors' product for 1926-27. No. 1 announced Bill Cody in a series of 6 Westerns; No. 2, Sandow, the dog, in six action features; No. 3, Confessions Series of four pictures. Watch for No. 5.*

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*LEWIS J. SELZNICK, President*

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With Rin-Tin-Tin, "the wonder dog of the screen." Directed by Herman Raymaker. Better than "The Night Cry."

**MILLIONAIRES**
(Temporary title). With Louise Fazenda. Story by E. Phillips Oppenheim. Directed by Roy Del Ruth. A billion dollars' worth of fun.

**WHAT HAPPENED TO FATHER**
With Patsy Ruth Miller. Story by Mary Roberts Rinehart. Directed by Lewis Milestone. Glorifying "Dear Old Dad."

**IRISH HEARTS**
With Dolores Costello, "the girl of your dreams." By Walter Morosco. A haunting romance of modern Ireland.

**THE CLIMBERS**
With Irene Rich. Adapted from the stage play by Clyde Fitch. Directed by Walter Morosco. A powerful drama of the upper ranks of society.

**A ROMANCE**
An intriguing story, still untitled, by Arthur Somers Roche. Star, Patsy Ruth Miller. Mr. Roche's popularity as a writer of dramatic fiction needs no introduction to the American public.

**A MILLION BID**
With Dolores Costello, the screen public's latest favorite. Story by George Cameron. What happens when a beautiful girl is placed on the matrimonial auction block.

**PRIVATE IZZY MURPHY**
With George Jessel, a sure-fire box-office comedian. Directed by Lloyd Bacon. Story of a lone Jewish rookie assigned to an Irish company.

**TRACKED BY THE POLICE**
With Rin-Tin-Tin, the dog star superb. Story by Gregory Rogers. Directed by Herman Raymaker. Rinty plays an amazing detective role in a melodrama of the underworld.

**SIMPLE SIS**
(Temporary title). With Louise Fazenda. Story by Darryl Francis Zanuck. Directed by Lewis Milestone. A comedy tomboy-in-calico role played as only the inimitable Louise can play it.

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An all-star cast. Story by James Wagner. Directed by James Flood. The age of jazz receives a jolt.

**ACROSS THE PACIFIC**
With Monte Blue as star. Adapted from Charles E. Blaney's melodramatic sensation of two decades ago. Directed by Roy Del Ruth. A devil-may-care plot.

**DON'T TELL THE WIFE**
With Irene Rich. Directed by Roy Del Ruth. Modern domestic drama. Story by E. T. Lowe, Jr.

**WHILE LONDON SLEEPS**
Rin-Tin-Tin, the king of canines, in a sensational story of the Limehouse district of London. Story by Darryl Francis Zanuck.

**MATINEE LADIES**
An all-star cast. Directed by Roy Del Ruth. A social drama of butterfly women and tea-time male vampires

**THE GAY OLD BIRD**
With Louise Fazenda. Story by Virginia Dare. Directed by James Flood. Story of a demure damsel who became a daring devil when away from the old home town.

**THE HEART OF MARYLAND**
With Dolores Costello, the reigning idol of the screen. Adapted from the stage play of David Belasco. A chivalrous story of the South, with a thrill in every foot of film.

**WHITE FLANNELS**
Adapted from the Saturday Evening Post story by Lucian Carey. Directed by William Beaudine. Every lover of tennis and the outdoors will like this play, with scenes laid in fashionable country clubs and show places of the Riviera.

**THE BLACK DIAMOND EXPRESS**
With Monte Blue. Story by Darryl Francis Zanuck. Directed by Herman Raymaker. A reckless, daring tale of railroading and adventure.

**A MYSTERY DRAMA**
The second of the still untitled stories by Arthur Somers Roche. A prominent star will be featured and one of the industry's leading figures will direct it.

**THE THIRD DEGREE**
With Patsy Ruth Miller. From the stage play by Charles Klein that startled New York

★ "INDIVIDUALLY SPECIALIZED PRODUCTIONS"—*Every Picture Built Like a Special*

# 26
INDIVIDUALLY SPECIALIZED
# WARNER WINNERS
*for* 1926-27




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Palace, Dallas, Texas
D. C. Hill, Archt.

Texan, Houston, Texas
Jonas & Tabor, Archts.

Rivoli, Broadway, N. Y.
Thos. W. Lamb, Archt.

Missouri, St. Louis
Rapp & Rapp, Archts.

Capitol, Chicago
John Eberson, Archt.

Lyric, Indianapolis
Vonnegut, Bohn & Muller, Archts.

Rialto Square, Joliet, Ill.
Rapp & Rapp, Archts.

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New Vaudeville, Atlanta
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Ambassador, St. Louis
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Avalon, Chicago
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Tampa, Tampa
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Tivoli, Chattanooga
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*Production*

*Story by*
BYRON MORGAN

# RED



# N-VOLT SENSATION!

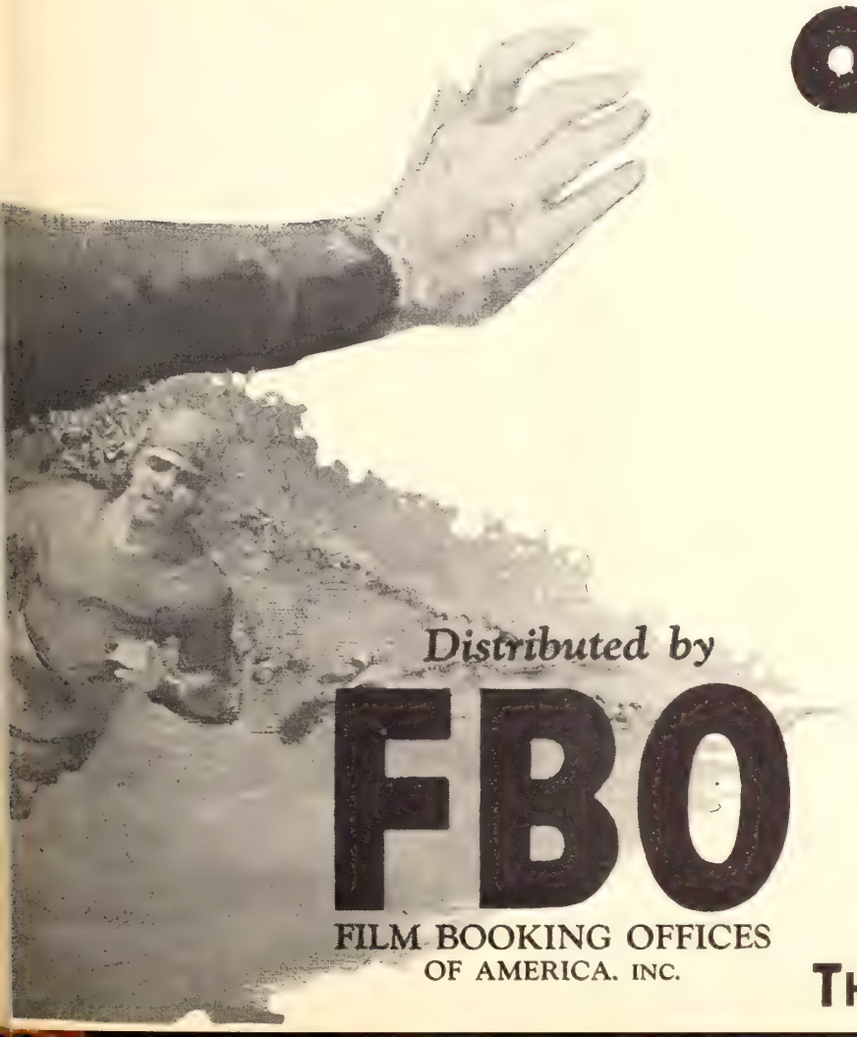
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*The Hit of The Hour*

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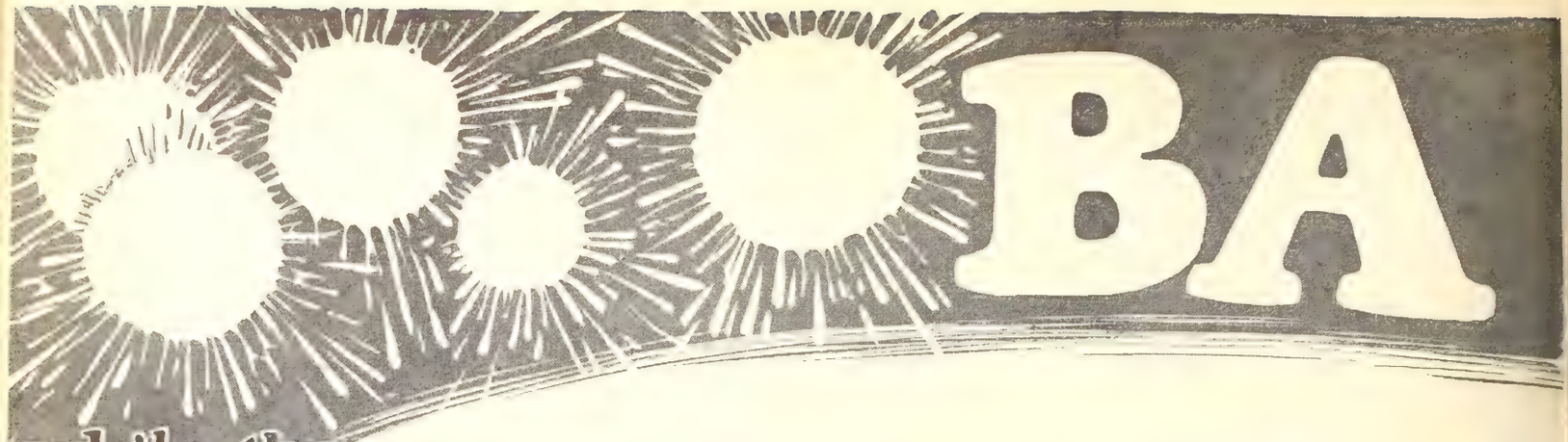
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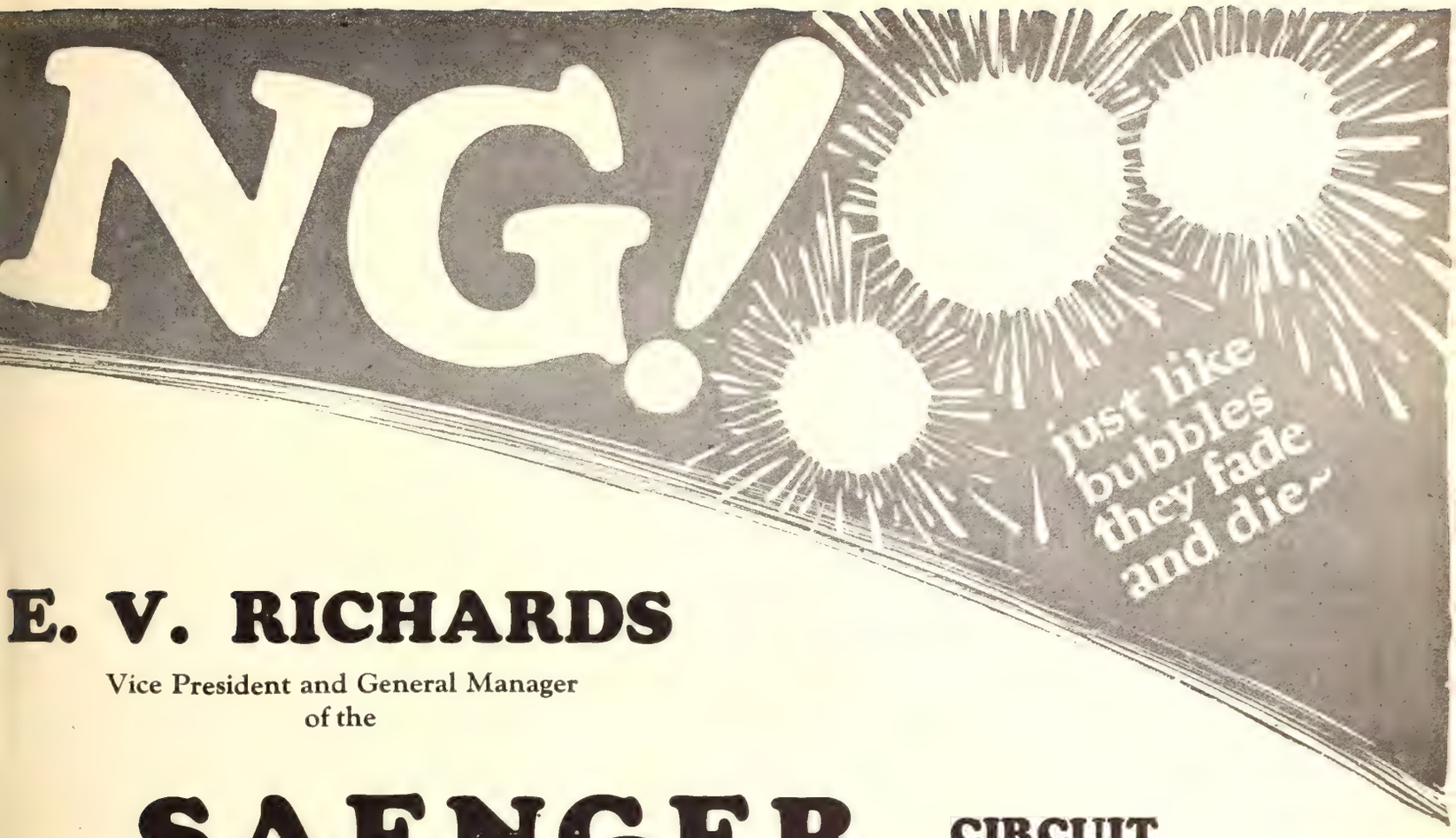
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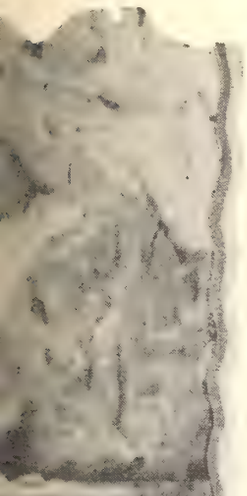
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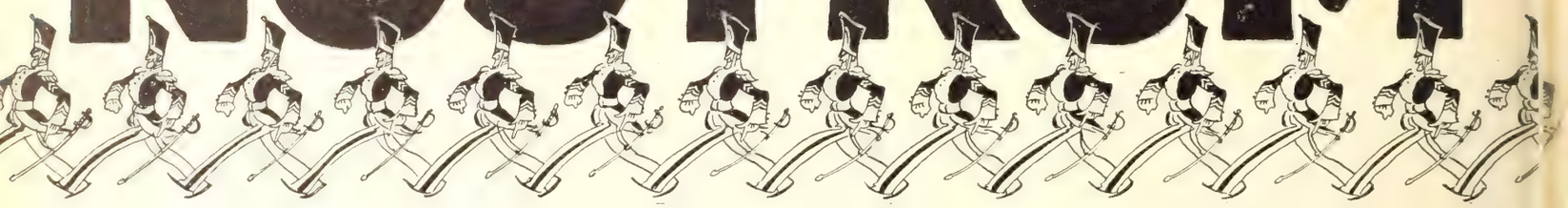
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BY IBANEZ—ALICE TERRY—ANTONIO MORENO



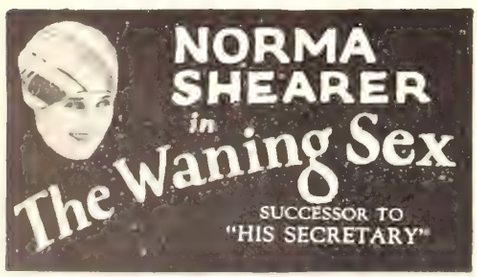
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*Advertisement in N. Y. papers this week*

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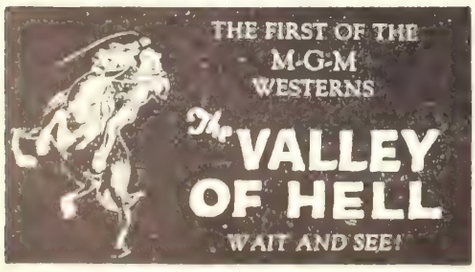

*Robert Z. Leonard's production with Conrad Nagel*




*An UFA production distributed by Metro-Goldwyn-Mayer*




*With Sally O'Neil. Presented by Joseph M. Schenck. Directed by Buster Keaton.*

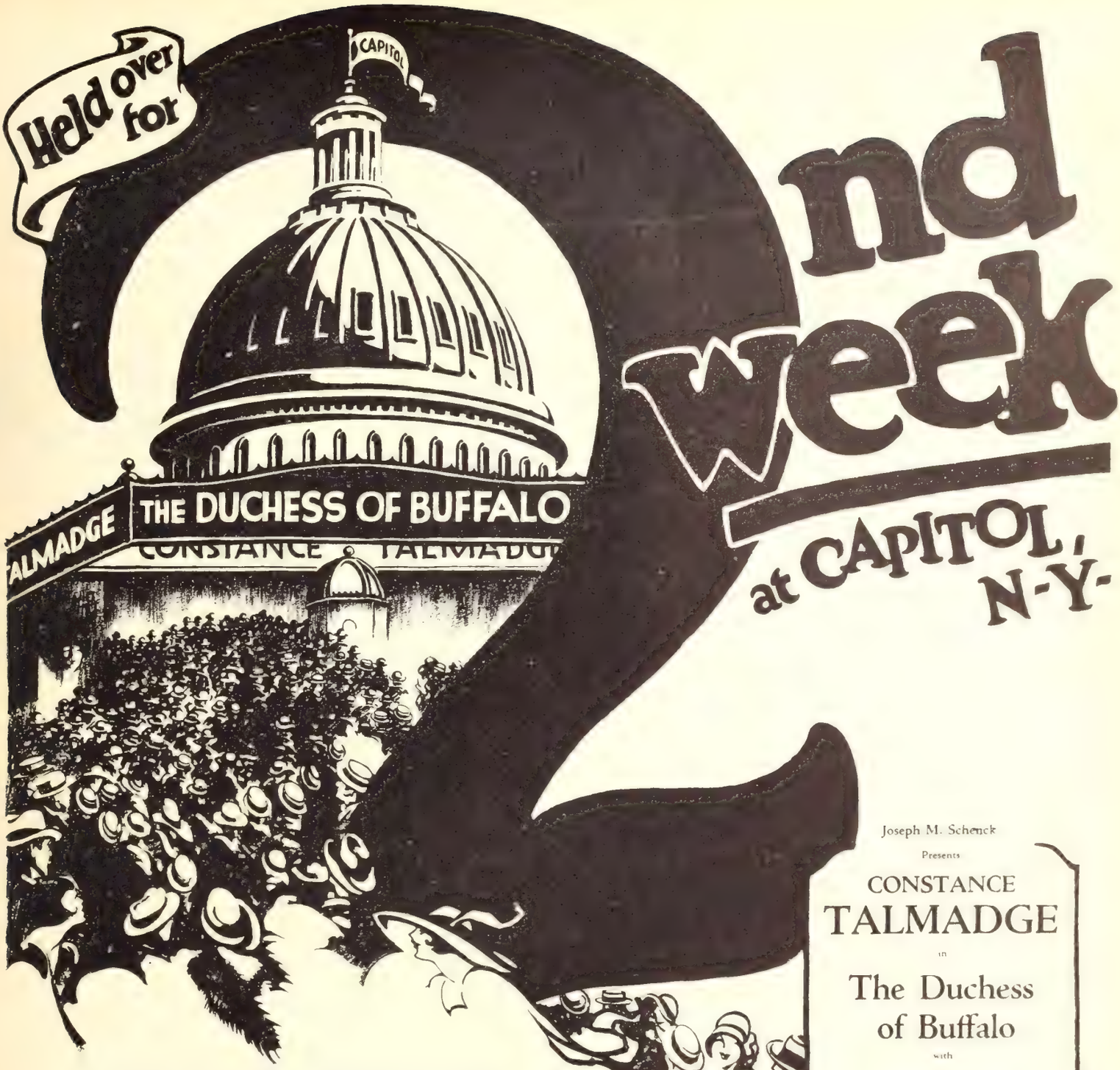



*Presented by the Big Horn Ranch. With Francis MacDonald. Directed by Cliff Smith. Story by Isadore Bernstein.*

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CONSTANCE
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**They're all the same to First National—**
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# RICHARD BARTHELMESS
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A Sidney Olcott Production

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BARTHELMESS at his brilliant best! Book that sold by MILLIONS! A combination that won't stop this side of the high-record mark in any house it plays.

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Motion Picture News

Volume XXXIV NEW YORK CITY, AUGUST 21, 1926 No. 8

# Courage

IT IS EVIDENT enough that New York was thrilled by the Vitaphone, the first public performance of which was given, in connection with "Don Juan," at Warner's Theatre last week.

The first night audience, the newspapers, the critics, the trade itself, and last, but by no means least, the stock market, combine heartily in the belief that here is an innovation of large importance.

* * *

My impression of the Vitaphone premiere is that it takes rank, in trade annals, with the opening of the Strand Theatre.

The Strand event was a milestone in the motion picture's grasp upon the public favor. The newspapers were surprised—and thrilled. Right in the heart of the world's greatest theatre district, right under the redoubts of the entrenched spoken drama, a movie palace opened up and filled and continued to fill its many seats with a new kind of dramatic and musical entertainment.

From that moment on, as we have often pointed out, the motion picture went ahead on a new plane and with new zest. The way was opened wide for new pictures, new theatres, new admission prices.

* * *

For a number of years now we have been seeking for new things to whet the public appetite for motion pictures. Some have visioned radical improvements in cameras and projection machines. As it is, much effort has been made, much money expended and great results have been had. Magnificent theatres, far advances in studio technique, color photography and artistic photography in general—all have scored tremendously.

Yet, nothing thus far, has so stirred the public pulse and imagination as the Vitaphone.

What it portends I hesitate, like others, to say. But we do know this: that music and pictures are inseparable; music is the picture's greatest adjunct; music, like pictures, has a universal appeal; anything that can bring the finest music to the masses throughout the stretch of the land is a great and memorable achievement.

* * *

The Warners have a big job ahead of them. If the opportunity is great then so also, by the same rule, is the work of realization. Briefly, it means to put the Vitaphone in thousands of picture houses and see that it works. The job looks colossal. Maybe it isn't. We hope it isn't.

But we do know this. That the men whose shoulders were sturdy enough to tackle this thing, will carry it through, if that can be done.

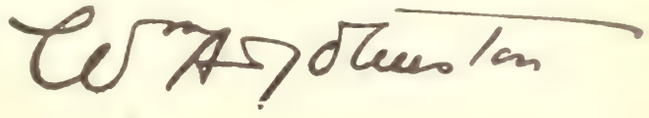
And that is why we head this editorial "Courage."

The Vitaphone was just an invention before Warners took it, just as the motion picture was, at first. Now the Vitaphone is a new kind of public entertainment with seemingly vast potentialities. We take off our hats—and the whole industry may well do likewise—to those who were wise and fearless enough to take so great a stride.

* * *

If there is one thing that counts in the show world it is courage. Only courage—and of course, with a few, has put this industry where it is today. For every courageous man, there will be a thousand to gainsay his efforts. There always have been. There were when the Strand opened.

The courageous job is tough but the rewards are great—and for the many.



MOTION PICTURE NEWS

AUGUST 21 1926 Vol. XXXIV No. 8

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# Speaking Editorially

THE big news of the week is the premiere of Vitaphone, covered fully from all angles in this issue of MOTION PICTURE NEWS. No event in years has attracted such attention or given rise to such widespread discussion throughout the trade.

The revelation of this marvel; its union of picture and music, is, assuredly, as Will Hays pointed out, speaking pictorially from the screen, the beginning of a new era. It is also another definite proof that the motion picture, and its industry, have limitless possibilities ahead of them.

* * *

CIRCUIT operations on a large scale continue unabated. The pooling of interests between Publix and the Butterfield chain, in Michigan, is a matter now only of signing the papers, and that is expected momentarily.

In the East the Stanley Company gives indication of expansion, with the announcement of a big theatre in Pittsburgh, and a similar large project for Baltimore. This will assure these two important cities theatres equal to any in the country.

* * *

OUT in the Northwest, W. A. Steffes and his exhibitor unit have decided to establish an exchange, thus furnishing the latest example of the exhibitor organization venturing into distribution. Curiously enough, it was in Minneapolis that the M.P.T.O.A., at its second national convention, discussed going into a centralized distribution plan. The subject bobbed up periodically in convention discussions for several years after that, but nothing ever came of it.

It is a fact, however, that exhibitor organizations have tied up directly with established distributors, though this is a very different thing from becoming distributors themselves. The M.P.T.O. of Kansas-Missouri has, for some months, had an arrangement with P.D.C. by which bookings are secured, a percentage going into the organization treasury from theatre members who thus pay their dues. In New York City a big group of houses, represented in the Theatre Owners Chamber of Commerce, have formed a booking alliance with P.D.C.

A SIGN of the times is afforded by the announcement of the New York Board of Education's budget for the coming school year. It has been determined that public lectures are losing their appeal and that moving pictures are becoming more and more important as a factor in the modern public school educational system. An increase of more than four million dollars in a total of nearly one hundred and eight million represents an attempt to increase the efficiency of the present system rather than any new and drastic innovations. The only exception is a public school radio auditorium where people may gather to get reports on events of national interest and importance.

An important note is the increased attention being paid by the board to moving pictures in the schools for purposes of visual education. It is but a sign of the times. While the increase in the appropriation for this purpose is only from $25,000 to $40,000 for the purchase of equipment and the rental of educational films it is merely a forecast of what the future holds in store.

Commissioner Somers says that the use of educational films in the near future will be extended from the departments of history, industry and geography to cover the drama, art, music, English and the sciences. An idea of the audiences reached by the pictures now in use by the public schools of New York may be gathered from the statement that there are 760,903 children attending the day elementary schools alone.

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D. W. Griffith

# AN EDITOR ON BROADWAY

## The Week in Review By William A. Johnston

ONCE in a blue moon D. W. Griffith emerges from the Astoria studio of Famous-Lasky and looks over Broadway; said emergence is only coincident with the completion of a picture.

He has been in retirement now for some six months, busy noon, night and day with the "Sorrows of Satan." The picture has just been tried out, with careful secrecy, at theatres in Connecticut and New York, where there are varying types of audiences. The indications are that "Sorrows of Satan" will prove to be one of the Griffith big ones. D. W. himself has nothing to say except: "It will go." But he wears a confident, if contained, smile.

"It will go" means that the picture has a broadly popular appeal and will go in the small towns as well as the big cities—a broad chasm that is rarely bridged.

* * *

J. D. WILLIAMS has just visited New York on a week-end trip from London. With the international film now looming in sight we may look for London-New York as well as Hollywood-New York commuters.

In J. D's. busy rooms at the Ritz, I found, among many others, N. L. Nathanson. Mr. Nathanson, we need not remind the reader, is organizer and head of the Famous Players-Lasky Canadian Corporation, one of the largest theatre chains in North America.

"This man," said Nathanson, and pointing to Williams, "is doing the biggest job for the international film. I can say that if it had not been for him there would be a British quota to-day, governing the entrance of American pictures. So we all owe him a lot.

"My theatres in Canada want the kind of pictures he is turning out. So, I believe, do all American theatres. There is no sentiment with the public over the origin of the picture. But they do want the goods."

This is high praise for any one man, and we echo Mr. Nathanson's sentiment. It is a pleasure to say: "I told you so." But it is a fact that when J. D. Williams went to England and cast his fortunes there, we felt and stated at the time that he would be successful.

People said at the time: "You can't make pictures in England"—meaning pictures for the American market. Which, of course, was not a sensible statement. But no one was anxious to tackle the enterprise.

When Paramount exchanges were organized by Messrs. Hodkinson and Williams, the trade looked askance at the proposition and bitterly opposed the idea of big theatres, big pictures and high admissions.

When Williams organized First National everyone said, "It can't be done," or "They won't stick together." But it was done and they did stick together in a very large way. Just so with the Chaplin million-and-a-quarter-dollar contract. People said it was outrageous. But it proved to be economic and a potent factor.

So that is why we prophesied J. D's. success in England.

What are the facts to date? Large, modern studios, built and equipped, and a technical staff of the best rapidly forming. "Nell Gwyn," the first picture, hitting high spots in Chicago, Atlanta and other first runs. "London," the second picture, completed and with Dorothy Gish, judging from the stills, at her best. "Tip-Toes," an American musical comedy success, now in work, with Will Rogers and Dorothy Gish.

* * *

The most important problem facing the film industry today is that of reciprocal relations between this country and Europe, which shall be, and they can be, mutually satisfactory. That's why we speak so heartily and hopefully of Williams and his courage and clear vision.

* * *

A decidedly interesting personage, now in New York, is I. W. Schlessinger, the man who wandered to South Africa thirty years ago and who now heads many enterprises, including South African Films, Ltd.; the "Limited" seeming a misnomer so far as film activities are concerned. More about Mr. Schlessinger later.

* * *

If there is one picture which has artistic and commercial values—that picture is Warner Brothers' "Don Juan." The very title is fascinating—and lends a fine flavor of romance. Again it has John Barrymore as the star, and when he is right, as the sports writers say of the baseball pitchers, no one can touch him. He happens to be right in this instance. Never has this emotional actor been so happily cast. It is a player's picture and Barrymore's rivals must envy him.

Warner Brothers should feel immensely proud of this, their latest effort. It is their contribution to Greater Movie Season which is ushered in shortly. They gave Director Crosland a free hand to accomplish results. And he has not labored in vain. He has charged "Don Juan" with vitality—with strength and power. He has saturated it with charm. And the spectator, if he has any imagination at all, should feel transported in viewing such an excellent film.

"Don Juan" is sure-fire—as sure-fire as this overworked word can make it. Feminine audiences will respond everywhere and the Barrymore star will shine brighter and longer in the film firmament as a result of his very able acting.

* * *

THIS brings us to a matter likely to be overlooked in the general chorus of acclamation arising over the Vitaphone—the musical score for "Don Juan" prepared by Major Edward Bowes, managing director of the Capitol, David Mendoza, conductor, and William (Dr. Billy) Axt, his assistant—a trio known to radio fans the country over.

To demonstrate effectively the possibilities of Vitaphone in presenting the musical score of a feature photoplay, it was necessary to have a score for "Don Juan" that was just about perfection, for any obvious defects in the smoothness of the accompanying music would have been blamed on the apparatus. The fact that, after the first few minutes of the photoplay, one was able to forget that a mechanical device was reproducing the music shows just how satisfactorily this requirement was met.

* * *

This same trio, Bowes, Mendoza and Axt, this week brought another splendid musical interpretation to the screen when "The Scarlet Letter" opened at the Central Theatre in New York City. Fully 75 per cent. of the music used has been written especially for the picture, mainly by Dr.

Axt. He has attempted to interpret instrumentally every important shading and nuance in the screen story, and has succeeded, in the main. The score is richly impressive and materially aids the film in establishing the atmosphere of Puritan Boston in the days when Blue Laws first reached America.

Bowes, Mendoza and Axt likewise arranged the music scores for "The Merry Widow" and "La Boheme." The music for "The Scarlet Letter" is being prepared in printed form and will be used with all of the roadshows.

* * *

Although it is dangerous to draw conclusions from a single audience, the character of that at "The Scarlet Letter" on its second night suggested to us that the picture was likely to prove particularly successful in attracting the middle-aged and older folks who don't go to the photoplay quite as often as the younger generation. If that conclusion is correct, as there is every reason to suspect, it is a mighty healthy thing. We have spoken frequently here of the need for pictures which would attract elements other than those who now attend the theatre regularly. Many of these older folks who are drawn by "The Scarlet Letter" will be more regular picture patrons for months afterward as a result.

There seems to be some little difference of opinion on this picture. Some of the critics profess to find it monotonous, and even a bit tedious. We cannot concur in that view. To us, "The Scarlet Letter" is an impressive and mighty drama, which grips the emotions, quietly but firmly, and holds them in its grasp until the last foot has sped through the projector. True, there are no battles with the Indians, no ballrooms or cabarets—the returning husband does not kill his wife's lover—the story is not aborted to provide an opportunity for the hero and heroine to sail away happily from the consequences of their act—and perhaps that is why some persons fail to find it exciting. As for us, we agree with Major Bowes that here is genuinely fine motion picture artistry at its best, and if our impression of the audience reaction the other evening is correct, its sentiment was much the same.

* * *

JAMES R. GRAINGER, the general sales manager of Fox Films, who has just returned from an eight weeks' trip throughout the country investigating conditions at first hand, has some interesting things to say about the pictures which attract those who do not often attend films, and which help to make regular patrons of them.

Grainger—who refuses to be tied down to a desk in New York—has talked with many exhibitors on this trip, and is convinced that theatres are getting an increasingly large percentage of the class of persons who have attended pictures rarely in the past. The "once in a while" individual, who picks and chooses his entertainment, is attending more regularly, he finds.

He sees two important reasons for this. One is the practical disappearance of the legitimate roadshow, which the casual picture goer usually preferred to screen fare. The other is the steady development in screen productions themselves. Such films as "The Iron Horse" and "If Winter Comes," Grainger believes, have helped to make regular patrons of the so-called (or mis-called) "highbrow" element.

Exhibitors, he says, are alive to this situation and are picking photoplays which will please these discriminating persons and also their old patrons, widening the appeal of the theatre program and enlarging its clientele. On the Fox Films schedule for the coming year, Grainger points to "What Price Glory," "The Music Master," "3 Bad Men," "One Increasing Purpose," "7th Heaven," "Is Zat So?" "Fig Leaves," "The Auctioneer," "The Return of Peter Grimm" and "Cradle Snatchers" as representative of the type of photoplay which will accomplish this.

* * *

A. L. ROCKETT, one of First National's young producers, makes an interesting prediction, which relates also to the disappearance of the theatrical roadshow. Rockett contends that the day is fast approaching when not only will the screen stand on its own feet with original screen stories, virtually discarding plays and novels—but that stage plays will be adapted from film vehicles.

His reasons are sound. A stage play, today, has little circulation outside of New York. A motion picture goes the world over. The enormous circulation given a story in motion picture form, therefore, should make it an extremely valuable property for a theatrical producer—while the limited audience, comparatively, of a stage play, means much less to the popularity of a screen drama throughout the world then the prices sometimes paid would seem to infer.

* * *

HARVEY SHEAHAN, manager for United Artists in Mexico City, told us some interesting things this week about conditions in the republic to the south of us, regarding which one hears many conflicting stories. Sheahan, who is in his fourth year as United Artists' representative in the Mexican capital, views the situation with more optimism than some and with an excellent impartiality.

There are, he told us, 437 motion picture theatres, or cines, in Mexico of a type which he can regard as "prospects," 43 of them being in Mexico City. In addition to these, there is a small number of houses which are open occasionally, corresponding to our few remaining "shooting galleries," and which are gradually going out of business.

Sheahan speaks with the highest admiration for the Mexican exhibitor. Despite trying political and government conditions—despite the fact that Saturday and Sunday are virtually the only days on which any one attends the cinema—despite high labor costs—they have gone ahead steadily, building new houses and maintaining the old. In Mexico City alone, six new houses of nearly four thousand seats each have been built in the past three years.

Theatre construction is simple. Four concrete walls, wooden seats, a screen and a projection booth. Thus, construction costs are low, although real estate values are high. There is no stage, and presentations are unknown and apparently unwanted.

Music, on the other hand, is vitally necessary, for the Mexicans are great music lovers.

"The smallest town in Mexico," Sheahan remarked, "has its Turkish bath and its band. Concerts are given twice a week, and the music is of remarkable excellence."

Surprisingly enough, however, while the Mexicans insist upon having music with their pictures, they do not take kindly to our scheme of cueing music to fit the action of the film. A Mexican does not want to hear a few strains from "Aida"—he wants to hear the entire selection. Hence, the orchestra plays entirely without regard for the picture, paying no attention to what may be happening on the screen, and the audience apparently watches the picture and listens to the concert without losing anything of either.

One house in Mexico City, built at great cost, is fully equal to an American picture palace in equipment and furnishings, having an $80,000 organ and other items in proportion—and has been a consistent financial failure. It simply is not the type of theatre which the citizens desire, and they do not attend it.

Male stars draw better, generally, in Mexico than do feminine players, Sheahan observed, citing Fairbanks, Lloyd and Chaplin as particular favorites. Broad comedy is especially popular, although comic subtitles are of no value, since the humor is lost in translation.

Censoring is done in Mexico City for the entire republic. Banditry, for instance, whether glorified or frowned upon, is taboo.

The theatres open at 4 p.m. and close at 11, and as the programs average about 18 reels in length, only two or three performances are possible. Simultaneous runs in several houses are common. Sheahan cited an experience in that connection which probably marks a record in "bicycling," although the matter was entirely legitimate and according to contract.

A circuit of 12 houses had contracted for "Way Down East," and two prints were to be used, taking the reels from house to house in rotation. The second print failed to show up, so Sheahan was confronted with the problem of serving 12 theatres simultaneously with one print of 11 reels. "Way Down East" became a 12-reeler by the simple expedient of making three reels out of the last two. Twelve Fords were engaged and held in readiness. The first reel was started in one and rushed to another while the second reel went on. This continued through the day—and the last show in the last theatre that night was only 20 minutes late.

Everything considered, Sheahan feels, Mexican film affairs are in good shape, and since release dates have been pushed ahead so that pictures are only a few weeks behind the United States, conditions have progressed remarkably and will improve even further as time goes on.

# PICTURES AND PEOPLE



Lou Costello, one of the first stars, will appear with Jackie Coogan, the youngest star, in "Johnny Get Your Hair Cut" for Metro-Goldwyn-Mayer

## COSTLY ACTORS

THE studio executives of Metro-Goldwyn-Mayer had their fling as screen actors the other night at the annual dinner given by Harry Rapf at his home in Hollywood. The five hundred guests were treated to a film in which the leading players were Louis B. Mayer, Irving G. Thalberg, Hunt Stromberg, E. J. Mannix, Mr. Rapf and other executives.

## "BEN HUR" IN L. A.

BEFORE a brilliant audience of notables, "Ben Hur" opened its Los Angeles run last week at the Biltmore theatre. A list of those present would be virtually a "Who's Who" of the West Coast.

## LUSTY SUCCEEDS JOICE

EFFECTIVE this week, Louis Lusty will handle publicity for both the Rivoli and Rialto theatres on Broadway, while J. E. McInerney will take care of exploitation for the two. J. Maxwell Joice, until recently publicity director of the Rivoli, will take charge of publicity and advertising for the Broadway circuit in Cleveland.

## WALTER FUTTER RETURNS

WALTER FUTTER arrived in New York this week on the *Roosevelt*, after ransacking Berlin, Vienna, Paris and London for material for "Curiosities," his Educational release—and very successfully, he reports.

## WESTWARD HO!

CARMELITA GERAGHTY, after completing work in the role of Jordan Baker in "The Great Gatsby," at the Paramount Long Island studio, has returned to Hollywood.



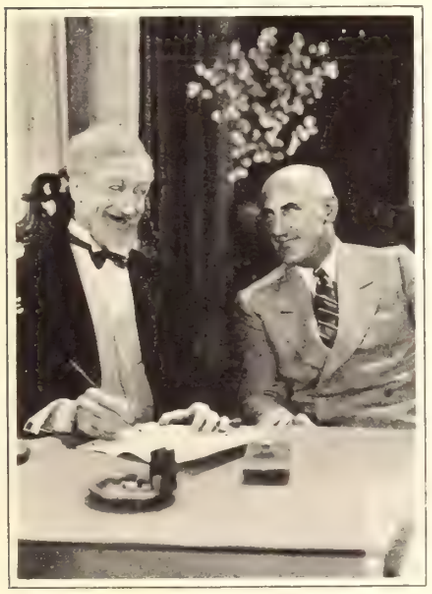
Jack Mulhall as he appears in the featured male role of "The Charleston Kid," which Al Santell is directing for Al Rockett's First National unit



Major Edward Bowes, managing director of the Capitol Theatre, New York City, is presented with a silver cup from the orchestra by David Mendoza



Betty Byrne, a Washington debutante who is making rapid progress toward a screen career, appears in an important role in "Mismates" (First Nat'l)



Jack Duffy and Al Christie signing a contract which calls for Duffy's appearance in Educational-Christie comedies for several years to come



J. R. Bray, president of Bray Productions, congratulates Jack Bellman, president of Hollywood Pictures corporation, on the latter's acquisition of the 88 Bray releases for Greater New York and northern New Jersey



Count Ilya Tolstoy, son of the famous novelist, with Director Edwin Carewe, who will picturize "Resurrection" for United Artists, Count Tolstoy aiding him



*Leading members of the cast selected for "The Belle of Broadway," a Columbia production based on the musical comedy, "Adele." Left to right: Betty Compson, the star, Herbert Rawlinson, her leading man, Armand Kaliz, Edith Yorke and Tom Ricketts*

## POWER OF THE FILMS

POSSIBLY it is not entirely due to the fact that she is famous in the moving picture world, with the prospect that her picturization of "Gentlemen Prefer Blondes" will enhance this fame, but it is a noteworthy fact that Anita Loos shared on her arrival in London the space in the English papers with Gertrude Ederle who had just swum the channel. This is really amazing, considering the importance from a sporting and world news point of view of the accomplishment of the courageous young New York mermaid. Yet it is true. Miss Ederle had from two to three columns of space in each morning paper with accompanying pictures. Miss Loos, arriving with her husband, John Emerson, head of Equity, and with whom she so often collaborates on plays and pictures, was busy submitting to interviews (the phraseology is at least quaint) from the moment of her arrival. Considering her titular preference for the lighter hair of the Nordics, it is possible Miss Loos' popularity may be due to our Anglo-Saxon cousins' predominantly light haired characteristic.

Miss Loos is in London to stage her farce, "The Whole Town's Talking," which was done with slight success in New York a few years ago. The moving picture version of this play is being released by Universal in December. Raymond Cannon made the scenario which features Everett Horton and employs the services of many well-known players. It was reviewed from a pre-showing in the August 14th issue of the NEWS.

## JUNIOR STARS BACK

AFTER closing their 12 weeks' tour of Publix theatres in Atlanta last Saturday, the Paramount Junior Stars returned to New York the first of the week and were granted a week's vacation by J. J. Gain, general manager of the Paramount Long Island studio, after which they are to report as regular members of the Paramount stock company. The tour took them to Boston, Buffalo, Chicago, St. Louis, Kansas City, Dallas, Memphis and Atlanta.

Meanwhile, Charles "Buddy" Rogers, who left his fellow Junior Stars in Kansas City to return East for a role in "So's Your Old Man," has been cast for an important role in "Wings" and is leaving for the Coast. He refuses to be excited, however, until he is actually before the camera, as an unusual combination of circumstances cheated him of roles in "Beau Geste" and "Old Ironsides" after he had been cast for them.

## RIESENFELD RETURNING

WHEN the *Leviathan* docks next Monday morning, Dr. Hugo Riesenfeld will step ashore with a collection of music that is to be the basis of the music score for "Beau Geste" when that picture opens at the Criterion on August 25. During his vacation abroad, Dr. Riesenfeld spent some little time in Paris collecting music associated with the French Foreign Legion, much of it unpublished. Such airs as "Les Soldats de la Legion," "Les Bedouins," "Le Pere La Victoire" and "La Muchere," will be woven into the musical background for the film.

Dr. Riesenfeld will supervise the musical prologue to "Beau Geste" and will conduct the orchestra during the first week of the Criterion engagement.

## ANDREWS MADE EDITOR

MAURICE T. ANDREWS, formerly associated with MOTION PICTURE NEWS and the *Film Bulletin* on the reviewing staffs, has been chosen as Associate Editor of *Musical Washington*, a new publication devoted to Screen, Stage, Opera and Concert. Allen Fusca is the publisher, William S. Odkin, managing editor and Leonard Hall, dramatic editor. The headquarters of the new publication will be Washington, D.C. Mr. Andrews will represent the firm in New York City.



*More than 300 employees of the home office of First National attended the annual outing last Saturday at Indian Point. The handsome gentleman seated on the left in the front row is Ned Marin, western sales manager. C. M. Steele and Stanley Hatch, also sales executives, are near Mr. Marin on the right. Ned Depinet and A. W. Smith, Jr., are further back in the crowd, whereas William P. Mullen, under whose management the outing was arranged, is at the extreme right, front row. Samuel Spring, secretary-treasurer, E. Bruce Johnson, foreign manager, and W. C. Boothby, financial controller, arrived just too late to get into the picture*



*Great care and thought were expended on the settings for "Fig Leaves" (Fox Films), which ranged all the way from the Garden of Eden, at the left, with a prehistoric commuters' train, to the modern fashion paradise at the right. William Cameron Menzies was responsible for these settings, as well as the others in the picture*

## BOOKS AND PLAYS

DESPITE the fact that original screen stories are steadily gaining ground, the purchase of outstanding book and play successes continues to be an important factor. A recent newspaper story quotes the following as recent prices paid for screen rights:

"What Price Glory?" $100,000; "Padlocked," $90,000; "An American Tragedy," $93,000; "Wanderer of the Wasteland," $90,000; "Mannequin," $50,000.

There is, of course, a reason for all this apparent extravagance. "What Price Glory?" for instance, in its run of a year and two days at the Plymouth Theatre in New York City, played to 752,762 persons. At the Bronx Opera House and the Riviera, some 47,000 more New Yorkers saw it. During the past season, presented by five road companies, it has been seen by more than 2,000,000 others, and by September 1st, 73 stock companies will have played it. All told, probably 4,000,000 Americans will have seen the play by the time the picture is ready for release, which is undeniably worth a great deal to exhibitors.

Here are some of the other recent purchases, as summarized by a Los Angeles newspaper:

"Annabelle Lee," Fazekas, bought by Universal for Mary Philbin; "The Belle of Broadway," Peary, by Columbia; "The Blonde Saint," Whitman, by Sam Rork; "The Cat and the Canary," Willard, by Universal; "The College Widow," Ade, by Warner Bros. for Dolores Costello; "The Clown," Lewis, by Columbia; "The Dove," Mack, by Joseph M. Schenck for Norma Talmadge; "The Day of Souls," Jackson, by M-G-M for Jack Gilbert; "A Desperate Woman," Janney, by First National; "The Emigrant," Dwyer, by Warner Bros.; "The Gorilla," Spence, by E. M. Asher; "The Great Galeoto," Eichegeray, by M-G-M for Ramon Novarro; "God Gave Me 20 Cents." Wilson, by Paramount; "The House Without a Key," Biggers, by Pathe; "Her Father Said No," Witwer, by F. B. O.; "Kosher Kitty Kelly," De Costa, by F. B. O.; "Little Lady, Inc.," Bell, by Hartford; "The Lost House," Davis, by Columbia; "The Lady in Ermine," Schanzer, by E. M. Asher for Corinne Griffith; "The Ordeal," Collins, by M-G-M for Jack Gilbert; "The Poor Nut," McNutt, by M-G-M; "Paying the Price," Hughes, by Columbia; "The Romantic Age," Howell, by Columbia; "Stolen Pleasures," Atherton, by Columbia; "Summer Bachelors," Fabian, by Fox; "The Truthful Sex," Glass, by Columbia; "Whispering Smith," Spearman, by Universal.

## HOW TO WRITE PLAYS

OWEN DAVIS, prominent playwright and author of "The Nervous Wreck," which Al Christie has picturized, asserts that "No writer for the theatre deliberately writes up to, or down to, the public."

"Some may say they do," he continues, "but they really don't. And about the same thing is true of the producing managers. Take Al Woods, for instance. He produces plays of a type which he actually likes, and so do Arthur Hopkins, Lewis and Gordon, Pemberton, Sam Harris and other managers."

Davis describes his manner of writing interestingly. Would-be writers might try his system. He says:

"I don't go about writing plays—they just come to me all at once, like a snap of the finger. In a flash I have a play. I just let it mull around in my head until it has taken complete form, then I take it out and put it on paper. I never take a play out of my head until it has become an entity, and can pour rapidly through my pencil as I write. Most of my writing is done at my home in New York, for I write just as easily in the city as some other fellows say they do in the mountains or some place out of sight and sound. If my children wish to play around my desk, they may do so, for I refuse to become temperamental.

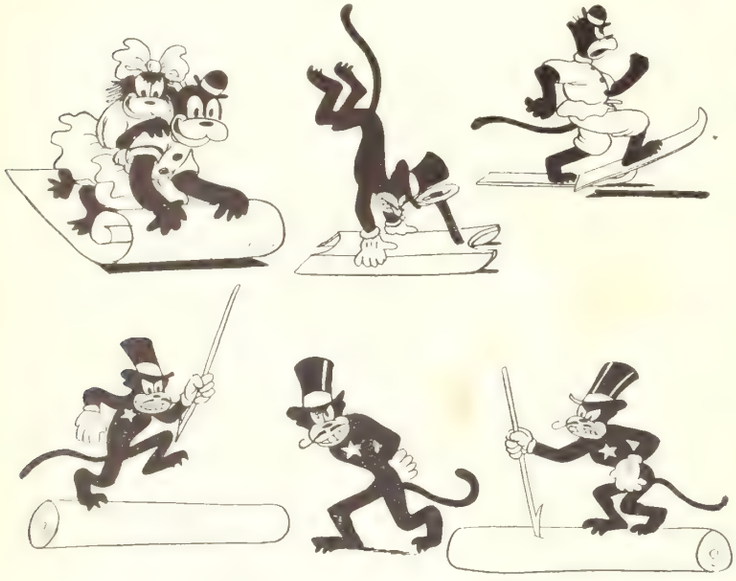
"All that is required is the proper mood. Unless I feel a positive itch for scribbling, I cannot write. I place a stack of clean copy paper before me. In a tin can I have a hundred pencils. With an automatic pencil sharpener I point each pencil, all the time thinking what a lot of fun I am going to have chasing the pencil over the nice, clean sheets of paper on the desk. In that way I get into the spirit of writing and I write like mad until the mood vanishes. The minute I find I am writing with an effort, I stop."



*Carl Laemmle, Universal chief, jubilant at leaving the Nursing Home in London where he was confined for some time, following an operation for appendicitis. Left to right: Carl Laemmle, Jr., Dr. Jesse Heiman, Mr. Laemmle, Miss Rosabelle Laemmle, Tom Reed, publicity representative*

## COWBOYS VERSUS SOLDIERS

FROM playing first aid to cowboys in distress, United States soldiers are now regarded as a menace to the happiness of the rough riders of the range, at least on the screen. Formerly, in a rather remote youth, in stories and plays it was always a detachment of regulars who came to the aid of the hard-pressed (by the Indians) men in chaps. Now it seems that the soldiers, when not otherwise employed, are being used to such an extent in moving pictures that the cowboy fraternity see their jobs jeopardized. It has reached a point where the attorneys for the Westerners' Protective Association, the organization of the, not Four Horsemen, but four hundred or four thousand and four, of the screen, have written and telegraphed to the secretary of war and navy asking that the practice of renting soldiers and sailors to movie companies be discontinued.



*Characters from the Life Cartoon Comedies, to be released by Educational, including Mike, a good-natured boob, Myrtle, the Jungletown flapper (more to be petted than scorned), and High-Hat-Harold, the heavy*

This seems a foolish protest based on no sound theory. More westerns are being filmed this year than for a decade. There is employment for all the cowboys in the west and the utilization of all the sailors and soldiers wearing Uncle Sam's uniforms for film purposes will not affect in the least their livelihood as screen riders. It is hard to get the competitive idea, for eliminating the professional soldiers will surely not give greater employment to the men with the lariat and quirt. They should have a heart. The pay which the generous government hands out to its defenders is not any too liberal at best when one considers what they do to earn it. Any extra emolument should be hailed as making them more contented with their lot. Moreover, how are "The Big Parades," "What Price Glories," etc., to be filmed if the cowboys have the soldiers and sailors boycotted by producers?

Soldiers and sailors are limited in their vocational opportunities and should get all the money in and outside of their regular jobs they can. Rough riders are presumably versatile and have all sorts of alternate roles that they might play. They can leave their saddles and bridles and become faro dealers, Mexicans, or, through their Thespian training, assume almost any role in the movie world, or even get elected to Congress and become law-makers. Moreover, as stated above, with the influx of westerns they have a minimum reason for worrying about losing their regular jobs of rescuing maidens in dire distress, routing scoundrelly ranch foremen and otherwise carrying on the Sir Galahad tradition.

## MARY PHILBIN ENROUTE

ONE of the few film stars who have never seen New York, Mary Philbin, was due to arrive in the city on Friday for a several weeks' vacation—her first since joining Universal some years ago. She recently completed work in "Love Me and the World is Mine."



*The Fox Films nine which is leading the Motion Picture Baseball league with six straight victories; left to right: Charles Kunisch, Joe Reck, manager; Jake Miller, Al Star, William Keegan, Fred Nunner, Frank Morrell, Harold Freedman, mascot; Ed Freedman, Herman Blumenfeld, Irving Rappaport, Fred Arm, Fred Ragno*

## FOX A. C. ELECTION

ELECTION results of the Fox Athletic Club, organized this month with a membership of 700 Fox Film employes, are announced as follows: William Fox, honorary president; Jack G. Leo, honorary vice-president; Douglas N. Tauszig, club advisor; George Blake, club attorney; Fred Bullock, Jr., president; Bill Hitter, vice-president; Deon De Titta, treasurer; Hilda Konner, secretary; Alan E. Freedman, chairman, athletic committee; Frank Kizis, chairman, entertainment committee; Charles Cohen, chairman, publications committee; Dan Doherty, chairman, publicity committee.

## LASKY ON VACATION

JESSE L. LASKY, who has been more than busy for the past few months, has left Los Angeles on the yacht *Nooya* for a several weeks' vacation trip in Alaskan waters, hunting and fishing. He was accompanied by his son, Jesse L. Lasky, Jr., Dr. H. I. Strathern, the Paramount studio physician, and the Wortley Brothers, noted guides, to whom Lasky annually assigns the task of outlining for him a vacation which will take him far from the beaten track.



*Workmen cheering the completion, without one serious accident, of the steel work on the Paramount building, when the U. S. flag was unfurled to celebrate the event, while the band from the U. S. Navy Yard played the national anthem and a detail of U. S. Marines stood at attention below*



Men prominent in the development and introduction of the Vitaphone; left to right: Albert S. Howson, Stanley Watkins, H. M. Warner, Will H. Hays, Walter J. Rich, Herman Heller, Henry Hadley, Sam Warner

# Vitaphone Creates Sensation at N. Y. Premiere

## Hailed as Long Step Forward in Union of Pictures and Music—Notables at First Performance of "Don Juan"

A NEW era in motion pictures was ushered in at the Warner Theatre, August 5-6, when the long-awaited Vitaphone was revealed to press and public. The process, which synchronizes picture and music and picture and voice, created a sensation. It was universally acclaimed as a long forward step and likely, eventually, to revolutionize several things in the industry, presentation among them.

The press performance, held on August 5, attracted a remarkable first night audience whose attitude, prior to the first Vitaphone number, was plainly that of being "from Missouri." They were thrilled, beyond all question of doubt, and, at intermission everybody was telling everybody else how wonderful it was.

In the audience were executives of the industry; leaders in various walks of life in New York: representatives of all the newspapers, magazines and press services; and various kinds of celebrities.

On the following night the first public performance was given to a capacity house, which has been the rule since. Vitaphone and "Don Juan" are evidently "in" at the Warner Theatre for a long run.

The Vitaphone numbers, ranging over a variety of vocal, orchestral and other selections, formed a prelude to the showing of "Don Juan," with John Barrymore starred. An array of talent was revealed. The music score for "Don Juan" was played by the New York Philharmonic Orchestra, with Henry Hadley conducting, but there was no orchestra in the pit. Instead, the music came out of the screen!

The program opened with an address by Will H. Hays, congratulating Warner Bros., Western Electric and the Bell Telephone Laboratories on their achievement. Mr. Hays was shown in semi-close-up; the enunciation was perfect; the words proceeded naturally, and without suggestion of mechanism. At the conclusion of the speech the audience burst into a storm of applause.

### *Orchestra on the Screen*

The next step in revealing the marvel was to show an orchestra playing on the screen—the New York Philharmonic in long shot and close-up. As each orchestral group took up the burden of Wagner's "Tannhauser," it was brought face to face with the audience. The effect was uncanny. Great volume was clearly registered; some of the individual instruments did not appear to get their full value, but the effect was startling enough, without any real necessity for minute analysis.

Mischa Elman, famous violinist, played "Humoresque," by Dvorak. The eye, riveted on player and violin, followed the movement of the bow; and the ear did its part by registering the fact that the sound came, undoubtedly, from the violin and nowhere else. As a matter of fact, it was only a motion picture of a man playing a violin. But the illusion was perfect.

The mood of the program changed abruptly and Roy Smeck, in a group of jazz selections, was introduced. He played banjo, ukulele and guitar; put all the customary jazz speed into his work. Again, the spectator's eyes and ears synchronized just as perfectly as picture and music did. Here was another triumph for illusion. And the result was a burst of applause from an audience completely convinced; and more than half willing to believe that player and instruments were there in the flesh.



Four of the internationally prominent musical artists featured on the first Vitaphone program at Warners' Theatre, New York City, in connection with the premiere of "Don Juan"; from he left: Mischa Elman, Giovanni Martinelli, Efrem Zimbalist, Marion Talley



Executives who brought Vitaphone through to successful introduction at Warners' Theatre in New York City; left to right: Sam Warner, Albert Warner, Walter J. Rich, president of Vitaphone, H. M. Warner, Jack Warner

# Many Notables at Opening of Vitaphone

This number aroused great interest because it was a totally new kind of presentation idea for the picture house.

Marion Talley, one of the foremost operatic stars, was then presented. She sang "Caro Nome" from "Rigoletto," just as she might sing it at the Metropolitan Opera House. The audience observed that Miss Talley's notes did not register with precision, but the majority of the spectators charged this up to the star's method of acting rather than to the Vitaphone process.

The next number, variations from Beethoven's "Kreutzer Sonata," with Harold Bauer at the piano and Efrem Zimbalist playing the violin, was a complete success.

Hardly waiting for the generous applause, the scene shifted to Giovanni Martinelli, of the Metropolitan, who gave "Vesti la Giubba" from "Pagliacci," accompanied by the New York Philharmonic Orchestra. Here was a great personality who filled the screen with his presence and the house with his voice. The audience was completely captured; first broke into applause and then shouted "Bravo," having entirely forgotten that Martinelli was not there at all—in person. Again, it was only a picture of a man who appeared to sing from the screen, because phonograph record, synchronized with projection machine, and amplified by radio, made him do so.

By way of showing what versatility the Vitaphone could bring the theatre, Anna Case was presented in a Spanish atmospheric number, "La Fiesta," supported by the Metropolitan Opera House chorus and the Cansinos, dancers. The accompaniment was played by the Vitaphone Symphony Orchestra, Herman Heller, conducting. It won considerable applause.

Somewhat in the same mood, a Russian presentation, "An Evening on the Don," was given. It was interesting as showing what could be done, via the Vitaphone, in creating prologues, or incidental presentation numbers for the picture house.

Finally, the feature picture, "Don Juan," was reached, the music score being played throughout on the Vitaphone by the New York Philharmonic. This was a real test of the invention and probably its biggest significance for the picture theatre. Here was one of the world's great orchestras playing for a motion picture without being visible to the audience. It was evident that the same performance, by means of the Vitaphone, could be given anywhere. And many of those present at the premiere foresaw the beginning of a new era of picture theatre music which would give the whole industry a big push forward.

"Don Juan" receives special comment elsewhere in this issue. The general critical opinion is that the picture is a fine box-office attraction.

Among those present at the double premiere were:

### *Notables at Premiere*

Otto Kahn, Adolph Zukor, E. F. Albee, J. J. Murdock, Lee Shubert, Marion Talley, Efrem Zimbalist, Harold Bauer, Mischa Elman, Sr.; Gen. W. F. Gibson, Jules Brulatour, Samuel Sachs, Jack Dempsey, Estelle Taylor, Marc Klaw, Elsie Janis, Will H. Hays, Mme. Galli-Curci, Walter E. Sachs, B. S. Moss, Hiram Abrams, Frank M. Buhler, John C. Flinn, Earl Hammons, E. B. Hatrick, Wm. Morris, Paul Moss, C. G. Stoll, B. C. Forbes, Geo. J. Ryan, Major Robt. Woodward, Emory R. Buckner, William Fox, Col. Henry W. Savage, Laurence Weber, Robert North, Joseph Plunkett, Capt. Bruce Bairnsfather, Sime Silverman, William A. Johnston, Nellie Revelle, Keats Speed, Cyrus H. K. Curtis, Louis Wiley, Hope Hampton, S. L. Rothafel, Major Edward Bowes, Louis Selznick, Max Rabinoff, Joseph Kennedy, Mr. and Mrs. J. Schnitzer, Lee De Forrest, Sir Henry Wood, Paul Thompson.

C. G. Dubois, Blair Smith, W. S. Gifford, S. W. Straus, B. Jewett, Michael Pupin, Newcomb Carlton, Roy Smeck, Max Radt, Joseph Durst, N. S. Jonas, C. I. DeBevoise, H. H. Hollister, E. V. Kraft, Herman Heller, Stanley G. A. Watkins, Clarence Dauphinot, P. L. Thompson, Henry Rudkin, Walter Rich, Mrs. Helen J. Wellman, Frank Bailey, Commissioner Levy, Edgar S. Bloom, J. L. Kirkpatrick, Frank A. Ketcham, William P. Sidley, E. S. Wilson, E. K. Hall, E. P. Clifford, Bancroft Gherardi, J. C. Lynch, C. G. Stahl, Fred Sperling, The Cansinos, Mrs. C. W. Celestin, W. S. Klee, Evelyn Gerstlini, A. H. Larkin, Jos. S. Maxwell, J. S. Alexander, P. F. Cusick, William Cummings, Benjamin Van Raalte, Arthur Van Raalte.

Arthur Levy, John H. Walrath, E. V. Colbert, John T. Donnelly, Hazel Flynn, Edward Plant, David G. Wakeman, Nichol-



Artists who contributed vocal and instrumental numbers to first Vitaphone program in connection with premiere of "Don Juan" at Warners' New York theatre; reading across, Anna Case and the Metropolitan Opera Company chorus, Harold Bauer, Roy Smeck



Will Hays

# VITAPHONE SPEECH BY WILL H. HAYS

## Recorded Address by M.P.P.D.A. Head Which Opened Warner Program

THE first feature of the world premiere of the Vitaphone at Warners' Theatre, New York City, was a synchronized motion picture and sound record of an address by Will H. Hays. As the performance opened, there flashed on the screen the picture of Mr. Hays, which was enthusiastically greeted. Then he began speaking, his voice filling the house as naturally and easily as though he had been present on the stage in person. His address was as follows:

"My friends: No story ever written for the screen is as dramatic as the story of the screen itself. Tonight we write another chapter in that story.

"Far, indeed, have we advanced from that few seconds of shadow of a serpentine dancer thirty years ago when the motion picture was born—to this public demonstration of the Vitaphone synchronizing the reproduction of sound with the reproduction of action.

"The future of motion pictures is as far flung as all the tomorrows, rendering greater and still greater service as the chief amusement of the majority of all our people and the sole amusement of millions and millions, exercising an immeasurable influence as a living, breathing thing on the ideas and ideals, the customs and costumes, the hopes and ambitions of countless men, women and children.

"In the presentation of these pictures, music plays an invaluable part. The motion picture is a most potent factor in the development of a national appreciation of good music. That service will now be extended as the Vitaphone shall carry symphony orchestrations to the town halls of the hamlets.

"It has been said that the art of the vocalist and instrumentalist is ephemeral, that he creates only for the moment. Now, neither the artist nor his art will ever wholly die.

"Long experimentation and research by the Western Electric Company and the Bell Telephone laboratories, supplemented by the efforts of Warner Brothers and Walter J. Rich, have made this great new instrument possible, and to them and to all who have contributed to this achievement I offer my congratulations and best wishes.

"To the Warner Brothers, to whom is due credit for this, the beginning of a new era in music and motion pictures, I offer my felicitations and sincerest appreciation.

"It is an occasion with which the public and the motion picture industry are equally gratified.

"It is another great service—and 'Service is the supreme commitment of life.'"

# Critics Enthusiastic Over Vitaphone

as R. Jones, Karl Conway, William Demboro, William Cinstein; Walter Hays, Marcus Heiman, Clarence B. Hayes, Willard Johnson, George R. Mives, Abel Cary Thomas, J. C. Lynch, Harold Content, Latham Reid, Maynard S. Bird, Edward Bradley, J. L. Johnston, Edward H. Green, Alfred Weil, P. W. Thirtle, P. W. Thirtle, Sr., Mr. and Mrs. James Henston, Maurice Holland, Henry C. Meyer, Leo Fried, Howard V. Ingels, William J. Deegan, A. E. Powell, F. B. Gerrard, J. F. Shirrow, M. Dodd, C. Priest, Eugene Stetson, Arthur Byrd, Leo M. Dunn, H. M. Wilcox, J. R. Maxfield, G. E. Quigley, D. C. Tanner, William N. Hilles, G. F. McClelland, F. S. Spring.

Clifford Pangburn, George C. Pratt, F. L. Gilman, E. W. Shepard, O. B. Blackwell, George K. Thompson, J. J. Lyng, H. D. Arnold, Edgar J. Marston, W. E. Harkness, E. E. Free, Faris A. Russell, Floyd Parsons, Edw. J. Moriarty, Lloyd B. Wilson, John Mills, J. D. Ellsworth, J. E. Otterson, Sergius E. Grace, Elmer V. Griggs, E. A. Hawkins, Nathan Wilson, William Beaudine, Henry C. Von Elm, Henry D. Campbell, F. W. Willard, Herbert C. Freeman, Theodore G. Smith, Gerard B. Lambert, Maurice Halperson, Alexander Herman, W. D. Scholle, B. A. Thomkins, Jos. Quittner, Eldridge Johnson, Henry J. Fuller, Rose Amberson, Albert Ris, W. B. Reynolds, George B. Thomas, E. W. Fairchild, Nicholas Schenck, Harry Baer, Leonard Bergman, James B. Clark, Mr. and Mrs. Greenhut, Mr. and Mrs. Moe Levy.

### *Critics' Opinions*

THERE was a remarkable display of enthusiasm on the part of the New York press following the introduction of the Vitaphone at Warners' New York theatre on August 6th. Excerpts from the many nice things said about the device and the feature which it accompanies follow:

*Post*—"A visit to Warners' Theatre, however, is well worth while for the Vitaphone alone."

Palmer Smith, *Evening World*—"Rarely has an invention been perfected to so high a degree as has the Vitaphone before its introduction to the public. The Warner Brothers seem warranted in advertising 'The Vitaphone did thrill the public.' . . . I have no doubt that the program at the Warner will attract excellent business for some time. The Vitaphone demonstration alone would deserve general patronage. And the Barrymore tradition is powerful, as 'The Sea Beast' demonstrated. And Estelle Taylor's performance is well worth watching."

H. David Strauss, *Telegraph*—"Revel, girls, revel. John Barrymore as Don Juan is the character that the flappers have been anticipating. Barrymore in doublet and hose has never appeared to better advantage than in the role of the world's greatest lover."

Roscoe McGowen, *News*—"The picture is a one-two knockout. Barrymore at his superb best."

Charles Divine, *Telegram*—"Repeated bursts of applause greeted the successful premiere of the Vitaphone, which filled the theatre with music, while the music-makers produced it before your very eyes on the film, and cheers accompanied Barrymore in the fighting climax of his drama of love and intrigue."

Regina Cannon, *Graphic*—"Never have we seen an audience so enthusiastic anywhere at any time. . . . Indeed, you cannot afford to miss 'Don Juan.' It is the picture you have waited for, and to paraphrase a famous advertisement, 'it is good to the last thrill.'"

John S. Cohen, Jr., *Sun*—"Vitaphone is unquestionably one of the wonders of the word. . . . 'Don Juan' is certain to be a hit of sorts."

Rose Pelswick, *Journal*—"Vitaphone is revolutionizing. Go see it for yourself and be convinced. Hearing is believing. . . . Barrymore is well cast in the romantic role that places him in the days in which he belongs."

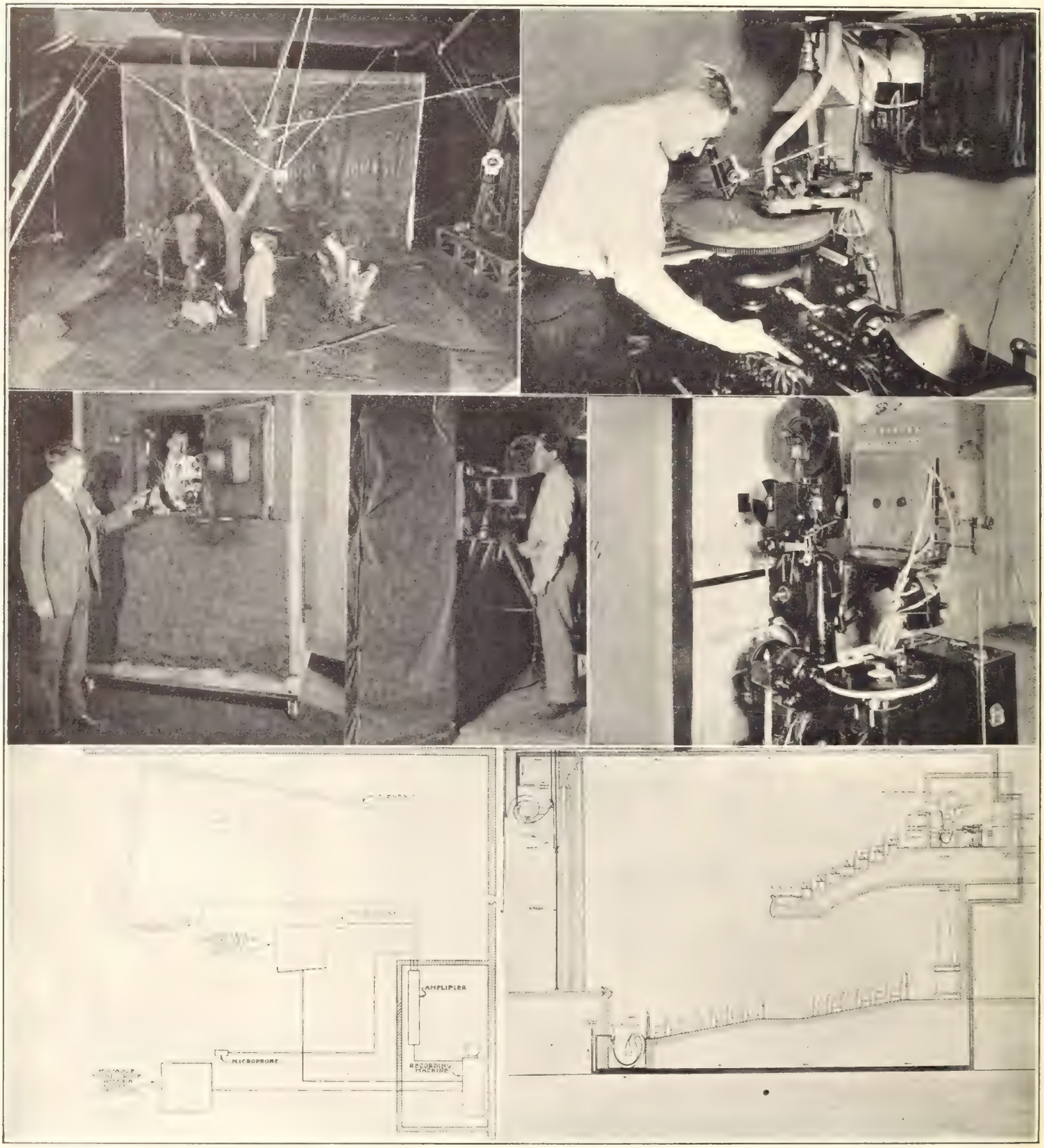
Mordaunt Hall, *Times*—"This 'living sound' invention, without a musician being present, also furnished the orchestral accompaniment to an ambitious photoplay entitled 'Don Juan,' in which John Barrymore plays the title role."

Richard Watts, Jr., *Herald Tribune*—"Mr. Barrymore is, of course, highly successful pictorially. He is always a handsome and debonair figure and he plays many of his scenes with fine gusto and deft skill."

F. D. Perkins, *Herald Tribune*—"Instrument links sight and sound with complete success."

Dorothy Herzog, *Daily Mirror*—"Last night's formal premiere at Warners' Theatre of John Barrymore in 'Don Juan' will go down in motion picture history as the beginning of a new amusement era. . . . The Vitaphone, reproducing sound and scene perfectly synchronized, made a bewitched audience marvel and glory. . . . We urge our readers to be among the first to enjoy this wondrous invention for their

# The Story of Vitaphone Told in Pictures




Technical highlights of the Vitaphone, introduced at Warners' New York Theatre in connection with "Don Juan," shown in picture form. In the upper left-hand corner is shown the arrangement of the recording apparatus in the motion picture studio; as indicated, the microphones are suspended in midair above the performers, permitting free movement on their part. In the upper right is the recording device which cuts the wax master record; the chisel which cuts the record is operated by the electrical impulses from the microphones, suitably amplified. Below these, at the left and centre, are two views of the sound-proof camera booth necessary to prevent the clicking of the cameras from reaching the sensitive ear of the microphone, and so going on the record. At the right is the Vitaphone equipment in the booth; in the foreground is the turntable with the record, and to the left of it the motor which operates both projector and reproducer, insuring absolute synchrony; in the lower left-hand corner of the picture is the amplifying equipment which steps the current up to operate the loud-speaker horns. At the bottom are diagrammatic sketches of the hook-up in the studio and theatre, respectively, which are self-explanatory



Dr. Lee DeForest

# MY OPINION OF THE VITAPHONE

## By Dr. Lee DeForest

FOR some time I have been fairly familiar with the methods used in recording and reproducing the phonograph records used with the Vitaphone and in the methods of synchronizing both to the camera and projection machine in the theatre. I have witnessed several public exhibitions and can say without hesitancy that on the whole they represent by far the nearest approach to perfection of recording and reproducing voice and music which has ever been reached in the phonograph art. The effects which have been obtained in recording a large orchestra are truly magnificent. The Vitaphone represents the culmination of a long series of endeavors on the part of many to synchronize the phonograph with motion picture machine, dating back as far as the earliest work of Edison in this direction. Every step of the process has been engineered by the Western Electric experts in a masterly manner.

To say that the audiences who attended Vitaphone premiere performances at Warner Theatre were thrilled and electrified would be but trite reiteration.

I have been spending the last six years almost entirely on the problem of recording sound photographically upon motion picture film and reproducing same in connection with the motion picture. In solving this problem we did not have the background of intensive development of the phonograph art to aid us. The difficulties encountered have been largely of a different and novel nature. We have, however, gone far enough to prove that the Phonofilm method is capable of every perfection which has been achieved in the latest development of the phonograph art. I can in all candor go further and state that the best Phonofilm productions have revealed a nearer approach to complete naturalness in tonal reproduction, especially as regards certain instruments and voice effects, than the best of the phonograph reproduction. I do not think this statement should cause surprise among scientists who have given the matter of the principles involved in these two methods—phonograph and Phonofilm—careful consideration.

In the first place the Phonofilm method operates almost entirely through inertialess matter. The mechanical motions involved in recording and reproducing are limited to the diaphragm of the recording microphone, and to the mechanism of the loud-speaker reproducers. The rest of the process is electrical, electronic, light, or chemical. It seems reasonable to expect that a nearer approach to absolute perfection will be obtained along these lines than when working with mechanical devices for wax cutting, shellac, stamping, and needle tracking. And I repeat that the best results Phonofilm have thus far revealed demonstrate that the above conclusion is soundly based on facts.

From a manipulative standpoint there can be little question that the Phonofilm method lends itself much more easily to the requirements of the motion picture art than does the phonograph. In the first place synchronization is invariable and absolute. The apparatus both for recording and for projecting is therefore inherently more simple. The motion picture limitations of Phonofilm are but little greater than for the silent picture. With Phonofilm we can cut in and out long-shots to close-ups, eliminate undesirable portions of a picture or insert others, titles, extraneous matter which may be later desired, etc., etc., with almost as much freedom as when the voice itself is not photographed upon the film. Then of course it is obvious that if the film breaks the torn portion can be cut out without in any way affecting synchronism thereafter.

The operator has only one medium to think about—the single standard celluloid film. And I believe also that the apparatus which the operator must manipulate and care for is necessarily simpler with Phonofilm. It is undeniably very much cheaper.

From strictly commercial considerations therefore, having in mind the practical and money-making side of the business, I find myself—even after the magnificent premiere performances of Vitaphone—more than ever firmly convinced that the right way to solve the problem of the talking motion picture, and the musically accompanied feature pictures, is that of photographing the sound waves rather than by means of synchronized phonograph.

In any event I am glad to note that the industry for the first time since the inception of the art is ready to welcome the so-called "talking pictures" and am convinced that in a very short time they will prove a most important part of every program.

Warner Brothers deserve great credit for having the necessary imagination and courage to awaken the industry to these possibilities.

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pleasure. . . . 'Don Juan' is a picture rich in production values, beautiful sets, reckless merry-makers and clowning romance."

Eileen Creelman, *New York American*—"'Don Juan,' the forgetful and unforgetable philanderer, shared unexpected honors with the Vitaphone. So remarkable is this synchronozing machine that neither star nor film need feel slighted. . . . A critical audience was bewildered and impressed."

### *The Technical Side*

THE Vitaphone is the fruit of the organized research work of the Bell Telephone Laboratories which brought it to its highly developed commercial form for the Western Electric Company, which together with the Vitaphone Corporation and Warner Brothers' Pictures, Incorporated, has made it available for the motion picture public.

It requires little imagination to realize the possibilities of this development of the communication engineers' art which can bring to music-hungry audiences even in small towns, great vocal and instrumental artists, not in person actually, but in a form which most nearly approximates a personal appearance. In addition, the original musical settings of feature films which hitherto have been possible only in large cities where adequate orchestras can be organized, will be retained for presentation through the medium of the Vitaphone.

The achievement of successful talking moving pictures exemplified in the brilliant performance of the Vitaphone marks the attainment of a goal which men have long sought for.

As the several arts of the telephone, the phonograph and the motion picture have advanced and developed, many men who have followed Bell and Edison in the field of speech transmission have striven to realize this ideal form of entertainment and historical recording. Thousands of others witnessing the remarkable achievements of the individual arts in their separate fields have speculated as to why the successful talking motion picture should be so long delayed of realization.

To most investigators the big problem of successfully synchronizing sound with motion pictures appeared to be in the elements of coordination. As a matter of fact that proved to present the least of all the diffi-

# The Technical Details of Vitaphone

culties. The really big job was one of adequate sound recording and reproduction.

When, however, the advance of pure and applied science put at the disposal of the telephone scientist and engineer a more adequate understanding of the mechanism of speech and hearing and better means for detecting, translating, transmitting, recording, reproducing and amplifying faithfully the intricate sound waves of speech and music, the door to the successful talking motion picture began to open. What the telephone scientist learned in his search for the solution of specific problems involved in telephony, found a by-product application in the motion picture field quite foreign to the main region of his interest. With the things at his disposal for the faithful detection, recording and reproduction of intricate sounds at any desired level of loudness, application of his technical knowledge made the problem of the adequate talking motion picture a relatively direct though not a simple matter for solution.

### *Developments Ready*

FORTUNATELY, when the telephone engineer was ready with the keystone of the arch the buttresses of technique in the perfection of permanent sound records and in the high attainment of motion pictures were at hand.

All that the telephone scientist learned in developing each of these steps, has made it possible to open the door to successful synchronized motion pictures. Then came the cooperation of mechanical with artistic technique—and the Vitaphone stands revealed as the result.

Putting speech or music into motion pictures naturally divides itself into two jobs, to record the sounds and, secondly, to synchronize them with the picture itself so the sounds are in step with the action.

The sounds are recorded electrically. The operation of recording employs a high quality microphone of an improved type, electrical amplifying apparatus and a record cutting mechanism. Recording may be carried on at a considerable distance from the source of sound. This permits the artists to be grouped naturally and not crowded before a microphone. Right here several problems arise if freedom of action on the part of the artist is to be permitted and faithfulness of the sounds produced secured to a degree that they may not be distinguishable from the music as actually rendered by the orchestra.

It has been customary in the phonograph art, which produces only audible entertainment, to increase solo parts to a level of loudness somewhat greater than the accompaniment, which would of course not be the case in a stage performance. Similarly, in motion picture work, it has been customary to hold the attention of the audience on the important features of the picture by keeping such features in the foreground and enlarging them to greater than life size.

The first audible motion pictures combined these two practices. The result was disappointing. The eye and ear of the observer obtained separate impressions as to the relative locations of the various artists. These locations differed sufficiently to make the attention waver and forbade focusing. In addition, the enlargement of the artists made the music seem disproportionately low in intensity.

Later pictures, in which the sound was picked up as it would be by the ear of a listener to an original performance and the artists were shown in their natural sizes, removed these difficulties and gave an impression of absolute naturalness.

Experiment has shown that the shape of the room and the position in which the curtains and other absorbing materials are hung play a part in the excellence of the music. By a proper control of the acoustic properties of the recording room, it has been possible to record the so-called "atmosphere" surrounding the music. When this result has been accomplished, the listener seems to "feel" the presence of the artists to whose record he is listening.

If a studio is too highly damped, or as a musician would say, "too dead," all of the instruments lack the vibrant, ringing tone which lends life and spirit to the music and to which we are all accustomed.

In the case of large orchestras and similar types of music, the reverberations in the hall or theatre constitute part of the musical and artistic effect.

### *Amplification Simple*

WITH the flexibility introduced by the use of electrical apparatus, including amplifiers, the control of loudness is obtained by simple manipulation of the amplifier system and is in no way related to the difficulties of the relative loudness of one instrument to another. The only problem for the studio director in this case is to obtain the proper balance among the various musical instruments and artists.

With this method proven to be the most suitable it was found possible to pick up sounds by means of microphones suspended overhead or wherever necessary. The sounds are transferred electrically to the recording mechanism located nearby or at a distance, whichever is most convenient.

The obvious and simpler way to secure the recording of the sounds and scenes would be to drive the recording machine and the film from opposite ends of the same motor shaft, so both would always be in step, but since the camera must be free to be swung to change the field of view, two motors are used and an electric gearing device holds both at the speed desired not only after they are up to running speed but during the starting period.

These motors are of the series commutator type interlocked electrically by tapping at three symmetrical points on each armature and by interconnecting the two rotors through slip rings. Thus the motor driving the sound recording equipment and the motor driving the camera are independently supplied with electrical power but through the slip-ring circuit there is sufficient interchange in power between their armatures to produce synchronism during the starting period.

Upon reaching the desired speed the motors are converted into the synchronous type by putting a diametrical short-circuit between the commutator bars and disconnecting the interlock. The motors then continue to run as two independent synchronous motors, the speed of both being determined by the frequency of the power supply. If, however, the constant frequency is not maintained, a specially regulated source of alternating current must be supplied.

At this point with an assurance that the film and the sound recording will be in step, the actual equipment for the recording goes into operation.

The recording is done by an electrical reproducer which converts the electrical vibrations into mechanical vibrations. These in turn actuate the needle which makes the indentations on the disk used to record the musical performance.

Following out the course of the sound vibrations from the time they are produced until they appear as an irregular groove on the master disk from which are made the disks used later with the films when they are distributed, the sound is first picked from the air by means of a special telephone transmitter (microphone). This is essentially an instrument which translates into voltage fluctuations the vibrations caused by sounds as they strike its diaphragm. These voltage fluctuations, which are exceedingly small, are amplified by distortionless vacuum-tube amplifiers until they are of sufficient power to operate the device which cuts the permanent record in the disk of soft wax. This instrument is known as the recorder.

### *How Record is Cut*

AS the electrical vibrations representing sounds are brought to the recorder, they are re-transformed into mechanical vibrations which move back and forth a chisel-like needle bearing constantly on the wax disk. This needle rests on the disk just as a phonograph needle rests on its record, but of course it is cutting the groove and therefore the wax is dug up by its chisel edge.

To remove the wax particles which would clog up the groove and interfere with the sounds recorded, a stream of air removes them from the immediate vicinity of the chisel and thus all of the wax chips are sucked up and away.

The disk upon which the sound is recorded is the original or master record from which other similar disks will be made. This disk is considerably larger than the usual master disks used in recording for phonographs because it must carry sufficient recorded impressions of sound to enable it to run at least fifteen minutes and thus avoid any necessity of changing disks during the running of a reel.

At this point with the film and record made each in step with the other, comes the reproduction of the performance as it appears to an audience.

In reproduction there is no necessity for having the sound reproducer and the picture projector physically separate. Therefore, simplicity can be practised and its desirability is obvious as the system can be easily operated with no necessity for unusual skill on the part of the operator.

To meet these requirements both the film and the sound device (record) are set in their respective machines with a given marker indicating the starting point in the

# "Don Juan" Roadshows to Tour Nation

proper place and the two machines are then speeded up from the rest together by having them coupled to opposite ends of the same motor. The speed of this motor is held constant by means of a special regulator, adaptable with slight manipulation to either alternating current or direct current. An essential here is that the mechanical gearing be so designed that mechanical vibrations and irregularities of load in the projector should not cause fluctuations in speed of the phonograph record. The removal of vibrations and of small irregularities in turn-table speed are eliminated by means of a low-pass mechanical filter system situated between the last gear-driven shaft and the turn-table itself. This filter involves a fly wheel and flexible connections. The flexibility of the spring connections and the moment of inertia of the fly wheel (including that of the turn-table) "irons" out the ripples in speed. Frictional damping of the spring connection avoids surges in the filter system.

### *Projector Attachment*

THE driving mechanism is so arranged as to be capable of coupling to a standard motion picture projector without in any way modifying its internal arrangement. To bring the recorded sounds to the audience an electrical reproducer converts the movements of the needle in the groove on the disk into electrical vibrations, which pass from this device to an adaptation of the well-known Western Electric Public Address System of the type used at many of the great national political conventions, athletic events and similar occasions where thousands and even hundreds of thousands have been enabled to hear clearly even when so far distant from the speaker that his features were indistinct.

This adapted Public Address System comprises an amplifier with controlling equipment, wiring circuits and loud speaking telephones to project the reproduced sounds.

Passing through the amplifier the electrical vibrations operate the improved type high quality loud speaking telephones which are capable of filling practically any motion picture auditorium.

Regulation of the loudness makes possible the use of a volume of sound and the attainment of a degree of naturalness that gives the desired illusion as to the source of sound.

In this way, by combining three developments originating in the telephone art and employed in different applications of electrical transmission of speech synchronized music and films have become a fact. These three developments are

—an electrical system of recording
—the remarkable electrical reproducer
—the link between the reproducer and the audience—an adaptation of the well-known Public Address System.

And taken together they make possible the day's new marvel.

### *The Trade Angle*

PROBABLY the first questions which an exhibitor will ask concerning Vitaphone are: "What will it cost?" and "When can I get it?" Unfortunately, neither question can be definitely answered at the moment for the reason that nobody knows. Plans are being worked out as rapidly as possible, but as yet they are in a formative stage.

No attempt was made to lay out specific future plans until after the premiere in New York. Now that the first showing has proved that Vitaphone has a definite function in the show world, the company is laying plans to make it generally available, here and abroad.

The first step will be to send out roadshow units with the "Don Juan" performance now running at Warners' New York theatre. Men are now being trained for this purpose, operators are being schooled in the correct use of the Vitaphone equipment, other experts are studying the proper installation of the apparatus in the theatre. Soon probably ten or a dozen road companies will be presenting "Don Juan" with a Vitaphone accompaniment and the artists of the Metropolitan Opera and Philharmonic orchestra in Vitaphone-picture form.

After these roadshows have toured the country, the next likely step will be the installation of Vitaphone equipment in large theatres throughout the country to replace or supplement the orchestra, or for the presentation of special music-films featuring famous artists.

At that time the Vitaphone corporation will undoubtedly undertake the scoring and recording of accompanying music for the principal and most important feature pictures. When an exhibitor plays one of these features, he will simply order from the Vitaphone service station nearest him the records for that picture, which will provide his music score.

It is important to note that the recording of the music score need not be done in connection with the filming of the picture, but can be carried out at any time and in any place. All that is necessary is to time the picture accurately enough to insure absolute synchrony of the music with the various scenes in the picture. There is nothing, so far as is known, to prevent the Vitaphone corporation from furnishing a synchronized music score to accompany any or all of the features which it desires.

From that point on, it is simply a question of installing Vitaphone equipment in theatres throughout the country and of organizing the service for making and distributing the records.

In the meantime, there is the possibility of other pictures being roadshowed in similar manner. There is no monopoly on Vitaphone—it is open to the industry—and should any other company desire to record a Vitaphone accompaniment to one of its roadshow specials and send it out in that fashion, there is apparently nothing to prevent its being done.

What Vitaphone will cost is problematical. The cost of the equipment installation will be announced shortly, and will be relatively small compared with, say, the price of an organ. The equipment will be leased but not sold, it is understood.

The cost of record service depends upon several things. The cost of recording is not high, and phonograph record manufacture is a well established art, both technically and commercially. Naturally, however, the cost of the service will be influenced by the number of theatres which are Vitaphone equipped. Once a sufficient number of theatres have the apparatus installed, there is no reason, it is pointed out, why the service cannot be sold on a basis which will make it available to the smallest theatre.

Any operator, within reasonable limits, can be quickly trained to operate the Vitaphone. It will mean a little more work for the operator, but not a great deal—no more, for instance, than in the days when a phonograph was placed in the rear of the booth, with its horn outside, to attract the passing crowds. For that is just what Vitaphone is—a special phonograph, which requires no mysterious skill in operation, plus an amplifying unit which any person who can use a radio set should be able to manipulate with a little practice.

Probably it will be a period of years before the small theatre will have Vitaphone. On the other hand, it may sweep the country in such fashion that its widespread adoption will come about in a much shorter time. C. W. Bunn is now organizing the roadshow units—the factory is proceeding as rapidly as possible with the manufacture of Vitaphone equipment—and soon it will be started on its way, with the European premiere just around the corner.

Exhibitors who have seen and heard the Vitaphone at Warners seem unanimous in the question: "When can we get it?" They declare that it is the first major development of the motion picture in a decade that it will accomplish box-office wonders—that it will save the small theatre, and place it in a position which it has never held.

Such men as Al Boyd and Abe Sobloskey of the Stanley Company, Roxy, Charles Goldreyer, Meyer Schine, Joe Plunkett, Aaron Jones, B. S. Moss, A. Vanni of the Poli circuit, Walter Hays of the Mark Strand circuit, Blumenthal, of Haring & Blumenthal, Schneider, of Meyer & Schneider, Mort Shea, Jules Murray, of the Shubert Booking offices; Major Edward Bowes, Buckley, of the Leland Theatre, Albany; Sam Dembow, Felix Feist, Jules Brulatour and many others—leading exhibitors and executives—have been unanimous in their praise and enthusiasm.

## York, Pa., Passes Sunday Amusement Ordinance

ON August 3rd, the City Council of York, Pa., passed the ordinance banning commercialized amusements on Sundays. The measure, backed by the Inter-Church Federation, was passed in the face of opposition of trade unions of the city. The only vote cast against the measure in the council was that of Mayor E. S. Hugentogler, who has opposed the ordinance since it was introduced. The mayor has taken the stand that the bill is discriminatory, as it does not ban all Sunday commercial enterprises including the employment of paid choirs in the churches.

## Ontario Film Men Arrange for Toronto Convention on September 2nd

ALL exhibitors of the Province of Ontario, whether belonging to a trade organization or not, have been invited to a general one-day convention of motion picture men at the King Edward Hotel, Toronto, September 2, to give direct consideration to the proposed abolishment or reduction in the Ontario Government's Amusement Tax which has been in effect since 1916, the musical copyright development and the policy of some exhibitors in presenting double-feature programs. The delegates will form a large deputation to wait on Premier Ferguson and Ministers of the Ontario Government to ask for amusement tax relief. At night the exhibitors will attend the grandstand performance of the Canadian National Exhibition at Toronto in a body.

The committee in charge of plans for the Toronto rally includes:

Col. John A. Cooper, Toronto, temporary chairman; Herb Allen, J. C. Brady, president of the Ontario M. P. T. O.; Harry Alexander, also representing the M. P. T. O., Harry Ginsler, M. P. T. O., N. K. Miller, Clarence Robson, John Arthur, N. L. Nathanson, Roy O'Connor and Ray Lewis, all of Toronto; J. M. Franklin, P. J. Nolan, Ottawa; Fred Guest, Hamilton; Ernest Moule, Brantford; E. S. Meehan, Lindsay, and John Blanchet, North Bay, Ontario.

The meeting will be held under the auspices of Motion Picture Distributors and Exhibitors of Canada.

# Injunction Stops Board Action

### Ohio Amusement Co. Wins Injunction Suit to Restrain Sending Cash Deposit Letters

JUDGE SEIBERT has awarded the Ohio Amusement Company an injunction against every exchange member of the Film Board of Trade of Cleveland, restraining them from sending cash deposit letters to the Ohio Amusement Company.

This is the third act in the drama in which the Ohio Amusement Company and United Artists are playing the leading parts.

Several weeks ago the Ohio Amusement Company brought a complaint against United Artists before the Board of Arbitration, claiming failure on the part of United Artists to deliver "The Bat" to them on the first date of availability, following the first run engagement of the picture. The Board of Arbitration, hanging on the interpretation of the clause in the zoning contract relative to availability dates, ended its meetings in a tie vote.

A seventh arbitrator, Attorney Leo Ulmer, was mutually agreed upon to hear the case and render a decision.

His decision was in favor of United Artists and he ordered Ohio Amusement Company to pay $1,100.00.

A decision of this sort is automatically followed by action on the part of the members of the Film Board of Trade. This action necessitates sending cash deposit letters to the defendant, requiring a deposit on all outstanding contracts. These letters were about to be sent to the Ohio Amusement Company. However, before the exchanges had a chance to send them, the Ohio Amusement Company was successful in securing an injunction against all the exchanges which are members of the Film Board of Trade, restraining them from sending them.

Judge Seibert, who signed the injunction, stated that an answer by the Film Board of Trade must be filed not later than August 16th, this answer to be a request either to have the injunction made permanent, or to have it vacated.

## Colorado Managers Request Employee Wage Reduction

Members of the Theatrical Managers Association on August 5th filed a request with the State Industrial Commission of the State of Colorado for permission to reduce wages of theatre employees, an action in answer to the notice filed by employees that they were submitting a new and higher wage scale. The managers also notified the Industrial Commission that on September 8th they will put into effect a 10 per cent reduction in the salaries of the machine operators. The year's contract expires early in September and at that time a new one will be entered into. Should the managers and employees fail to agree upon a new scale the State Industrial Commission will arbitrate the matter.

## Hoffman Appoints J. Brady Studio Operations Supt.

Last week James Brady was appointed superintendent of studio operations of the new Famous Players-Lasky plant in Hollywood. Brady has been connected with the studio for four years, having had charge of electrical engineering and mechanical operations, and was selected by Milton E. Hoffman, general manager, to supervise the actual construction work of the new plant.

In his new position Brady succeeds Norman Kohn, who has been made business manager of some of the producing unit's.

## Arrow and Progress Adopt Arbitration Method

An unusual method of arbitration has been adopted to settle differences between the Arrow Pictures corporation, now in receivership in New York City, and the Progress Pictures corporation, St. Louis distributors for Arrow Pictures.

The receiver for the Arrow Pictures selected Harry Weiss, president of the St. Louis Film Board of Trade and manager of the St. Louis First National exchange, as the Arrow representative on a special board of arbitration while Progress Pictures corporation picked Sam Werner, owner-manager of the United Film Service exchange, as its representative. Weiss and Werner then selected a third disinterested party to sit with them on the board and hear the facts from both sides.

The board has not announced its decision.

## Sunday Show Situation in Perry Still Complicated

Argument is still in process over the Sunday blue laws at Perry, Iowa. J. C. Collins, one of the town's exhibitors at Perry, reports that the council has made no change in the law prohibiting Sunday shows and that the efforts of the business men who are for the lifting of the ban have been blocked by the action of the council. The theatre men are not taking an active part in the campaign for the Sunday shows, over which the business men of the town are divided.

## New Educational Quarters in Paramount Building

The entire second floor of the Paramount building, now nearing completion at Times Square, has been leased by Educational Films Corporation of America for a number of years at a cost of $137,500. This is the only lease taken to date by a motion picture firm other than Famous Players-Lasky.

## County Obtains Theatre Through Bond Forfeit

KANSAS CITY and Jackson County are confronted with a genuine "theatrical problem." The county, through a bond forfeiture, came into possession of the Empire Theatre, motion picture house of Kansas City, and doesn't know what to do with it. It is the first time in the county's history that a theatre ownership ever was obtained.

The controlling interest in the theatre was acquired in two sections, one-third being obtained from E. F. Stockdale and another from his brother, J. W. Stockdale. Henry M. Griffith, assistant county counselor to whom the titles have been delivered, is in a quandary as to what to do with the property, obtained when defendants in court failed to appear for their hearings and the bonds were forfeited.

The question of the county entering the motion picture field, leasing the theatre, will be put up to the County judges next week. In the meantime the Stockdale brothers will be permitted to operate the theatre without paying any rent to the county.

# Publix-Butterfield Contracts Ready

## Deal Involving Chain of Michigan Theatres Worked Out in Detail

## Awaits Signatures for Completion—Other Expansions Reported

THE Publix-W. S. Butterfield deal, under which the former will acquire control of the chain of Michigan houses operated by the Bijou Theatrical Enterprises, Inc., and previously reported as a probable development of the near future, is all ready for the signatures of the principal parties to complete the transaction. Early this week it was learned from an authoritative source that the contracts for the deal have been worked out in detail and approved by both parties to the negotiations and that the final signing of them, certain to take place, would occur at any time.

The arrangement provides for the pooling of the Publix holdings in Michigan with those of the Bijou Theatrical Enterprises, Inc., the Butterfield organization. The combined theatres will be operated by a company to be formed for that purpose and in which a controlling interest will be held by Publix.

The Butterfield company operates the Capitol at Fort Wayne, and a large number in cities and towns throughout Michigan. These include two in Ann Arbor, one in Battle Creek, one in Bay City, three in Flint, five in Grand Rapids, two in Ionia, one in Hillsdale, three in Jackson, three in Kalamazoo, three in Lansing, four in Port Huron, five in Saginaw, and two in Travers City.

It is undersood the name of the new company will be W. S. Butterfield Theatres, Inc. Butterfield will be in local charge of the company. The transaction does not involve the Kunsky holdings in Detroit, in which Publix is interested through the deal with Balaban and Katz.

News of new theatre operations by producer-exhibitor organizations this week included the announcement that the Fox company will expend $30,000,000 on a building program covering four new houses. These will be erected in Brooklyn, St. Louis, Detroit and San Francisco. An average minimum of $750,000,000 has been placed for each of the four houses. The Fox Theatre to be built in Brooklyn it is expected will be ready for occupancy in September, 1927. The St. Louis theatre, to have a seating capacity of 5,200, is scheduled to open about the same time. The 5,200-seat theatre being built in Detroit by Fox and which will be located in a 20-story office building, is to open in September, 1927, also. The San Francisco property will occupy the site at Market downtown and is to have 5,000 seats.



W. S. Butterfield

It is understood that Universal is negotiating for theatres in Portland and Springfield. Rumor, which cannot be verified, has it that the Empire and Capitol in the respective cities are being considered. The Southern States Theatre Corporation, headed and organized by Joseph E. Burnstein of New York, has purchased the Carolina at Pinehurst, and it is their intention to have a chain of theatres through this section. Charles W. Picquet, who formerly ran this theatre, has leased this house for another period from this new owner.

Acquisition of four theatres in residential sections of Reading, Pa., announced by the Franklin Theatre Company, controlled by Ben Amsterdam and Louis Korson, on August 5, left but three Reading motion picture houses in the hands of independent operators. The Franklin Company acquired the operating rights of the Royal, at Church and Spring streets; the Rivoli, 540 and 542 Laurel Street; the Savoy, Tenth and Greenwich streets, and the Victoria, 1645 Moss Street. The same corporation previously had acquired the Strand, the Arcadia, the Princess, the San Toy, the Schuylkill Avenue and the Queen theatres, giving them control of altogether ten theatres in Reading.

The Wilmer & Vincent circuit control the Capitol, Rajah, Orpheum and Hippodrome, and the Marcus Loew interests operate the Colonial.

The three remaining independent theatres are the Rex, Seventeenth and Cotton streets; Pictureland, Penn Street near Seventh, and the new theatre in the Moose home, Penn Street, near Tenth, which is now nearing completion.

The Franklin Company purchased the Carr & Schadd, Inc., chain of theatres in Reading some months ago, and recently acquired the Queen from other interests.

# Minneapolis Board Acts on Free Shows

## Several Northwest Towns to Lose Film Service in Effort to Curb Evil; Dayton, O., Exhibitors Protest Park Exhibitions

EXHIBITORS are blaming distributors and distributors are blaming exhibitors, but free motion pictures are on the way out so far as the Northwest is concerned.

That is the situation with regard to the fight on "free shows" in this part of the country.

Some of the exhibitors have declared that they do not get the right kind of cooperation in the fight on the free exhibitions.

And some of the distributors have countered with the statement that legitimate theatre owners have gone so far as to turn over pictures on their own contracts for the use of the gratis exhibitors.

But the Minneapolis Film Board has under consideration a plan to discipline exhibitors that are caught offending with the prospect that the distributor will be encouraged to press the claim and a heavy penalty will be imposed on the exhibitor.

Service for theatres that give free shows and for those that help others to do so will be halted under the clause providing against such practice.

A test case is expected to be brought before the board soon.

Several towns are about to lose all motion picture service because of the free exhibition evil. Among those mentioned are:

Askov, Bellingham, Holloway, DeGraff, Delaven, Easton, Franklin, Garvin, Hendricks, Ghent, Isanti, Milroy and Ihlen, in Minnesota.

Abercrombie, Davenport, Mapleton, Wishek, Wolcott, Bowdie, Harrisburg, Henry, Thomer and Raymond, North Dakota.

Cataract, Haugen, Hetterick, Luck, Melrose, Mendora, North Bend and Turtle Lake, Wis.

And Chester, Ia.

The free show menace is flourishing in Dayton, O., where exhibitions of pictures in community parks under the auspices of the city welfare director are being held. Community shows are presented Sunday nights in 12 parks and their effect is being felt by the regular theatres of the city. The shows were inaugurated in the middle of June and they are scheduled to continue till August 27.

Additional free shows during the noon hour are given at one of the Dayton manufacturing plants. This theatre has a seating capacity of 2,500. Feature pictures of comparatively recent issue and made by the leading companies are exhibited there. In many cases these are pictures which have been booked for a later date at one of the neighborhood houses.

## Koppin Chain Rapidly Expanding; Has 25 Houses—Plans to Get 50 More

OPERATING on a program of expansion that is rapidly increasing the number of houses controlled by the chain, the Woodward Theatre Co., of Detroit, now plans to have 75 theatres in Michigan under its banner by the first of the year. The company, headed by Henry S. Koppin, has been building new theatres and acquiring established houses on the large scale basis for some time, with the result that the goal of 25, set some time ago, has been passed and a new mark, trebling that number, is the aim at present.

Several new houses are under construction, has acquired land as sites for others, and will take possession of more theatres soon under contracts already signed and sealed. 23 theatres are now being operated by the company.

Among the newly acquired going theatre properties is the Olympic, Detroit, taken over August 1, and two houses at Brightmoor, formerly operated by John Golden. Two Flint houses, operated by Lester Matt, will pass to the Woodward company in September. Koppin has under way plans which will give the circuit several more theatres.

# Publix Holds State Convention

### Tampa Scene of Florida Meeting; Katz Says Theatres of State Lead in Business

THE annual State convention of the Publix Theatres Corporation opened in Tampa, Florida, Monday with President Sam Katz and eleven officials of the corporation, and the fifty managers of their theatres in this State, in attendance.

In his opening address, Sam Katz said that so far as the picture theatre business is concerned Florida outstripped every other state in the Union. "In the class of entertainment we offer," he said "Florida business so far outstrips that of any other state that we are obliged to omit it from calculations of what may be in prospect nationally. The volume of our business in this State has maintained a high level. It is certainly as good as it was in the boom period of last summer, and possibly is even better than it was at that time."

Announcement was made of the corporation's building program, which will exceed $10,000,000 with new houses in Tampa, St. Petersburg, Lakeland, West Palm Beach, Fort Lauderdale, Miami, Jacksonville and other cities.

John B. Carroll, general manager of the local houses controlled by the Publix company, has arranged an attractive entertainment for the visitors, including a motor bus trip to St. Petersburg.

# Attack Blue Laws of Indiana

### Frank Rembusch Opens Campaign to Force Repeal or Strict Enforcement of Statute

UNDER the leadership of Frank J. Rembusch, head of the circuit bearing his name and president of the Indiana state exhibitor organization, a determined attack on the blue law under which picture theatres are closed Sundays has been launched.

Rembusch, under arrest for operating his Crump Theatre in Columbus, proposes to carry his case to the Supreme Court if necessary in order to force a repeal or a general and strict enforcement of the Sunday law of the state. Rembusch declares that he will continue Sunday shows. Under the law only work of a necessity or charity is permitted on the Sabbath.

In addition to Rembusch, Frank Horn, manager, and William Norman, operator, are under arrest charged with violation of the Sunday closing law. The test case is the first step in a concerted drive which the exhibitors will carry on against the law, which they claim is discriminatory.

Rembusch's announcement that he will continue Sunday shows drew the declaration that such shows will be followed by prosecution in each instance from John E. Summa, prosecutor.

## Booking Guide an Asset to Any Exhibitor

"I WOULD like you to send if you will please one copy of the last two issues of the Booking Guide, which to my mind is one of the best assets any exhibitor can possess."

Sincerely,
(Signed) ROSS A. McVOY,
The Marvin Theatre,
Findlay, Ohio.

## Boston Yeggs Unsuccessful in F. B. O. Payroll Attempt

Film Booking Office, 46 Piedmont Street, Boston, was visited by payroll robbers last Friday, when Miss Cyma Waxman of F. B. O., carrying an envelope containing $500 of the payroll, was knocked down by thugs and the money snatched from her hand. Miss Waxman screamed as the three thugs ran from the office. James Kinsella, an insurance broker who was passing, grabbed the fellow who had the money, wrenching it from his hand. The thugs escaped in a waiting automobile.

## Injunction Sought Against Iowa Exhibitor

The blue law element in Williamsburg, Iowa, have asked a court order restraining R. R. Lewis from showing pictures in his theatre Sunday. This action was taken in spite of the fact that a district jud at Chariton, Iowa, recently decided that an injunction restraining an exhibitor from showing films on Sunday was null and void. In the petition addressed to the Williamsburg court, it was charged that Sunday performances distract the church worshipers during service.

The Williamsburg incident is just another indication that the blue law issue in Iowa is far from a dead one. Villisca, Iowa, is going to vote on the question of Sunday shows this month, as the result of action taken by its council. At Jewell, Iowa, where the Sunday closing law is now in effect, popular resentment is reported to be large. Contributions are coming in to finance another election, at which it is hoped to hand the Puritans a decisive defeat.

## Kansas City Scene of F. B. O. Convention

An important meeting of the home office and field executives of F. B. O., together with salesmen and bookers from the Middle West territory, was held last Sunday at the Hotel Muelbach in Kansas City.

The executives present who addressed the field force were Joseph I. Schnitzer, senior vice-president, E. B. Derr, treasurer, and Lee Marcus, general sales manager. Division managers in attendance were Cleve Adams, of Chicago, and M. J. Weisfeldt, of Minneapolis. Branch managers were Roy Zimmerman, of Sioux Falls; N. C. Rice, of Des Moines; Sam Benjamin, of Oklahoma City; L. E. Harrington, of Dallas; M. J. Frisch, of Minneapolis; S. W. Fitch, of Omaha, and R. E. Churchill, of Kansas City.

## Exhibitor of Kissimmee, Fla., Dares Sunday Showing

The manager of the theatre at Kissimmee, Fla., endeavored to give that city the benefit of Sunday amusements, and opened his theatre last Sunday. The theatre-goers were much pleased and turned out in large numbers, while the church-goers were indignant, so it is reported, and have applied for, and been granted, an injunction against any further showings on the Sabbath.

## Fox Films Exchange in Albany Opened

WITH exhibitors from Central and Northern New York and Governor Alfred E. Smith present the new Fox film exchange in Albany, occupying one of the units in the new Film Exchange Building, was officially opened this week. The Governor inspected the building and complimented Isadore Scmertz, the local manager, and others upon its completeness.

Roger Ferri of the Fox publicity forces, was up from New York for the occasion. During the afternoon the exchange was thronged by exhibitors from out of town. A buffet luncheon was served from 12 until 2 p.m.

# Stanley-Mark Strand $1,500,000 Issue

## 15-Year Sinking Fund Gold Notes Floated to Provide Working Capital for Expansion Program—Stanley Building in Pittsburgh

THE Stanley-Mark Strand Corporation, formed to operate the Mark Strand chain of 9 theatres and others which may be acquired, has floated a $1,500,000 issue of 15 year 6½ per cent. sinking fund gold notes to provide working capital for the expansion program on which the company is engaged. The issue is being handled by Edward B. Smith & Co., Cassatt & Co., and Hayden Stone & Co., brokers. It was stated that practically all of the notes had been sold, the price being 99¾.

The newly formed corporation, resulting from the recent merger in which Stanley acquired a 75 per cent. interest in the Mark-Strand company, is capitalized at $4,500,000, and operates the following theatres:

Mark Strand, New York; Mark Strand, Brooklyn; Mark Strand and Mark Ritz (under construction), Albany, and Regent at Albany; American, Troy, and Lincoln Strand at Troy. The firm also has new sites at 419 W. 49th St., 212-218 W. 48th St., in New York City. Leases on this property are appraised at $4,256,352 exclusive of the 49th St. holdings.

A financial statement published in connection with the issue shows net earnings for the year ended Dec. 31, 1925, of $569,515.10—gross revenue was $3,248,422.18, with operating expenses of $2,678,907.08. As interest charges on this issue would amount to $97,500.00, these figures show that the net earnings for 1925 were more than 5.8 times the interest charge on this issue.

According to the statement, which shows net earnings of $604,718.91, for 1924, and $517,941.74 for 1923, the average net earnings for the past three-year period amounted to more thn 5.7 times the interest charge of the newly floated issue, or a sum of $564,058.

The Stanley Company of America, this week announced that one of the finest theatres in America will be erected by that company in Pittsburgh. The theatre will be located in a combination office and theatre building to be built on a site at the corner of Liberty Street and Seventh Avenue, Pittsburgh. The estimated cost of the improvements is $7,000,000. The main building will be 24 stories high and will be entirely distinct from the theatre building, which will immediately adjoin. In the theatre structure, there will be stores, and similar arrangement has been made for the office building with roomy shops on the first floor. The theatre itself will cost $3,000,000.00 and the office building, $4,000,000.00. The erection of this building is in line with the policy adapted by the Stanley Company since its recent expansion in various directions. The Stanley-Rowland-Clark theatres—22 houses in all—are in the Pittsburgh district, and the Stanley's intention is to increase that holding by this new building which will be called "The Stanley Theatre." Excavation of the site will begin on September 1st, and it is believed that the actual building operations will commence on October 1st. It is hoped to have the building ready for occupancy May 1st, 1927.

Another announcement of interest is made by the Stanley Company, regarding the city of Baltimore. Some time ago, the Stanley-Crandall organization, holding Washington houses, acquired the famous old theatre in Baltimore—the Academy of Music—from the Shubert interests. The property cost $725,000.00. Since acquiring the building, the Company has had the structure demolished and next Monday will begin erection on the site, of another Stanley Theatre. Every effort will be made to have the new building complete and ready for opening early in 1927, and with that end in view there will be a double shift of workmen employed. The cost of the building will be $2,500,000.00 and, as in the case of the Pittsburgh house, will seat 4,000.

### South Dakota Exhibitor May Run for Governor

SOUTH DAKOTA may have an exhibitor for governor. John E. Hipple, owner of the Bijou, at Pierre, and editor of the "Capitol-Journal" there, is contemplating entry into the political campaign under an independent Republican standard. Both Democrats and Republicans have asked Hipple to oppose Governor Cary Gunderson.

# Northwest M. P. T. O. Now Distributing

## 30 Features and Group of Short Subjects Acquired by Tri-State Unit for Territory—Sales Campaign Is Started

WITH 30 feature pictures and 13 short subjects as the nucleus of a releasing schedule, the Northwest M.P.T.O., headed by W. A. Steffes, has entered the distribution field. The organization has started a sales campaign on the pictures acquired for the territory of Minnesota, North and South Dakota.

The distribution rights for the pictures were obtained by Steffes on his recent trip to New York. The pictures comprise 18 Rayart features, 12 features and 13 two-reel comedies being distributed by the American Cinema Association.

Prints of the pictures are to be delivered immediately to the headquarters of the Tri-State organization in Minneapolis and distribution to theatres will start as soon as the prints are available.

This move is the first distribution enterprise essayed by an exhibitor organization on a large scale, though it is an eventuality which has been discussed and proposed a number of times in the past, and occasional distribution ventures, limited to short length novelty productions mostly, have been more or less common for some time past.

Just what attitude toward this distribution enterprise on the part of the Northwest unit the regular exchanges will take remains to be seen. For the present there is no indication that anything will be either said or done about it, though this new distribution agency, an integral part of the exhibitor organization in the Northwest territory, will increase competition in a market already highly competitive.

The signing of so large a program makes it apparent that the move is not an entirely experimental one so far as the exhibitor organization is concerned. The details of carrying out the distribution venture have been worked out. It is expected that a high-pressure selling campaign will be put behind the 30 features and 13 short subjects the Northwest organization has signed for the territory.

Whether more product will be taken on for the present is not known. The present schedule is sufficiently heavy to make the new agency a very active factor in the distribution field in which it will operate, and it is likely that the results of the efforts with these pictures will determine whether or not the program is increased.

The pictures obtained from Rayart and the American Association include, from Rayart, the following: A series of Reed Howes pictures, a series of Jack Perrins, and the following: "The Dixie Flyer," "A Captain's Courage," "The Smoke Eaters," "The Midnight Watch," "Tentacles of the North," and "The Wolf Hunters."

American Cinema's product includes: "The Jack of Hearts," "A Flash in the Night," "Kidnapped in New York," "Then Came the Woman," "Rose of the Bowery," "God's Great Wilderness," "Dame Chance," "The Man in the Shadow," "Your Brother and Mine," "The Beloved Fraud," "Stronger Than Steel," "Drivin' Mad," and "Trub's Diary," a series of 13 two-reel comedies.

# Jacqueline Logan to Play Mary Magdalene in DeMille's "King of Kings"

JACQUELINE LOGAN has been chosen to play the role of Mary Magdalene, regarded as one of the prize roles for a screen actress of the year, in Cecil B. DeMille's forthcoming production "King of Kings," a picturization of the life of Christ, which will be the producer-director's next super effort. The choice of Miss Logan was made following the vote of a committee composed of Mr. and Mrs. Jesse L. Lasky, Mr. and Mrs. Bruce Barton, Samuel Goldwyn, Sig Grauman, Rev. George Reid Andrews and Jeanie Macpherson, according to the announcement from the DeMille organization.

The Rev. George Reid Andrews, of New York, chairman of the Film Drama Committee of the Federal Council of the Churches of America, will act as adviser to Mr. DeMille during the making of the production. Dr. Andrews is known as one of the foremost church scholars of the country. His services were secured for Mr. DeMille through the instrumentality of Will H. Hays.

Announcement has been made that no modern sequence will be used in connection with the picturization of the life of Christ which DeMille will offer in "King of Kings." This information comes from Jeanie Macpherson, scenarist, and makes it evident that the producer will not follow the pattern of his other Biblical picture, "The Ten Commandments," in which a modern story was introduced. Camera work on the picture is scheduled to start soon.

# Smith Condemns Censorship

## Attends Official Opening of New Fox Exchange in Albany

GOVERNOR "AL" SMITH, attending the official opening of the new Fox Films exchange at 1052 Broadway, Albany, N. Y., gave a brief talk in which he again voiced his disapproval of motion picture censorship. He declared that censorship is obstructing the further development of the cinema art.

A band of fifty musicians greeted the Governor, who later took luncheon with Comptroller Lawrence Erhardt, of Albany and official representatives of Troy, Utica, Poughkeepsie and Schenectady.

The Fox exchange, among the finest of its type in the country, represents the last word in fireproof film exchange construction. An unusually well equipped projection room is among its modern appointments.

In addition to Governor Smith, his staff and other civic officials the following representative exhibitors from northern New York were present:

Leo V. Brattner, president of the Motion Picture Theatre Owners of Northern New York, Colonial, Albany; Lillian, New York City; J. M. and I. Schine, Gloversville; W. E. Benton, Saratoga; Mr. and Mrs. Dan Proctor, Hoosick Falls; W. C. Smalley, Cooperstown; C. H. Buckley, Albany; J. Berinstein, Troy; S. Hill, Albany; J. F. Roach and Guy Graves, Schenectady; George B. Graves, secretary to Governor Smith; Samuel Hockstim, and Henry Freider, Hudson; Walter Reade and J. Miller, Kingston; George Cohen, New York City; Nate Robbins, Utica; R. Landry, Malone; L. A. Rose, Rensselaer; B. Greenberg, Beacon; P. J. Kenny, Callicon; M. E. Silverstein, Catskill; E. H. Starck, Monticello; A. Stone; Charles Gardner, H. Hellman, Albany.

Charles Miller, Rensselaer; C. V. Fish, G. E. Dwore, M. Silverman, Schenectady; G. Barnaba, J. Rosenthal, Troy; E. Tetrault, Miss A. J. Sullivan, J. Christie, Watervliet; J. La Richeux, Camden; J. Kennedy, Champlain; E. A. Pearson, Clayton; A. T. Mallory, Canton; Dunne, Lyceum, Lyceum, L. Lyceum, A. Warren, Massena; T. Scozzafava, Mineville; D. Seymour, Saranac Lake; D. J. Harrington, Saratoga; the Rev. Mr. Blais, Schroon Lake; E. W. Linton, Utica; E. Meeker, Waterford; William Pine, Chester; Neill Hopper, Haines Falls; J. Quittner, Middletown; [illegible] Strand, Paterson; Lyceum, Lyceum, Lyceum, Lyceum, Mark Strand Theatre, New York City; A. Siegele, Rotterdam; M. Neumeyer, Beaver Brook; William Curry, Cambridge; Goodamote, Broadalbin; R. Denton, Elizabethtown; William Van Alstyne, Fultonville; M. H. Fanning, Roxbury; W. W. Hunt, Prattsville; V. J. Hiland, Valley Falls; B. N. Griffin, Glen Head.

F. W. Mansert, Glens Falls; S. E. Severance, Granville; [illegible] Hoosick Falls; H. [illegible], Johnstown; J. R. Linney, Lyon Mountain; Gilbert Green, North Lawrence; C. H. Wade, North Creek; B. J. Worman, Westport; H. La Pointe, Waddington, and A. M. Barton, Ticonderoga.

## Bert Lytell Will Star in "Obey the Law"

Bert Lytell, star of Columbia's "The Lone Wolf Returns," was unanimously selected by Harry Cohn, Joe Brandt and Jack Cohn to play the leading role in "Obey the Law," one of the company's early forthcoming releases.

## In and Out of Town

FRED C. QUIMBY arrives back in New York this week after touring the country for six weeks boosting the sales of the Fox short subjects.

*M. H. Hoffman, vice-president of Tiffany productions, left Tuesday for Los Angeles, where he will stay for an indefinite period assisting in the production of the twenty Tiffany productions for the 1926-27 schedule.*

GUS SOLOMON, newly appointed assistant sales manager to Harry Bernstein of Red Seal Pictures, is staying for a short time in Atlanta, Ga., preparatory to making an extended trip of the Southeastern states.

C. H. MACGOWAN is visiting Pittsburgh, Detroit and Chicago, the first lap of his trip to the Columbia exchanges.

SIEGFRIED F. HARTMAN, attorney for Universal, has embarked for Europe to confer with Carl Laemmle, and for a vacation. He and his wife will visit various points of interest in France and Germany before returning to America late in September.

*DAN MICHALOVE, assistant sales director for Universal in the South, is now in New York conferring with officials concerning Universal product. He is also taking up matters connected with Universal's theatre expansion policy in the South.*

BRINGING with him the positive and negative of his latest comedy, "Atta Boy," Monty Banks, Pathe screen star, arrived in New York from California last Friday. He intends to stay in the city for several days before leaving for the West Coast to start work on his next comedy feature.

*HENRY GINSBERG, president of Sterling Pictures Distributing Corporation, left New York Tuesday of this week for a business trip of several days to Chicago and neighboring exchanges handling his company's product.*

# No Anti-trust Law Violation by Society of Music Men, Dept. of Justice Finds

NO grounds upon which to base a prosecution of the American Society of Composers, Authors and Publishers as an organization engaged in restraint of trade under the Sherman anti-trust law were developed by agents of the Department of Justice in a comprehensive investigation of the society, undertaken following the receipt of numerous complaints from motion picture theatre owners and others regarding the collection of the music tax, it was announced August 6 by the Attorney General.

Pointing out that the Federal courts have held that the rights conferred under the copyright law had been violated by unlicensed performances of such music in motion picture theatres and similar places of amusement where the performance of the music constituted at least part of the public entertainment from which the owner of the place of amusement derived profit through the charges made to his patrons, the department held that copyright owners were justified in taking steps for their own protection, provided that such steps were not contrary to law.

"The only question for consideration by the department, therefore," it was explained in the official statement on the case, "was whether the operations of the American Society in receiving assignments from its members of the rights to the public performance of their copyrighted music and the issuance by the society to many places of amusement throughout the country of the right to publicly perform for profit all the copyrighted music of its members constituted a combination which restrained trade and commerce within the prohibitions of the Sherman Act.

"It was found, however, that the American Society has nothing whatsoever to do with the published music or with any physical objects which enter into the course of inter-state commerce, and that it has been held repeatedly by the courts that acts similar to the granting of licenses for the local performance of music in a place of amusement does not constitute inter-state commerce, even when the contracts are entered into in a different state from that where the performance may take place."

## Brody General Manager of U. B. Circuit

The initial announcement that Universal Chain Theatres Enterprises has acquired a considerable interest in the Brody chain of motion picture theatres in this city, is followed by further news that B. I. Brody has been named general manager of the circuit of eight houses of which three, each seating 1,500, are under construction. With this amalgamation of interests between Brody and Universal, the name of Broadway Circuit, under which the theatres have been operated, will be discontinued, the chain to be known as the U. B. Circuit.

## Ray Lewis Remains With Canadian M. P. T. O.

Ray Lewis, of Toronto, who resigned as secretary of the Ontario Division of the Motion Picture Theatre Owners' Association, is still identified with M. P. T. O. in an official capacity. Miss Lewis tendered her resignation because of increased business duties, but it was not accepted. At a meeting of the Ontario M. P. T. O. executives, Ray Lewis was prevailed upon to continue as "Advisory Secretary" of the association, the new office being created so that she could continue to act on the board of directors.

## Two Iowa Towns Decide to Remain Blue

Clarinda and Jewell, Iowa, have decided to stick to the "blue Sunday." At Jewell a special election decided against the opening of the town and at Clarinda the city council made the decision. Frank B. Pennington, owner of the Rialto, in Jewell, is making a fight against the Sunday closing and announces that he will continue to show because of the big demand in spite of his arrest last week.

## Many Players Selected for M-G-M's "Exit Smiling"

The cast thus far selected by Sam Taylor for "Exit Smiling," his first production for Metro-Goldwyn Mayer, is made up of Beatrice Lillie and Jack Pickford in the leads and Doris Lloyd, Louis Morrison, D'Arcy Corrigan, Franklin Pangborn, William Gillespie, Dorothea Walbert and De Witt Jennings.

## Russian Star and Director to Coast for M-G-M

TOURJANSKY, noted Russian motion picture director, and Nathalie Kovanko, his wife and a prominent screen player abroad, arrived in this country recently and this week proceeded to the West Coast, where they will report at the Metro-Goldwyn-Mayer studios.

Leaving Russia after the revolution, the pair, like many others of that nation, settled in Paris. Here they turned to motion picture work, with considerable success, and were seen by Harry Rapf during his recent trip abroad. Only one of their pictures has been shown in this country, "The 1001 Nights."

## M-G-M to Film Jenny Lind's Life

THE life of Jenny Lind, the "Swedish Nightingale" who won international fame three-quarters of a century ago, will be picturized by Metro-Goldwyn-Mayer according to an announcement made this week by Irving Thalberg, associate studio executive. A story based on the life of the Scandavian singer has already been started by Dorothy Farnum.

## Chicago Film Board Trade Re-elects Officers

The Chicago Film Board of Trade, at its annual meeting, re-elected J. J. Sampson, F. B. O., as president; Harry S. Loreh, Producers Distributing Corporation, vice-president; Irving W. Mandel, Security Pictures, secretary; A. W. McLaughlin of Tiffany Productions, treasurer, and Directors Sampson, Loreh, Mandel and McLaughlin. Messrs. Clyde Eckhardt of Fox Film Corporation and Carl Harthill were chosen to fill the vacancies made by the resignation of James Gillick of Pathe and Neil Agnew of Paramount. J. D. Abramson, executive secretary, has been reappointed and is now in his fifth term in this capacity.

## Two Finnish Film Companies Amalgamate

According to a report from the American diplomatic secretary at Helsingfors, made public by the Department of Commerce, the Finnish Film Company and the Suomi Film Company joined forces during the early part of May. The report from Finland advises that the amalgamation is expected to result in the removal competition between the two companies, a resistance to foreign film propaganda, and home production in Finland, thus preventing foreigners from taking films in Finland, destined for the Finnish public, which sometimes give an erroneous idea of the life, literature and history of that country.

## Correction Concerning Use of Films on Transports

Attention has been called by A. Claude, commander, U. S. Navy, acting chief of training division, to the fact that in the story on the use of films aboard transports on page 575 of the August 14 News it was stated that these films were being supplied by the Army motion picture service. This is erroneous in that the pictures are to be provided by the navy motion picture service which supplies the Naval service with pictures throughout the world.

## John Waters to Direct "The Man of the Forest"

The next Zane Grey story to be filmed by Paramount will be "The Man of the Forest," with Jack Holt in the leading role and John Waters, who has so far directed two stories of this author, directing. It goes into production on October 22nd, when Waters will have finished "Passing Strangers," a story of tramp life by Jim Tully.

## Large Cast Scheduled for "Not Herbert"

A large group of players is planned for Ray Rockett's First National production of "Not Herbert," in which Ben Lyon has the featured role. Plans are being perfected for the signing of the supporting cast. Howard Higgin has been engaged to direct and Frances Agnew is preparing the adaptation. Production is to be started in New York about August 15th.

## James Madison Comedy Constructor for Fox

James Madison, writer of stage comedy, recently signed to a contract by Fox Films, has been working as comedy constructor in connection with "What Price Glory?" "The Monkey Talks," and "The Auctioneer." In addition to these he is collaborating on an original story, "Ankles Preferred."

## Roy D'Arcy Cast for Film Version of "Valencia"

Roy D'Arcy will not play the heavy in Metro-Goldwyn-Mayer's "The Mysterious Island" for he has been pressed into service to play a prominent part in "Valencia," a Dimitri Buchowetski directed vehicle starring Mae Murray which is now being cast for production.

## Boylan Signed By M-G-M As Title Editor

Michael Stuart Boylan has signed a contract with Fox Films which calls for his exclusive services as title editor for the next three years. Boylan has seventy-five productions to his credit among them "Sandy," "Fig Leaves" and "Good and Naughty."

## Chicago To Get First United Artists Theatre

THE first theatre in the United Artists-Shubert-Grauman chain will be built in Chicago, according to press dispatches this week from that city, which quoted Joseph M. Schenck as making the announcement.

Mr. Schenck, arriving in Chicago from Hollywood, conferred with William Phillips, New York banker; I. C. Freud, Detroit real estate man, and J. J. Shubert.

Theatres will be built in New York, Philadelphia, Boston and Detroit, in addition to the Chicago house, Mr. Schenck said. The financial backing, according to the Chicago dispatches, is Seligman & Co., of Wall Street.

The original announcement, made several months ago, said that twenty theatres in all would be constructed in key cities for pre-release showings of big films. The houses will be about 1,800 seats each. The company which will operate the circuit was incorporated in Maryland in May with an authorized capital of $64,000,000, with Mr. Schenck, Mr. Grauman, Douglas Fairbanks, Mary Pickford and the Shuberts as partners in the venture.

# Complete 11 New Productions

## First National's Studio Output for August Heavy—Five More Features Well Under Way

MIDSUMMER activities at First National's studios reached a peak this month, with eleven new features completed and five more in course of production, according to an announcement issued this week. Prints of the newly finished pictures are now on their way to the home offices in New York.

The completed works include: "It Must Be Love," starring Colleen Moore; Corinne Griffith in "Syncopating Sue"; Milton Sills in "Paradise"; Richard Barthelmess in "The Amateur Gentleman"; Harry Langdon in his second feature-length comedy, "The Strong Man"; Leon Errol in "The Lunatic at Large"; Ken Maynard in "The Unknown Cavalier"; "The Masked Woman," which Balboni directed; "Forever After," featuring Mary Astor and Lloyd Hughes; "Midnight Lovers" with Lewis Stone and Anna Q. Nilsson in the leading roles, and "Subway Sadie," which Alfred A. Santell directed with Dorothy Mackaill and Jack Mulhall in the featured roles.

The five productions nearing completion are "Twinkletoes," starring Colleen Moore; "Ladies at Play," featuring Lloyd Hughes and Doris Kenyon; "Men of the Dawn," starring Milton Sills; "The Prince of Tempters," featuring Ben Lyon, Lois Moran and Lya de Putti; and "The Charleston Kid" (tentative), directed by Alfred A. Santell with Dorothy Mackaill, Jack Mulhall, Louise Brooks and William Collier, Jr., in the featured roles.

# Announce Fox Comedy Lineup

## Initial Offering on New Short Subject Schedule of 52 to Be "Jerry the Giant"

THE new Fox Animal Comedies will have their debut with "Jerry the Giant," starring Jerry Madden, on August 22.

This will be the first release of the 52 short comedies the Fox company will make for the 1926-27 season.

The next comedy release will be "The Swimming Instructor," a Van Bibber, in which Earle Foxe and Florence Gilbert appear again in the leads. This picture will be released on August 29.

Ethel Sykes and Frank Butler are co-featured in the first of the O. Henry Series, "The Complete Life," which will go to exhibitors on September 5. Allan Forest makes his debut in a Fox picture on Sept. 12 in "Easy Payments," the first of the "Married Life of Helen and Warren" series, with Kathryn Perry playing her customary role as the wife.

"It's A Pipe," with George Harris and Barbara Luddy, is the first Imperial booked for release. It will be shown on August 22. The second of the Imperials, "Hello Lafayette," featuring Ernie Shields and Jean Arthur, will be sent out to the theatres on September 5.

## Stroheim Selected for "The American Girl"

UPON completing his present assignment for Paramount, "The Wedding March," Erich von Stroheim will come to New York to devote six weeks of preliminary work before starting on the story phase of the Florenz Ziegfeld production, "Glorifying the American Girl," which he will direct in New York. Besides accepting the proposition of directing this forthcoming picture Von Stroheim has assented to portray the outstanding male role.

The producing combination whereby Von Stroheim is to hold the directorial reins was made possible through an arrangement with P. A. Powers under whose auspices "The Wedding March" is being made for Paramount release.

## Three Added to Paramount Writing Staff

Associate Producer William Le Baron has added Kenneth Raisbeck, John Ward Russell and Murdock Pemberton to the scenario staff of the Paramount Long Island studio. They will be trained in the technique of screen writing by beginning as readers and synopsizing, with the idea of familiarizing themselves with the details of motion picture problems. Raisbeck has a broad knowledge of dramatic literature, having at one time been an assistant to Professor Baker of Harvard. Pemberton has been connected with various theatrical enterprises. Russell is a former newspaper and advertising writer.

## Tiffany Has Four in the Course of Filming

Four Tiffany productions are now in the process of filming and four more are ready for release. The picture nearing completion are "The First Night," "College Days," Josselyn's Wife" and a special production, "Wild Geese," from Martha Ortenso's best seller. The four films now ready are "That Model From Paris," "Lost at Sea," "Fools of Fashion" and "One Hour of Love."

## Violet La Plante Working On Universal Lot

Violet La Plante, sister of Universal's star, Laura La Plante, has just been allotted the feminine lead opposite Fred Gilman in "The Haunted Homestead," a two-reel Western, which includes in the cast Harry Cording, Monte Montague and Nelson McDowell. Willy Wyler is directing.

## Film Reporter Added to Red Seal List

MAX FLEISCHER, president of Red Seal Pictures, announces that the first of the series of The Film Reporter, a new series of thirteen one-reel releases, will be ready for general release in September. They are prepared and edited by Herb Fogel. The first series has shots of Mayor Jimmie Walker, Renee Adoree, the Trackless Train, Reginald Denny, Billie Dove, George Jessel, Adolphe Menjou, Will H. Hays and others.

## Casting Completed for "The Call of the Wilderness"

The group of humans supporting Sandow, the dog star, in the second of his series that Chesterfield Productions is making for Associated Exhibitors release, will consist of Lewis Sargent, Edna Marion, Sydney D. Grey, Max Asher and Al Smith. Jack Nelson is directing under the supervision of Joe Rock. The picture bears the tentative title of "The Call of the Wilderness" and is based on "Heroes of the Desert" adapted to the screen by Earl W. Johnson.

## Elinor Glyn Rejoins Famous Players-Lasky

The English authoress, Elinor Glyn, this week entered into an arrangement with Famous Players-Lasky whereby she will transfer her production activities to that organization. Her first story under the new agreement will be "It" with Clara Bow. This new novel is to appear serially throughout the country. Madam Glyn will act as supervisor of the photoplay which John Waters will direct.

## "Jewels of Venus" First Ufa Short in America

The first of the Ufa educational short subjects to be presented in this country is a current presentation at the Capitol in New York. A series of twelve made in various parts of the world will follow. In all, there are eighty shorts for release in this country, including "Heavenly Bodies," an astronomy film, "Game Hunting in Abyssinia" and "Wonders of the Blue Gulf of Mexico."

## Paramount Buys Successor to "Beau Geste"

The right to screen Percival Christopher Wrenn's "Beau Sabreur," the continuation of the fortunes of Major Henri Beaujolais of the Foreign Legion, who figures prominently in "Beau Geste," are now the property of Paramount. Norman Trevor plays the role Beaujolais in Paramount's screen version of "Beau Geste."

## Mary Brian Cast for "The Knickerbocker Kid"

Johnny Hines completed the list of supporting players in his forthcoming First National comedy, "The Knickerbocker Kid," when he selected Mary Brian to play the leading feminine role. The filming has been progressing at a rapid rate, most of the exteriors having been taken.

## Vice - President of "U" Scouts Dupont Rumor

R. H. COCHRANE, vice-president of the Universal Pictures Corporation, has made the following statement concerning the report that E. A. Dupont, director of "Variety" and "Love Me and the World Is Mine," might leave Universal:

"There is absolutely no truth in the report. Furthermore, I cannot conceive how such a report could have been started."

## Famous Plans Vehicle for Conklin and Sterling

Paramount has assigned Frank Condon, author and humorist, to prepare an original story to serve as a vehicle for the combined comedy efforts for Ford Sterling and Chester Conklin. These two have not been together since they worked in two-reelers under the direction of Mack Sennett. Conklin is now appearing in "We're In the Navy Now" and Ford Sterling has finished his work as "The Show Off."

## Yost Putting "Quarterback" Football Team into Shape

"Hurry Up" Yost, football coach from the University of Michigan, has arrived at the Paramount Long Island studio, where he is at work upon the task of whipping into playing shape the football material for Richard Dix's "The Quarterback." Yost will train the players in two different brands of football—the kind played in 1899, for a prologue in the story, and the type of football played today.

## "The Bells" Premiere at Milwaukee Alhambra

Booked for Universal's exploitation houses, the Chadwick First Division picture, "The Bells," opened for its world premiere on July 31st at the Alhambra in Milwaukee. J. C. Carrier, general manager of Universal's exploitation theatres, has also booked "The Bells" for first runs at the Broadway Strand, Detroit; Liberty, Kansas City; Capitol, Dallas, and Rialto, Washington.

## Katherine Hilliker and H. H. Caldwell Signed by Fox

The scenario team of Katherine Hilliker and H. H. Caldwell has been signed by Fox Films on a long term contract. According to Winifred R. Sheehan, vice-president, they will officiate as supervising editors in the scenario department at the West Coast studio. Among their best known screen titles are those of "Ben Hur," "Passion" and "The Cabinet of Dr. Caligari."

## Sam Sax Obtains "Dangers of Working Girls"

Sam Sax, president of Lumas Film Corporation, acquired the world's film rights to "Dangers of Working Girls," from the author, Edward E. Rose. It is to be produced as a Gotham special.

# M.-G.-M. Keeps Directors Busy

### Directorial Group at Culver City Working to Keep Step With Comprehensive Schedule

THE usual summer slump can not be said to have laid its unwelcome hand upon the movie industry for production seems to be busier at this time than it ever was. The Culver City plant of Metro-Goldwyn-Mayer is keeping pace evenly with the demands of a heavy schedule. There are twenty-three directors who are either applying finishing touches to their films or are preparing to commence work on others.

Fred Niblo expects to have Ibanez' "The Temptress" finished in a short time and George Hill is engaged upon "Tell It to the Marines." John Robertson is progressing with "Annie Laurie" while King Vidor has practically finished "Bardleys the Magnificent." Sam Taylor has "Exit Smiling" in production as has William Nigh, who is working under Hunt Stromberg's direction on "The Fire Brigade." Monta Bella is handling "Upstage" and Edward Sedgwick his own original, "Tin Hats." E. H. Griffith has "Fresh Air" and John M. Stahl is engrossed in the preliminary work for "The Great Galeato."

Millard Webb is in the midst of "Johnny Get Your Haircut." Robert Z. Leonard begins "The Grey Hat." Marcel De Sano plans for his "Ordeal" in the near future. Reginald Barker has just started production on "The Flaming Forest." Jack Conway's time is occupied with location work on "The Understanding Heart." Clarence Brown is directing "The Flesh and the Devil," while Christy Cabanne will start work on "Frisco Sal" and Jess Robins on "There You Are."

"Heaven on Earth" occupies the attention of Phil Rosen. Benjamin Christianson recently assumed the directorial position over players in "The Mysterious Island." Dimitri Buchowetski is preparing for "Valencia" as Tourjansky, a newcomer from Russia, arrived at the studio for his first American assignment. The series of Tim McCoy Westerns take all the attention of W. S. Van Dyke.

## Paramount Launches "The Rough Riders"

**AS production got under way this week on "The Rough Riders," with Frank Hopper impersonating Theodore Roosevelt and Victor Fleming directing, the event of starting the special production was celebrated with a reception tendered by Paramount officials to nearly two score of the original Rough Riders who gathered on one of the stages which was hung with flags and bunting. Among them were Col. H. B. Hersey, who was a major under Roosevelt, Thomas P. Ledgwidge and David Hughes. They were greeted by B. P. Schulberg, associate Paramount producer, Hermann Hagedorn, official biographer of Roosevelt, and official members of the cast including Noah Beery, George Bancroft, Charles Emmett Mack, Charles Farrell and Mary Astor. When the day's filming was over an informal dinner at the studio was tendered the guests. The Rough Rider company leaves in a few days to make location scenes at San Antonio, Texas.**

## Modern China Films Favored in Chinese Theatres

Motion picture films depicting plots concerned with modern China meet with great favor in Chinese cinema theatres, reports Commercial Attache Julean Arnold, Shanghai, to the Department of Commerce.

One of the most popular of these films, entitled "Three Shanghai Girls," is truly Chinese in character, inasmuch as no foreigners appear in the picture. Yet the entire story of the picture is characterized by Western, rather than old Chinese customs. Many of the modern appliances and customs of Occidental society are featured in this film as though they were commonplaces in Chinese civilization and the result of such an exhibition of the products of modern industry undoubtedly will popularize these ideas and products in China, in the opinion of the Commercial Attache.

## Skouras Super Theatres Corp. Formed in Chicago

Articles of incorporation have been granted Skouras Super Theatres Corporation of Chicago. Capitalization was stated as three thousand shares of no par value stock. Incorporators are Spyros P. Skouras, George P. Skouras and Charles P. Skouras. It is presumed that the company will take over first class houses owned and operated by Skouras Brothers and such houses as may be acquired by them. Such a one is the new theatre at Easton and Hamilton Avenues in St. Louis to seat 2,500 and to cost approximately $1,000,000. The plans as prepared by C. W. and G. L. Rapp, of Chicago, calls for a fireproof, steel and reenforced concrete theatre, and a three-story store and apartment building. The project covers a site 147 by 200 feet.

## Kansas City Would Restrain Non-Theatricals

The carnivals are coming to town again in Kansas City, Kans. With the recent Sunday closing fight won, now comes a new trouble. It is probable that exhibitors may support a movement urging the passage of a city ordinance prohibiting carnivals and other non-theatricals, which make Kansas City, Kans., their headquarters in this section.

## F. P. Canadian Announces Quarterly Dividend

Famous Players Canadian Corp., Toronto, has announced the payment of the regular quarterly dividend of $2 per share for the period ending August 1, 1926, on the First Preference stock of the company, to be made September 1.

# Grainger Optimistic on Future

## Returns From Sales Tour With Word That Business Conditions Will Be Excellent

BUSINESS conditions may be expected to be better than ever throughout the country the coming year. Information to this effect emanated from the Fox headquarters this week, following the return to New York of James R. Grainger, general sales manager of the company, from a sales tour of eight weeks spent in visits to the most important cities in the States and Canada.

As the result of his trip Mr. Grainger said he harbored only the highest optimism in regard to the reception the forthcoming Fox Films output will receive from exhibitors. He found them remarkably conversant with the lineup, and, in many cases, noted enthusiasm for it comparable to that of the Fox officials themselves.

Business conditions warrant the conclusion, he said, that the impending season will surpass all others in attendance. This opinion is based in part on deals he personally closed. It is reported that these run into several millions and top any similar go-getting tour in his experience in the sales field. Despite the great number of theatres springing up practically everywhere, Mr. Grainger does not think that the "saturation point" is even in sight for the movies.

In this connection he mentioned that Fox was going ahead on plans for Fox theatres in Portland and Seattle.

Mr. Grainger visited branch offices and exhibitors in Chicago, St. Louis, Kansas City, Omaha, Denver, Salt Lake City, San Diego, Los Angeles, San Francisco, Portland, Seattle, Vancouver, Calgary, Winnipeg, Minneapolis, Milwaukee and Indianapolis.

# Producing on Heavy Schedule

## Schulberg Regime at Famous Studios at Hollywood Now Functioning at Top Speed

PARAMOUNT'S strengthened production system is in full operation at the Hollywood studio and the newly aligned personnel under the executive control of B. P. Schulberg, associate producer, is carrying out the heavy schedule.

Under the new order three of Paramount's highest officials will have their own productions. They are Hector Turnbull, Lucien Hubbard and Erich Pommer.

Preparations are under way for Turnbull's first production, "We're In the Navy Now," a sequel to "Behind the Front," with Wallace Beery, Raymond Hatton, Chester Conklin and Tom Kennedy in the featured cast.

Lucien Hubbard is arranging to film "Wings," epic of aerial warfare in France. Production will begin August 16 with William Wellman, an American ace, directing.

Erich Pommer is in the midst of strenuous work on his first production. "Hotel Imperial," with Pola Negri in the starring role and Maurice Stiller directing.

Preparations are being made, also, for the filming of "The Rough Riders," with Victor Fleming directing.

## Filming Completed On Three Warner Films

THREE Warner Winners for the coming season concluded last week are "Across the Pacific," with Monte Blue and Jane Winton, "Private Izzy Murphy," starring George Jessel, and "My Official Wife," a comedy, directed by the European director, Paul L. Stein.

The next production which will get under way at the Warner Studio will be "What Happened to Father," from Mary Roberts Rhinehart story. Vera Gordon and George Sidney are featured.

Warner Bros. have loaned Bess Meredyth to Samuel Goldwyn to prepare the script for "The Vagabond Prince" which will have Vilma Banky and Ronald Colman in the principal roles.

## Sterling Pictures Appoint European Representatives

Three representatives in the European field received appointments from Sterling Pictures Distributing Corporation through George E. Kann, vice-president of the company in charge of the foreign field. Oscar Rosenberg becomes the Scandinavian representative with headquarters in Stockholm, Super-Film of Paris, the French representative, and N. V. Universal Film Company the Holland representative. "Brooding Eyes" and "Big Pal" start off the releases in France and the Scandinavian countries.

The appointments were made in co-operation with Jean Vanderheyden, special agent for Sterling in charge of Western European territory.

## Sam Bischoff Supervisor of M-G-M Westerns

Samuel Bischoff is to supervise the Tim McCoy series of Westerns which Metro-Goldwyn-Mayer is filming. Many of the exteriors will be made on McCoy's own ranch in Wyoming and on the Windy River Indian Reservation. The Western unit is scheduled to leave this week for location work near Ft. Washikie, Wyoming.

## Henry Kolker Given Role in "Annie Laurie"

Henry Kolker will contribute a characterization in "Annie Laurie," Lillian Gish's new starring vehicle, which has been in production several weeks at the Culver City studio.

## "U" Promises Western Shorts for First Runs

UNIVERSAL has established the W. Tuttle stories purchased from the Adventure Magazine as a special brand, to be called the W. C. Tuttle comedy Westerns and to be marketed as a series of thirteen comedy features. More money will be spent on them, with more attention given to them then heretofor. Accessories will be made in such a way as to call attention to the'r character, origin and popularity, it is said.

## Ann Howe and Director Will Tour United States

Ann Howe, whose name was made familiar to the public via the radio, intends to make a broadcasting tour of the United States in company with Wally Van after they have completed the first three of ten pictures at the Tec Art studios in New York. Exhibitors who would have them make a personal appearance at their houses should communicate with Albion Productions, Inc., 1650 Broadway, New York City. The tour starts in September in Syracuse, N. Y., and ends in Los Angeles where Miss Howe and Van will complete the remaining seven pictures.

## Warners Exercise Option On George Jessel

Warner Bros. have exercised their option on George Jessel, musical comedy and vaudeville star whose first venture into the films is marked in the Warner production "Private Izzy Murphy." He will make at least two pictures for that company, one of which will be a picture version of "The Jazz Singer." It is possible that Ernst Lubitsch will direct this production. For the next several months Jessel will confine himself to "The Jazz Singer" and other engagements. He will return in May to the Warner lot.

## Neilan Marshalling Players for "Everybody's Acting"

To date Marshall has assembled four principals for his next Paramount production, "Everybody's Acting." Betty Bronson has the feminine lead with Lawrence Grey playing opposite her and Louise Dresser and Raymond Hitchcock are prominent supports. The balance of the cast is now being assembled. Production will be started next week, the opening shops to be filmed in the bay region of San Francisco. Benjamin Glazer made the adaptation from an original by Neilan.

## First of New Fox Varieties an August Release

"Down to Damascus," the first of the new series of Fox Varieties, the cinema voyages to out of the way places over the world, goes to exhibitors on August 22nd. The early releases will include "Riches of the Earth," "The Great Lakes," "Austrian Alps," "Colorado" and "Around the World in Ten Minutes." The last named took five cameramen a year to make. There will be twenty-six releases in all.

# THE CHECK-UP

## *Weekly Edition of Exhibitors' Box Office Reports*

Productions listed are new pictures on which reports were not available previously.

KEY—The first column following the name of the feature represents the number of managers that have reported the picture as "Poor." The second column gives the number who considered it "Fair"; the third the number who considered it "Good"; and the fourth column, those who considered it "Big."

The fifth column is a percentage giving the average rating on that feature, obtained by the following method: A report of "Poor" is rated at 20%; one of "Fair," 40%; "Good," 70%; and "Big," 100%. The percentage rating of all of these reports on one picture are then added together and divided by the number of reports, giving the average percentage—a figure which represents the consensus of opinion on that picture. In this way exceptional cases, reports which might be taken alone, and such individual differences of opinion are averaged up.

For ratings on current and older releases see MOTION PICTURE NEWS—first issue of each month.

| Title of Picture | Reporting Poor | Reporting Fair | Reporting Good | Reporting Big | % Value | Length |
|---|---|---|---|---|---|---|
| **FAMOUS PLAYERS** | | | | | | |
| Born to the West | — | — | 5 | — | 70 | 6 Reels |
| Crown of Lies, The | — | 5 | 5 | — | 55 | 5,020 Ft. |
| Good and Naughty | — | 2 | 2 | 1 | 64 | 6 Reels |
| It's the Old Army Game | 1 | 3 | 6 | 1 | 60 | 6 Reels |
| Palm Beach Girl, The | — | 2 | 4 | 2 | 70 | 6,918 Ft. |
| Rainmaker, The | 1 | 3 | 5 | — | 54 | 6,055 Ft. |
| Runaway, The | — | 4 | 5 | — | 57 | 6,271 Ft. |
| That's My Baby | — | 2 | 9 | 1 | 68 | 6,805 Ft. |
| Wet Paint | 4 | 1 | 10 | — | 55 | 5,109 Ft. |
| **FILM BOOKING OFFICES** | | | | | | |
| Born to Battle | 1 | — | 13 | — | 66 | 5,100 Ft. |
| Hands Across the Border | — | 1 | 8 | — | 67 | 5,267 Ft. |
| Wild To Go | — | — | 5 | — | 70 | 4,750 Ft. |
| **FIRST NATIONAL** | | | | | | |
| Ella Cinders | — | — | 4 | 3 | 83 | 6 Reels |
| Old Loves and New | — | 3 | 3 | — | 55 | 7,432 Ft. |
| Ranson's Folly | 2 | 2 | 5 | — | 52 | 7,322 Ft. |
| Sweet Daddies | — | — | 5 | 1 | 75 | 6,562 Ft. |
| Wilderness Woman, The | — | 1 | 4 | 1 | 70 | 7,533 Ft. |
| **FOX** | | | | | | |
| Fighting Buckaroo, The | — | 3 | 4 | — | 57 | 5,096 Ft. |
| Man Four Square, A | — | — | 5 | — | 70 | 4,744 Ft. |
| Rustling for Cupid | — | — | 5 | — | 70 | 4,835 Ft. |
| Tony Runs Wild | — | 1 | 4 | 2 | 74 | 5,477 Ft. |
| **METRO-GOLDWYN-MAYER** | | | | | | |
| Brown of Harvard | — | — | 9 | 7 | 83 | 7,600 Ft. |
| Lovey Mary | — | 1 | 5 | 1 | 70 | 6 Reels |
| Mike | — | 6 | 23 | 6 | 70 | 6,755 Ft. |
| Paris | 1 | 2 | 7 | — | 59 | 6 Reels |
| **PROD. DIST. CORP.** | | | | | | |
| Eve's Leaves | 1 | 1 | 3 | — | 56 | 6,750 Ft. |
| Paris at Midnight | — | — | 5 | 1 | 75 | 6,995 Ft. |
| Prince of Pilsen, The | — | 1 | 3 | 1 | 70 | 6,600 Ft. |
| Unknown Soldier, The | — | — | 3 | 5 | 89 | 7,979 Ft. |
| Volga Boatman, The | — | — | 6 | 4 | 82 | 10,050 Ft. |
| **UNIVERSAL** | | | | | | |
| My Old Dutch | 1 | 2 | 2 | — | 48 | 7,750 Ft. |
| Phantom Bullet, The | — | 1 | 4 | — | 64 | 6,148 Ft. |
| Skinner's Dress Suit | 1 | 7 | 9 | 1 | 57 | 7,025 Ft. |
| Still Alarm, The | — | 3 | 10 | 3 | 70 | 7,406 Ft. |
| **WARNER BROS.** | | | | | | |
| Hell Bent Fer Heaven | — | 1 | 6 | — | 66 | 6,578 Ft. |
| Why Girls Go Back Home | 1 | — | 6 | — | 63 | 5,262 Ft. |

**FILL IN THIS BLANK AND MAIL TO—**

*Motion Picture News, Inc.,*
*729 7th Ave., New York City*

*Date,*.....

*In accordance with your request we are reporting herewith the results from a box office angle, with the following pictures, same to be used in compilation of your "The Check Up." It is expressly understood that under no circumstances will you publish same over my signature.*

| TITLE OF PICTURE | DISTRIBUTED BY | WEATHER CONDITION | REPORT Big, Good, Fair, Poor |
|---|---|---|---|
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |

Class of patronage..... Theatre.....

Population of Town..... City..... State .....

# Short Subjects and Serials



Comic highlights from Universal's two-reeler, "Motor Troubles"

## Four Sennett Units Hard at Comedy Work

The vacation period is over at the Mack Sennett studio in Hollywood where four companies are now at work on new comedies for Pathe release. Larry Semon, who recently finished his first directorial effort under his new Mack Sennett contract, is shooting another with Alice Day and Eddie Quillan co-featured and Danny O'Shea, Thelma Hill, Marjorie Ziers and Andy Clyde in support. Another of the "Smith Family" comedies is being directed by Alf Goulding with Raymond McKee, Ruth Hiatt and Mary Ann Jackson in the featured roles. Ben Turpin is working under Del Lord's direction with Ruth Taylor and Johnny Burke. Eddie Cline is guiding Madeline Hurlock and Billy Bevan in another farce.

## Edna Marion Will Support Burns in Another Christie

Edna Marion, who played the lead opposite Neal Burns in "The Daffy Dill," is scheduled to be Burns' leading lady in another of the Educational-Christie comedies of the season.

# Pathe Program for August 22

### Two-Reelers From Roach and Sennett on Varied Schedule Announced for Week

PATHE offers a variety of screen entertainment on the short feature program announced for week of August 22nd, as follows:

"Smith's Vacation," a Mack Sennett two-reel comedy with Ruth Hiatt and Raymond McKee; "Crazy Like a Fox," a Hal Roach two reel comedy with Charley Chase; "Songs of France," one of the Famous Melody Series with Peggy Shaw; "The Spirit of Play," a Grantland Rice Sportlight; "Ring Up the Curtain," a Harold Lloyd single-reel comedy reissue; Chapter 8 of the Patheserial, "Snowed In"; Pathe Review Number 34; "Scrambled Eggs," one of Aesop's Film Fables; Topics of the Day Number 34 and issues Numbers 70 and 71 of Pathe News.

"Smith's Vacation" is another of Mack Sennett's latest series of rapid-fire domestic comedies featuring Ruth Hiatt, Raymond McKee, Baby Mary Ann Jackson and "Cap," the canine player. Eddie Cline directed.

"Crazy Like a Fox" is a Hal Roach two-reel comedy with Charley Chase. Chase is upported by Martha Sleeper, William V. Mong, Milla Davenport, William Blaisdell, Max Asher and Al Hallett. Leo McCarey directed.

"The Spirit of Play" is a Grantland Rice Sportlight in which it is shown that as natural as breathing is the spirit of play.

"Songs of France" is one of the Famous Melody Series produced by James Fitzpatrick. Peggy Shaw is featured in this series. This is the story of the love of a crippled musician for the much abused wife of an Apache leader.

"Ring Up the Curtain" is a Harold Lloyd single reel reissue. The Rolin Film Company produced this release.

"Thieves' Honor" is the title of the eighth chapter of the Patheseriel, "Snowed In."

Pathe Review Number 34 offers: "Hits and Misses," Eric Hagenlacher, noted billiardist, proves that both have value; "Brown," one of the American colleges in Pathecolor series, and "The Lost Empire of Africa," further camera chronicles of the activities of Count de Prorok in excavating at ancient Carthage.

"Scrambled Eggs" is Paul Terry's latest animated cartoon comedy of the Aesop's Film Fables Series. Topics of the Day No. 34 presents a supply of wit and humor from the press of the world. Pathe News Nos. 70 and 71 offer last minute news events.

## Jimmie Harrison Back Again in Christie Comedies

Jimmie Harrison, leading man of Christie comedies of several seasons ago, has returned to work before the camera and will play opposite Ann Cornwall in her first Educational Christie comedy.



Some of the funny situations in the latest adventure of "Our Gang," "Shivering Spooks," a Pathe-comedy

# Leo Maloney

## in "The High Hand"

BY FORD BEEBE





Great Gobs of Joy!

Here comes a new Western feature star with the brains to be original, and the talent to produce something sparklingly new.

Of course "The High Hand" is fast and exciting. You expect that.

But no one could expect the new slants, the bang-up quality from this new star who looks to be hell-bent for the money class.

Pathépicture

TRADE MARK

# Gene

## in "The FIGHTING

WITH WALTER MILLER
MARJORIE GAY AND
VIRGINIA VANCE



# Tunney

# MARINE"

EX-MARINE, one of the A. E. F., member of the American Legion, good sportsman, great fighter and the handsomest man in the ring.

It is announced that he will fight Dempsey for the title in New York in September.

He is a front-page newspaper story and the publicity is mounting higher and higher.

His name on your theatre front will bring them in, in crowds.

Your receipts will be in the heavy-weight class.

*Directed by*
SPENCER BENNET

*Story by*
FRANK LEON SMITH

Pathéserial



HAL ROACH *presents*

REX

# *in* "The Devil Horse"

## A Drama from the History of the West

BY HAL ROACH

DIRECTED AND PRODUCED BY FRED JACKMAN



Film DAILY — Sunday, July 18, 1926

"The Devil Horse"

REVIEWED

The Devil Horse

| | |
|---|---|
| Entertainment value | Very good |
| Production | Good |
| Appeal | Any audience |
| Exploitation | Very good |

Hal Roach made his offline history with his "The King of Wild Horses" and repeated the performance with "Black Cyclone." His new horse picture, "The Devil Horse," bids fair to eclipse its predecessors for the reasons that it boasts a much stronger story and better production than the former Rex vehicles.

The Devil Horse" deals primarily with a horse as hated by Indians, engendered by the massacre of a wagon train party of pioneers and consequent mistreatment of the horse then a yearling colt. Grown to full stature the horse preys upon nearby Indians, whose warlike nature causes much friction with federal troops.

There are thrill aplenty in this production. A fight between rival horses is one of the high lights which, while weak in spots carries interest all the way. It has the novelty advantage which should make patrons talk about it.

If you've played the other pictures featuring this horse you know what box-office strength these pictures have shown. This one is better than the others and should prove a genuine lift in any house. Sell this on the horse and to those who are fans of horsemanship put over by Yakima Canutt, and some real hair-raising situations (six reels).

"AMUSEMENTS"

FILM REVIEWS "VARIETY"

THE DEVIL HORSE

EVENING WORLD, THURSDAY, JUNE 3, 1926.

SCREEN

Palmer Smith

The Devil Horse

*Sagacious Equine Star in Live Western*

Reviewed by Frank Elliott

Pathépicture

# Resume of Current News Weeklies

FOX NEWS, VOL. 7, NO. 90: San Diego, Cal.—3,000 sailors hold parade before retiring "skipper"; Glacier, Mont.—John Clarke, deaf and dumb Indian, master at carving wood statues of animals; Bear Mountain, N.Y.—Governor Alfred Smith visits the Boy Scouts at their summer camp; Coney Island, N.Y.—A score of prettiest bathing girls compete for title of "Modern Venus"; Plymouth, Vt.—President and Mrs. Coolidge visit homestead where, three years ago, he took oath as nation's leader; Moiese, Mont.—Sixteen years ago, herd of 40 buffalo were placed in game reservation—look at the family today; Chicago, Ill.—Cosmetic experts show how a middle-aged woman can have youthful look; Vienna—Concerned at scarcity of bulldogs in Austria; Niagara Falls—Following the crowds on honeymoon trail; Quantico, Va.—Picked troops show latest methods of attack on an "enemy" stronghold.

FOX NEWS, VOL. 7, NO. 89: Idaho—Forest fires again scarring the hills; Boston, Mass.—Lady Astor and her children arrive for vacation; Palm Beach, Fla.—Great damage is done by hurricane that sweeps East Coast; Buffalo, N.Y.—Shriners and Knights of Columbus play ball and give a circus before crowd of 12,000 persons; New York City—Dancing teachers now going to school to learn steps they will impart next winter; Colorado—Dempsey trains for title bout; London, England—12,000 guests attend King's garden party at Buckingham Palace; Easthampton, L.I.—Helen Wills wins first tournament since her recent illness; Saratoga, N.Y.—First steeplechase of race meeting at Spa is won by Silver Hackle.

KINOGRAMS, NO. 5209: Paris—Morocco's Sultan dedicates Mosque for Mohammedan residents; Longview, Wash.—Lumbermen compete in expert log-rolling contests with many a spill; Fort Union, Mont.—Columbia River Expedition sees Indians in old-time pow-wow; Lakehurst, N.J.—Kinograms cameraman makes sensational summer flight in big dirigible "Los Angeles" over New York, Philadelphia and the Jersey coast; Holland, Mich.—George Getz, wealthy coal baron, exhibits live trophies brought back from 'round the world trip; Salinas, Cal.—500 daring riders give crowds big thrill on bucking steers and broncos.

KINOGRAMS, No. 5210: Hemel Hempstead, Eng.—Prince of Wales reviews highlanders and sees exhibition by dancing Scotch lassies; On Board U.S.S. *Modoc* at Sea—Kinograms cameraman photographs rum chasers at target practice; Cheyenne, Wyo.—America's biggest rodeo brings big crowds to see country's most expert riders; San Francisco, Cal.—Falling of French franc puts Chinatown in panic and causes run on Chinese bank; Washington—Canal Zone children entertain crippled war veterans at Walter Reed Hospital with amazing swimming stunts; Saratoga Springs, N.Y.—Society is out in force at opening and sees Princess Doreen win the Saratoga Handicap.

PATHE NEWS NO. 65. Bear Mountain, N.Y.—Boy Scouts hosts to notables at Ranachqua camp; Philmont, Pa.—Helen Meany retains national 10-foot springboard diving title; New York City—Dempsey comes East to train for Tunney bout; Plymouth, Vt.—President visits boyhood home; Dinard, France—Mellon enjoys European holiday; Hiroshima, Japan—Crack Japanese infantry parade before Crown Prince; Berlin, Germany—Getting closer to heaven; Samara, Russia—Great Volga flood inundates Soviet cities; Tuckahoe, N.Y.—"Let the boss do it," say these caddies as they swing clubs for a change; Paris, France—Suzanne Lenglen becomes professional; Religious Crisis in Mexico—Turmoil in Mexico as Calles Government orders new enforcement of constitutional religious laws; Cheyenne, Wyo.—Governors of 20 states hold conference. Beatrice, Neb.—Hold Venetian night festival; Yorktown, Va.—War scenes enacted on historic battlefield; Grand Rapids, Mich.—Open air port for passenger line to Detroit; Des Moines, Ia.—Pay final tribute to Senator Albert B. Cummins; Colorado Springs, Colo.—Heavyweight champion leaves for East to train for Tunney bout; Philadelphia, Pa.—Mayor Kendrick puts in busy day at "Sesqui"; English Channel—Gertrude Ederle is first woman swimmer to cover treacherous ocean course from Cape Gris-Nez, France, to shores of England.



Diverting events in "Kiss Papa," an Educational two-reeler

INTERNATIONAL NEWS NO. 64. Africa—First flight from Cairo to Capetown; Bear Mountain, N.Y.—Gov. "Al" Smith becomes heap big Indian Chief; Philadelphia, Pa.—Coast Guard has busy birthday at "Sesqui"; Baltimore, Md.—12,000 happy kids at Baltimore News party; Chicago, Ill.—U. S. Bathing Queens now reign supreme; Yorktown, Va.—Modern "minute men" fight Yorktown battle; Nassau, B.I.—Terrific hurrican devastates Bahamas; London, Eng.—Carl Laemmle quits English Hospital after narrow escape from death; Gravesend, Eng.—His Worship of Gravesend, pays a visit to American battleships; St. Louis, Mo.—Mayor of St. Louis drives mule car built 50 years ago; Off the Florida Coast—Giant sailfish landed after thrilling battles; Mexico City—Mexico's great church crisis.

# Elaborate Sets for Comedies

## Pirate Ship, Street Scene and California Bungalow among Buildings on Educational Lot

SEVERAL elaborate sets have been erected at the Educational Studios in Los Angeles to provide atmospheric backgrounds for forthcoming comedies sponsored by Jack White. One of the most striking of the buildings is the replica of the after-part of a pirate ship of the seventeenth century. The set is complete in every detail and embodies several unique pieces of construction work. The picture in which it will be used is to feature Franklin Pangborn in his initial screen appearance.

A South American street scene with several pretentious homes in the background was used by Stephen Roberts in the production of the initial Mermaid Comedy featuring Al St. John.

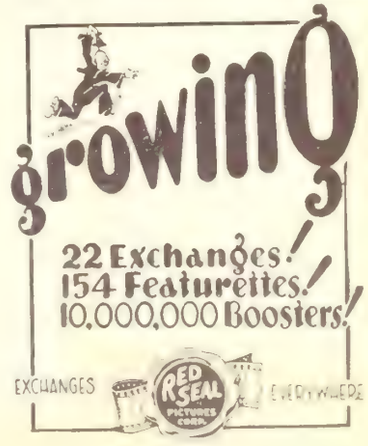
A California type bungalow, which is to be completely wrecked in the second Lloyd Hamilton Comedy of 1926-1927, is being finished while Lloyd does the interiors of his current production under Norman Taurog. This elaborate construction job follows the comedy, "Jolly Tars" which has as its background the battleship California and other ships of the Pacific fleet.

Sets representing the interior of the lobby of a country hotel, as well as the lobby and interior of an expensive Park Avenue apartment in New York, are features of Johnny Arthur's current Tuxedo Comedy, only recently completed under the direction of Norman Taurog.

A circus background will be used in the Mermaid Comedy which Al St. John is starting, and a "big top" has been erected on a corner of the studio grounds. Circus wagons, steam calliopes, side-show tents and animal cages make this portion of the lot resemble the typical circus grounds.

## Molly Malone Leading Lady in "A Dippy Tar"

The leading feminine role with Billy Dooley in "A Dippy Tar," his first star series comedies produced by Christie, is portrayed by Molly Malone, who last season acted in the same capacity in the Jimmie Adams comedies.



# Opinions on Current Short Subjects

## "Pathe Review No. 32"
### (Pathe Magazine—One Reel)

THE University of Pennsylvania is the subject of the release by Pathe for August 8th in the series of American universities and colleges. As with its predecessors it is in color. Some of the principal buildings are shown and the undergraduate activities in athletics. Just why these activities are limited to rowing and soccer is difficult to figure out. Penn has not had a really victorious crew for years and her athletic prestige has been enhanced more through baseball teams and football elevens than through soccer. The buildings because of their age in many instances are picturesque and interesting but many of the exposures show no human life. That always seems a defect for no matter how striking a building may be it loses nothing, but rather gains from the inclusion in the picture of humanity.

"The Overland Ferry," the travelogue, is interesting. It shows an angle to transportation in Germany that very few visitors to that country are aware exists. On the ship route from Osterode to the Baltic in East Prussia, boats are carried from one section of the canal to another by railroad. This has made unnecessary the expensive construction of locks. It is somewhat the same sensation, one would imagine, of leaving the subway tunnels of New York and finding the train on the elevated structure.

"Scrambling the Alps" has one slight merit, showing the use of dog teams to supplement the ordinary ascent by foot. Aside from that and the fact that the snowcapped peaks react favorably in the hot days on sweltering movie patrons the picture is like its million predecessors.—PAUL THOMPSON.

## "Chips of the Old Block"
### (Educational-Lyman Howe—One Reel)

LYMAN HOWE'S latest so and justly called "Hodge-Podge of some sense but even more nonsense," conceived and edited by Robert N. Gillaum, with animation and art embellishment by Archie N. Griffith, possesses the merit of covering a lot of ground. Starting in Arizona, the territory covered takes in Gascony in France, Sweden, Alaska, Madagascar, back to Idaho in the United States, and ends at Washington, D.C. Scenery, animals, humans, both photographed and drawn, make up a potpourri that for number of ingredients would rival the famed boarding house hash. There are enough good and unusual shots in the film to claim the interest and amusement of the spectator at various periods during the showing.—PAUL THOMPSON.

## "Pathe Review No. 33"
### (Pathe—One Reel)

"LA MERKA in the Sarashi Dance" heads the trilogy in the Review for the week of August 15th. An American girl, she has captured the spirit and mood of the Orient in her dance from long residence and study in that part of the world. With her, as was true of Loie Fuller, it is more a question of the control and manipulation of the draperies and streamers which she employs than the movement of her body. In other respects she suggests the hand and arm control of Ruth St. Denis. The dances employing silk streamers fifteen feet in length are very picturesque and colorful.

Arthur Pillsbury photographs in Yosemite National Park with a time-lapse camera on color a number of American wild flowers. Watching the birth and growth of these flowers under the all-seeing camera eye from day to day is almost uncanny. It is a valuable addition to the natural history series to which it belongs.

Considering the national, if not international, interest in the forthcoming fight between Dempsey and Tunney there is especial justification for pictures of the latter in training. Alvin Knechtel's process-camera has caught almost every phase of the ex-marine's preparatory work. These will score with fans, whether fight-addicts or not.—PAUL THOMPSON.

## "Wait a Bit"
### (Universal-Stern Bros.—Two Reels)
*(Reviewed by Paul Thompson)*

SOME poet once wrote that the road to true love is anything but smooth and he did not have reference to a honeymoon spent on the Erie (or fill in your favorite railroad yourself). That is the keynote of this farce-comedy featuring Earl Mack with Edna Marian playing the feminine lead. Fred Corby saw to it that their love affair was anything but smooth even tho' obviously true, before he consented to let them fall in each other's arms with the parental blessing taking the sting partially out of his previous rejection of his daughter's suitor. Her father's discovery that his son-in-law to-be was secretary of a corporation and perfectly able to assume the financial burden of buying for his wife the reputed sixteen ounces of feminine garments now in vogue helped to reconcile him to the match.

Before that happy denouement, however, Earl Mack had to compete with another suitor in the person of a titled bounder logically favored by the father. The hero, forbidden the house, uses his ingenuity and gets back with a disguise strikingly similar to the underbrush of the famous cough-drop manufacturing brothers. It suggests the heretical idea that possibly the same wig and false beard house supplied all three with their hirsute adornments, if they may be so called. There are enough mix-ups so satisfy the most exacting.

## "It's All Over Now"
### (Universal-Bluebird—One Reel)

OUR old friend, Neely Edwards, is still up against it and with more than his own share of troubles. Dick Smith, the director, has picked Neely's pockets so that he is unable to pay his board bill. Mrs. Smithers' husband, the local heavyweight champion, doesn't entirely believe Neely's story about wealthy relatives in Florida having struck it rich on his land and takes his clothes away. Undeterred by the absence of street clothes the hero sallies forth in a bath robe. In front of the local athletic club he is mistaken for the prize fighter scheduled for appearance at the club. In the ring he puts down and out (Salvation Army slogan notwithstanding) the landlady's husband and collects the purse. The finish? Why he pays, of course, his board bill and marries the inevitable pretty girl who conveniently lives across the hall. Released July 30.—PAUL THOMPSON.

## "Songs of France"
### (Pathe—One Reel)

THIS one of the Pathe series of famous melodies invades Montmartre for its original and for the settings. Peggy Shaw continues to play the leading feminine role in the series. This time she is the wife of an Apache with whom she dances in one of the lurid dives of the underworld Paris. She is loved by a crippled violin player whose death her husband causes by throwing him down into the sub cellar where he dies. For dramatic contrast his death takes place with the girl at his bedside, while above the Apache is dancing with another feminine partner. It is really a one-reel melodrama of the most pronounced type, a sort of vaudevillized grand opera. Running through the action as an accompaniment is the song played by the murdered violinist.—PAUL THOMPSON.

## "Don't Be a Dummy"
### (Universal-Bluebird—One Reel)
*(Reviewed by Paul Thompson)*

SLENDER thread of story and tenuous as gossamer is this comedy featuring Arthur Lake and Elsie Tarron, but none the less amusing and good fun. It all concerns a Freshman doing what Freshmen have done since time immemorial, and will continue to do to the end of time, falling in love with the college widow, who, like Tennyson's brook, "goes on forever." In this case Arthur, taking counsel with his mother, who, fortunately, lives in the college town, is wise beyond his years in deciding to arouse the jealousy of the girl. He does this by dressing up a dummy figure as a girl and with the connivance of classmates paying court to the dress model. The latter emulates many of her living sisters of the chorus in being beautiful and really dumb. The hoax works. The cop, who has rushed onto the scene scenting murder when Arthur throws his discarded Dummy-love out of the window, goes away disgusted, leaving the ingenious first-year student to slip the engagement ring back on Elsie's receptive finger. Lake is particularly good, suggesting somewhat his talented brother of the legitimate stage and sometimes of the screen, gifted Glenn Hunter. Miss Tarron makes understandable the college widow's popularity. Directed by Slim Summerville. Released August 6, 1926.

## "Snowed In"
### (Pathe Serial—One Episode "The Trap")

AS a variation on the old melodramas which brought fame and fortune to Al Woods, Paddy Sullivan and Sam Harris in the days before they graduated to be Broadway managers, "and the villain still pursued her" for four acts, this Pathe serial concerns itself not only with the persecution of the girl in the case, and the hero, but also the United States Government. Not content with one successful mail robbery they are on the point of effecting another. The author has, with fiendish ingenuity, rigged up a trap, such as is usually employed for bear or other animals, and has caught Allene Ray, the heroine, in it. She is left suspended an uncomfortable number of feet from the ground, dangling from the end of a rope attached to the "sprung" tree. There she has to remain until next week, when Walter Miller, the valiant and handsome forest ranger hero, cuts her down. In the meantime the air mail is about to make a landing near the inn, to be plundered by the conspirators unless Miller can balk this also.—PAUL THOMPSON.

## "Hanging Fires"
### (Educational—One Reel)

A VILLAGE fire house and its awkward squad of fire fighters are the locale and principals of the tale. Cliff Bowes, Jack Lloyd and Clem Beauchamp are the courageous firemen, and Estelle Bradley the sweet young thing who inspires them to greater efforts. On one occasion the irritable chief commands his subordinates to salute him unfailingly whenever they see him. They afterwards go outside for life-saving practice and the chief jumps off the roof into the net held by his obedient crew who, when they see their chief promptly drop the net and salute him.

It is doubtful whether many comedies ever descend into such depths of moderateness as this offering of the Cameo brand does, for it possesses nothing that is above the ordinary and very few incidents to cause the slightest wrinkle of mirth.—PAUL THOMPSON.

# The Scarlet Letter

*Famous Novel Successfully Screened*

(Reviewed by Paul Thompson)

METRO-GOLDWYN-MAYER'S latest bid for Broadway favor is "The Scarlet Letter" coming into the Central Theatre, August 9th. It is not necessary to have read Nathaniel Hawthorne's classic of the early Colonial days to appreciate the picture by Frances Marion nor, having read it, will the spectator be alienated by the treatment accorded the piece in its transferral to the screen. This in itself is worthy of comment because ordinarily the reader finds unsatisfactory any dramatization no matter how reverently or painstakingly the work has been done. Wisely also the title has not been changed for some vapid substitute meaning little or nothing to reader or theatre-goer. Comparatively little violence has been done to the story and on the screen it remains an absorbing, compelling drama. Gratitude also for not making the ending an inconsistently happy one. "The Scarlet Letter" is a tragedy and should be and is screened as such.

It is quite probable the appeal will be greater to women than to men for this is essentially a woman's story of love and sacrifice. Of humor there is little and that more or less forced to lighten the sombre tale. Possibly also to employ "Slim" Karl Dane and introduce a ducking stool scene for the gossip of the play. Three people really tell the story and all three are excellent; Lillian Gish as *Hester Prynee,* Lars Hanson as *Rev. Arthur Dimmesdale* and Henry Walthall as *Hester's* husband, made up as a sort of wandering Jew Nemesis of the lovers.

*The Cast: Lillian Gish, Lars Hanson, Henry B. Walthall, Karl Dane, William H. Tooker, Marcelle Corday, Fred Herzog, Jules Cowles, Mary Hawes, Joyce Coad and James A. Marcus. Director, Victor Seastrom.*

**THEME.** Puritan persecution of the woman who has sinned.

**PRODUCTION HIGHLIGHTS.** Simple compelling acting. Convincing pictures of early Colonial days.

**EXPLOITATION ANGLES.** Close-ups like famous paintings of principal players. Real transferral to screen of a great American classic.

**DRAWING POWER.** Good. Every reader will want to see it. Followers of Lillian Gish also.

*Produced and distributed by Metro-Goldwyn-Mayer*
*Length, 9,000 feet. Released August, 1926*



*Droll stills from the Universal feature length comedy, "Oh! Baby"*



*Shots both humorous and pulse-quickening from F. B. O.'s "The College Boob"*

# Hidden Loot

*He Got the Money, the Girl and the Villains*

(Reviewed by Paul Thompson)

THIS western melodrama is characterized by one thing that stands out above acting or story, and that is the judgment displayed in the backgrounds for the pictures. Even in a purely scenic or a travelogue rarely have better and more effective shots been made than these in and near the Mojave Desert. Some of the cloud effects are worthy of the brush of an acknowledged master. This is true both of the day and the night effects photographed. Not as much praise can be accorded the story although it is entertaining and never lacking in action. In brief it tells of a strange horseman who gets the goods on five thieving ranch hands who have stolen money from the owner by whom they are employed. The stranger, pursued in turn by the five to regain their loot and by a posse led by the ranch-owner under the impression that he is the thief, proves his innocence, the guilt of the quintet and quite incidentally captures the heart and the hand of the ranch-owner's sister. Far from being the bone-head she had called him early in the film when he prevented her from winning a pony race with her brother, mistakenly thinking he was saving her life in a runaway, he proves to be the head of the state cattlemen's association and quite a desirable candidate for her hand. Jack Hoxie, masculine, hard riding and at all times convincing, is the star. His horse and dog ably support him in his adventures.

*The Cast: Jack Hoxie (starred), Olive Hasbrouck, Edward Cecil, Jack Kenny, Buck Connors, Bert de Marc, Charles Brinley. Director, Robert Bradbury.*

**THEME.** Western melodrama. Five ranch cowboys steal money from the owner and hide it. The hero finds the loot, captures the crooks and the girl.

**PRODUCTION HIGHLIGHTS.** The unusually beautiful shots of the West, desert, sage brush and ranch scenes.

**EXPLOITATION ANGLES.** Feature Hoxie, his dog and horse. Latter two beautiful and striking. Trio in close-ups would be effective.

**DRAWING POWER.** Good. Plenty of thrills. Story is slender but plausible.

*Universal—Blue Streak Western*
*Length, 4,738. Released August, 1926*

# The College Boob

*Screening a Yale Football Celebrity*

(Reviewed by Paul Thompson)

THE movement from the American college campus, or rather from the football field, cinder track, and from the amateur tennis courts goes on apace. Now in "The College Boob" we have to do with another football star whose laurels were won at Yale a decade ago, "Lefty" Flynn. The player who made gridiron history at New Haven, Princeton and Cambridge can still play football; this picture proves that. And he can act convincingly. Not to be too captious, but where, oh where, would a football coach permit a man to absent himself from pretice merely because he had a tea date? Where did a player ever make certain his place on a college team after running up and down the field three or four times against four men assigned to tackle him? When has it ever been possible to flashlight and interview a player between halves because he had made several brilliant plays? And when would a star player turn up in street clothes five minutes before a championship game to inform the coach he had decided not to play that day? They do things differently in the west, obviously, where the football coach is also a member of the faculty. Aside from these probably captious criticisms "The College Boob" is good fun, if decidedly unplausible. The hero *does* save the game in the second half and wins the girl. That's all anyone can ask.

*The Cast: Lefty Flynn, Jean Arthur, Jimmy Anderson, Bob Bradbury, Cecil Ogden, Miss Walbert, Will Mallen, Raymond Turner. Director, Harry Garson.*

**THEME.** Small town boy first refuses to play championship game because relatives object, then wins the contest.

**PRODUCTION HIGHLIGHTS.** Football scenes, not only the actual game, but in the locker room uncertainty as to whether star will play.

**EXPLOITATION ANGLES.** Clean cut, simple, compelling story, for everybody. Play up football scenes.

**DRAWING POWER.** Should be good. Flynn still has a national athletic name. In this day of sports pre-eminence any play of this type should go over.

*Produced and distributed by F. B. O.*
*Length, 5,340 feet. Released August 15*



*In int restar, stomp displaying the excitement angle of Universal's "Hidden Loot"*



*Production stills from "The Scarlet Letter," a Metro-Goldwyn-Mayer release*

# Oh, Baby!

*A Fair-to-Middlin' Comedy*

**(Reviewed by Laurence Reid)**

THE smallest of female impersonators makes his debut here in a comedy which has gone to the movie well many times insofar as plots are concerned. Notwithstanding its familiarity of outline it measures out a fair-to-middlin' line of action—with most of it being conducted around the vest-pocket comedian, Little Billy. He surely makes the most of his size—and gives Syd Chaplin quite a run for petticoat honors. He even makes himself more ridiculous, especially when he smokes those long cigars and wears the necessary curls.

It is a simple little idea which the author has concocted. Billy plays the manager of a pugilist. His chum has fibbed to his prissy aunt about his romantic relations. A quarrel ensues—with the young man telling her of his wife and eight-year old child. Which is where Little Billy comes in and struts his impersonation. There is a newspaper woman who consents to pose as the wife. After a certain amount of farcical complications—which are amusing—the piece finishes with happiness all around.

*The Cast: Little Billy, David Butler, Madge Kennedy, Creighton Hale, Ethel Shannon, Flora Finch. Director, Harley Knoles.*

**THEME.** Farce-comedy revolving around youth who introduces phony wife and child to his relatives to save himself.

**PRODUCTION HIGHLIGHTS.** The amusing antics of Little Billy—especially when he impersonates a little girl. The fight episode. The scenes in the home of the aunt. The acting.

**EXPLOITATION ANGLES.** The title should be exploited in a breezy fashion. Play it up humorously. Feature the dwarf comedian, Little Billy as female impersonator. Play up the cast. Bill as lively farce.

**DRAWING POWER.** Suitable for houses which change program twice a week. Has a title and cast that should attract them. O. K. for neighborhood houses.

*Produced and distributed by Universal.*
*Length, five reels. Released August, 1926.*

# Lost at Sea

*Louis Joseph Vance Melodrama Screened*

**(Reviewed by Paul Thompson)**

ANOTHER story by the prolific Vance has found its way into pictures. That was inevitable for they lend themselves as do the novels of Rex Beach to this medium because of their melodramatic quality. Not having read this particular work of Louis Joseph I cannot tell where his work ended and that of the scenarist, Esther Shulkin, began. Not that it matters, but as a matter of credit the novelist's "Main Spring" is the basis of the play. Just what connection there is between Spring and Sea is beyond this reviewer unless, being meticulously accurate, one is the source of the river which flows to the aforementioned sea. As melodrama and as a picture, "Lost at Sea" is interesting at all times and filled with suspense. The photography is excellent also. This is true all the way through starting with the scenes on the grounds of the despicable Lowell Sherman, husband-villain, the cabaret and ship episodes and ending with the examination by the police of the two people suspected of the murder of Sherman's stage self. The story in brief is of an unhappily married wife with a charming son, who re-marries the man she really loves when her husband's death at sea is reported. The latter's return to complicate matters is solved when his mistress murders him because of his failure to secure a divorce and make her "An honest woman."

*The Cast: Huntley Gordon, Lowell Sherman, Jane Novak, Natalie Kingston, Billy Kent Shaefer, Joan Standing, William R. Walling, Rev. Neal Dodd and Buddy the dog. Director, Louis J. Gasnier.*

**THEME.** Marital unhappiness. Solved by return of man really loved and death of villain.

**PRODUCTION HIGHLIGHTS.** Scenes with children playing, shipwreck at sea and suspects' examination by police.

**EXPLOITATION.** High class melodrama, utilization of scenes mentioned in above paragraph.

**DRAWING POWER.** Should be good. Eveybody loves detective and mystery stories. Well done.

*Produced and distributed by Tiffany Productions. Length 6,400 feet. Released August 15.*



*Highlights in the First National offering, "The Great Deception"*



*Exciting and amorous highlights from "Don Juan," the Warner Bros. road show attraction*

# Into Her Kingdom

*Fine Production, But Weak In Plot*

**(Reviewed by Laurence Reid)**

A ROMANCE of Russia bobs up for attention in Corinne Griffith's latest. As a story it doesn't amount to much, being an inconsequential affair about one of the Czar's daughters. Its drama depends upon the depiction of the cruelties of the royalists and bolshevists.

The plot tells how the Grand Duchess Tatiana as a child is worshipped by a young peasant—who is lugged off to jail. When they meet again he is a man of rank among the bolshevists while she is a prisoner. According to Soviet law he forces her to marry him and takes her to America. He will try and break her spirit. But the new found freedom softens him and he attempts to restore her on the Russian throne. The princess, however, accepts love as her kingdom—and thus the picture ends.

Miss Griffith, who deserves bigger and better stories, and Einar Hanson, perform up to requirements. Indeed the star will capture anybody's fancy with her charming personality. As for Hanson well, he is a real "find" and will doubtless go far under the right direction. Svend Gade who directed here, can do better work. He proved it with "Siege."

*The Cast: Corinne Griffith, Einar Hanson, Claude Gillingwater, Charles Crockett, Evelyn Selbie, Marcel Corday, Larry Fisher, Tom Murray. Director, Svend Gade.*

**THEME.** Romantic drama of Russian princess who meets and marries peasant youth. He takes her to America where they find happiness.

**PRODUCTION HIGHLIGHTS.** The excellent settings of the Russian shots. The costumes. The appeal of star in her latest role. The fine acting by Einar Hanson. The wedding. The sequences in America.

**EXPLOITATION ANGLES.** Use stills of star in Russian attire, etc. Bill as sheer romance of princess and peasant. Play up Einar Hanson, the newest "find." Use Russian music for accompaniment.

**DRAWING POWER.** Star will draw them. Her following and tone of picture entitles it to best houses, though it is suitable for all types of houses.

*Produced and distributed by First National. Length, seven reels. Released August, 1926.*

# Don Juan

*Opulent Picture of Romance and Intrigue*

**(Reviewed by Laurence Reid)**

THERE is an irresistible glamour about any costume picture which revolves around court intrigue provided it concerns a romantic man's defiance of the powers behind the throne. The production visualizes with beauty and sweep and power the sway of the Borgias - with the conflict centering around the Spanish lover and his amours. It is a far jump from "The Sea Beast," but it presents the profiled John Barrymore in the type of role which is most adaptable to his talents and personality.

The star "goes Valentino and Fairbanks" in the way he conquers the hearts of the ladies and rescues the distressed heroine. From the moment that he surprises his wife as the elder Juan and commits himself to the pastime of "loving 'em and leaving 'em" the film carries the interest along at a high pitch. He dresses the part and his sumptuous quarters are just made for romance. And so it builds from intrigue to intrigue—saturated as it is with plot and counterplot.

*The Cast: John Barrymore, Estelle Taylor, Mary Astor, Montagu Love, Migel de Brulier, Josef Swickard, Willard Louis, Phyllis Haver, Myrna Loy, Helene Costello, Warner Oland. Director, Alan Crosland.*
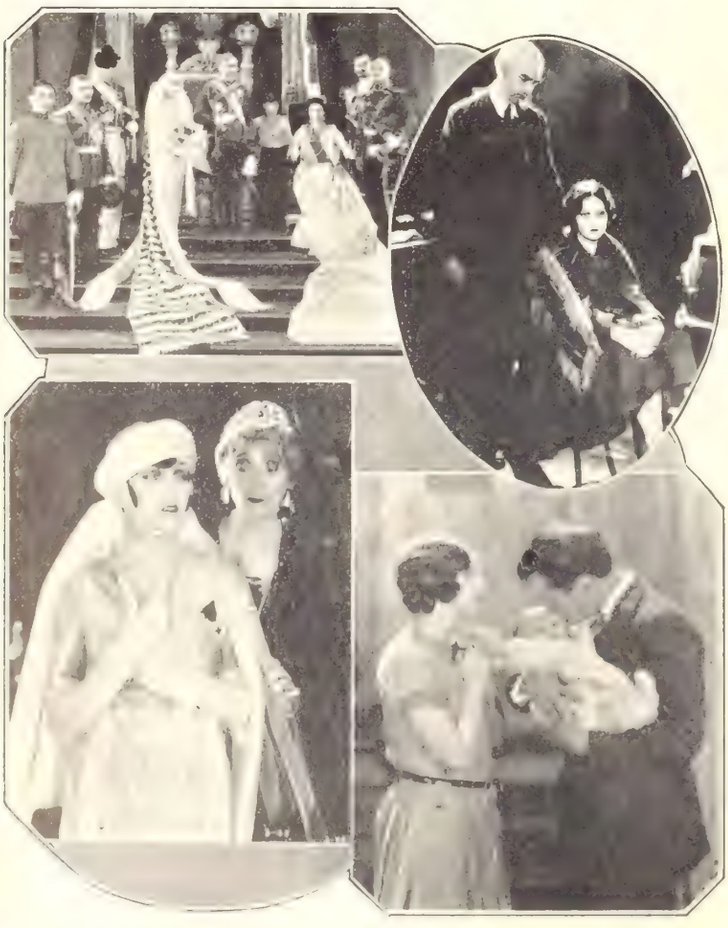
**THEME.** Romantic drama of a great lover who lived only to satisfy his vanity. Encounters court intrigue but succeeds in overwhelming his enemies.

**PRODUCTION HIGHLIGHTS.** The sumptuous settings. The street scenes. Episode when Don Juan frustrates plot to poison the guests. The duel. The light romantic moments. The intrigue and suspense. Barrymore's acting. The rescue of the girl and the escape. The detail and atmosphere.

**EXPLOITATION ANGLES.** Play up its romantic appeal. Make a campaign to get feminine patronage. Advertise in dignified manner. Use ushers garbed in costumes of period. Bill as Barrymore's greatest film.

**DRAWING POWER.** Should be a sell-out wherever shown. For any house.

*Produced and distributed by Warner Brothers. Length, ten reels. Released August, 1926.*



*Dramatic highlights in the First National photoplay, "Into Her Kingdom"*



*Attention-holding occurrences from the Tiffany production, "Lost At Sea"*

# The Great Deception

*Story of Spy Intrigue Is Fairly Interesting*

**(Reviewed by Laurence Reid)**

MOST spy stories are like bedroom farces in that a little explanation would puncture the plots and give them away. Here the central character is established in a mysterious fashion in order to keep the spectators in the dark. This is done for the sake of suspense. As a result the hero is supposed to keep one on the anxious seat trying to place him as either a British or German spy. The mere fact that he cannot be a Teuton and receive the necessary plaudits gives away the whole structure.

"The Great Deception" follows the familiar spy pattern. The young member of the British Secret Service is suspected of being a traitor to his country—and the villain is drawn in such a manner that he appears to be the trusted British agent. Afer a lot of melodramatic "give and take" he shows himself in his true colors as the master mind of the German spy system.

The director, not having much original material to work with shows his best work with the camera effects. The acting is adequately taken care of by Ben Lyon, Aileen Pringle, Basil Rathbone and Lucien Prival—with the latter standing out with a sort of Stroheim characterization.

*The Cast: Ben Lyon, Aileen Pringle, Basil Rathbone, Sam Hardy, Charlotte Walker, Amelia Summerville, Hubert Wilke, Lucian Prival, Lucius Henderson, Mark Gonzales. Director, Howard Higgin.*

**THEME.** Spy melodrama with hero being suspected of representing the enemy. He frustrates the villains and saves the Allies and wins the girl.

**PRODUCTION HIGHLIGHTS.** The exterior scenes. The fine photography. The German atmosphere. The war episodes. The escape. The airplane sequence. The love moments. The good performances.

**EXPLOITATION ANGLES.** Play up principals—and distribute stills of Lyon in his uniforms. Bill as exciting melodrama of the war. Tie up with Legion Posts.

**DRAWING POWER.** If audience aren't fed up with spy stories this should interest them. Suitable for first runs and other types of houses.

*Produced and distributed by First National. Length, six reels. Released August, 1926.*

# Studio Briefs

The final scenes were shot this week on "Dancing Days," J. J. Bachmann's third Preferred picture. It is now in the cutting room where Alfred J. Kelly is supervising its editing and titling. Paul Gangolin adapted the story from the popular English novel by J. J. Bell which is set for early publication in this country. The picture has a featured cast with Helen Chadwick, Lillian Rich, Forrest Stanley. It is scheduled for release in September.

"The Aristocrat," the Larry Evans story which originally appeared in Hearst's International, is the next Preferred photoplay to be put into production. The script will be completed in a few days, after which casting will begin at once.

Jean Acker and Mona Palma are the two latest additions to the cast of Adolphe Menjou's "The Ace of Cads" which Luther Reed is making at the Paramount Long Island studio. The former recently appeared with Rod La Roque in "Braveheart." She also played the ingenue in "The Nest," a Pauline Frederick starring picture as yet unreleased. Miss Palma is a graduate of the Paramount Picture School.

Jules Furthman, scenarist, has signed a long term contract to write exclusively for Paramount. He is the author of the original story for Raymond Griffith, "You'd Be Surprised." He has just completed script of "Hotel Imperial," starring Pola Negri.

Philip Sterling, English actor discovered by Adolphe Menjou, will be the fourth member of the quartet of principals to appear in "The Popular Sin," Malcolm St. Clair's next for Paramount, which features Florence Vidor, Clive Brook and Greta Nissen. St Clair begins photography on August 30th.

The leads in "The Little Journey," Metro-Goldwyn-Mayer's filmization of a story by Rachel Crothers, will be played by Claire Windsor and William Haines. Bernard Hyman started production this week at the West Coast studio, with Hobart Henley at the megaphone.

Two new additions to the cast of Metro-Goldwyn-Mayer's production of "The Mysterious Island" were announced last week in the persons of Marc McDermott and Tenen Holtz.

New Metro-Goldwyn-Mayer contracts have been signed by Joseph Farnham and Douglas Furber. Farnham was responsible for the titles of "The Big Parade," "The Midshipman" and "The Unholy Three." Furber is the author of Charlot's Revue. His first screen work was the titling of "The Gay Deceiver."

The cast of "The Flaming Forest," the Cosmopolitan production for Metro-Goldwyn-Mayer, has been augmented by the addition of Ray Coulson. The film was put into work last week under the direction of Reginald Barker.

Captain Harry Gantz, retired army officer, who recently married Lois Weber, becomes technical director for Dick Smith in the series of thirteen army comedies starring "Slim" Summerville. The first of the series is finished and the second will start next week.

Melville Brown, who just finished directing "Taxi! Taxi!" for Universal, intends to leave for Vancouver, British Columbia, for a much needed rest. According to his physicians the ear ailment from which Brown was suffering is decreasing favorably and his hearing will be unimpaired. Brown already has the picture in the second cutting of ten reels.

Hayden Stevenson remains on the Universal lot, an option having been exercised by Universal which will retain his services until March.

Bayard Veiller, playwright and author, has completed a contemplated Universal Jewel production tentatively titled "Bill Smith, M. D." He starts work immediately upon his third original story for Universal, his first and second having been "Held by the Law" and the aforementioned one.

Having finished "For Wives Only," Marie Prevost, Metropolitan star, will take a short vacation before her next picture in preparation.

A new member to the cast of Al Rockett's production, "The Charleston Kid," made his appearance the other day when Lucien Prival assumed an important character part.

Photography was started this week on "Flashing Heels," the second of a series of six Westerns which Bill Cody is making for Associated Exhibitors. William J. Crafts directs, with Joan Meredith in the leading feminine role. Carl Cruzado is the author of the tale and Arthur Reeves is at the camera.

Columbia's "Sweet Rosie O'Grady," tentatively listed as the third release of the season, is being rushed to completion at the West Coast studio of the company under the direction of Frank R. Strayer, with Shirley Mason playing the title role. The supporting group includes Cullen Landis, Lester Bernard, Otto Lederer, William Conklin and A. Alyn Warren.

Photography was completed this week on "The Unknown Cavalier," the second Charles R. Rogers production starring Ken Maynard. This First National release, based on Kenneth Perkin's "Ride Him, Cowboy!" was directed by Albert Rogell. Assisting players are Kathleen Collins, David Torrence, T. Roy Barnes, James Mason, Otis Harlan, Josef Swickard, Jimsey Boudwin and the horse, Tarzan. "Senor Daredevil" is having its New York premiere at the Colony on August 8th.

Charles Stevenson, who has spent sixteen of his fifty-two years of acting experience on the screen, has been chosen to play an important role in the Fox Films version of "Upstream." It is his first appearance in a Fox picture.



Four humorous sequences in "Dummy Love." It is an Educational comedy

# Regional News from Correspondents

## Denver

WILLIAM OSTENBERG, JR., manager of the Orpheum Theatre, Scottsbluff, Neb., came to town a week ago, transacted some business with exchanges, went to the hospital and had his tonsils removed and to-day is out again arranging for more service before returning to his theatre in Nebraska.

Sid. Weisbaum, manager for Film Booking Offices of America, left last Sunday for a long sales trip into the Wyoming territory. Sid is making the trip via automobile and expects to get as far North as Cody, Wyo., before returning, some time next week.

Harry Levey, veteran salesman in the Denver territory, has completely recovered from his recent attack of illness and is back on the job again. Mr. Levey has accepted a sales position with Warner Bros. and will make the New Mexico territory.

Dewey Spoor, manager of the Critcher Theatre of Pueblo, Colorado, arrived in Denver Friday for a brief business visit.

Chas. Lounsbury, exploitation manager for Universal, has left for a three weeks' trip into the territory in the interests of Universal pictures. Mr. Lounsbury will get as far as Utah before returning to Denver.

Mrs. Sudie I. Haney has sold the Liberty Theatre of Des Moines, N.M., and moved to Trinidad, Col. Mrs. Haney has operated the Liberty Theatre for a number of years. She sold her interests to L. J. Gusler, of Grenville, N.M.

Paul Haynes, First National salesman from St. Louis, Mo., is in Denver, a convalescent, out at Agnes Memorial, Sixth and Quebec streets. Several members of the Film Board of Trade and salesmen have been out to see Mr. Haynes, who came here wholly unacquainted.

Messrs. Klein and Peterson, of the Black Hills Amusement Company, Deadwood, S.D., arrived in Denver Thursday. Both attended the Board of Arbitration meeting held Friday afternoon. Mr. Peterson is now manager of the Orpheum Theatre, of Sheridan, Wyo.

Seth Perkins, district manager for Metro-Goldwyn-Mayer, has moved to Denver. Mr. Perkins is district manager for the Salt Lake City, Butte, and Denver offices, with headquarters now in Denver.

Sam Berger, Metro-Goldwyn-Mayer field representative of the sales department, was a visitor in the city last week. Mr. Berger took a run up to Estes Park while here to get a little of the pure ozone around Longs Peak.

The new Colorado Theatre, of Pueblo, Col., is attracting a great deal of attention among Pueblo citizens. The new theatre, now at the point of construction where some idea of its size and beauty can be gathered, will be opened to the public about October 1, 1926. The theatre is a Publix theatre. It will have a seating capacity of about 1,700 and will be finished after the style of the West Coast theatres.

G. E. Rosenwald, Universal manager, is back at his desk after a siege of illness which for a time threatened to be of serious consequences.

L. W. Weir, district manager for Producers Distributing Corp., stopped off in Denver for a few hours, en route to the big Producers meeting in Chicago.

A. P. Archer, popular Educational manager, arrived back in Denver after a trip to some of the larger towns on the Western slope.

## Kansas City

THE Globe Theatre, of Kansas City, closed Sunday, but will be re-opened August 14 and renamed the New Globe. An extensive remodeling plan will be completed while the house is closed, including a new lobby, the re-seating of a part of the theatre, redecoration, and the installation of a "cry" room for children, as well as a women's smoking room.

Among the out-of-town exhibitors in the Kansas City market this week were Frank Meade, Meade Theatre, Kingman, Kas.; Charles Goodnell, Pastime, Ottawa, Kas.; Ray McGuire, Darlington, Mo.; Lawrence Repenninger, Lawrence Amusement Company, Topeka, Kas.; Ensley Barbour, Springfield, Mo.

An extensive remodeling plan has been adopted for the Beaufort Theatre, suburban house of Kansas City, by Earl Jameson, manager. Ben Levy has re-opened the Hippodrome at Joplin, Mo., following improvements which were made, while Clifford Woody has done the same with his Raids Theatre at Ozark, Mo.

A. S. Myers, who, with his two brothers, has been operating the Auditorium Theatre, Salter, Mo., has decided to try a fling at the other end of the business, having accepted a position as sales representative for Fox Exchange.

Jay Means, manager of the Oak Park and Murray theatres, Kansas City, who has been confined to his bed for several days because of illness, is improving, according to his physician.

The remodeling campaign of Grubel Brothers, of Kansas City, owners of a string of theatres, has been started on the Electric Theatre, Joplin, Mo.

Max Stahl, Educational home office representative, was a business visitor in Kansas City this week, talking over matters with "Red" Jones, branch manager. Louis Marcus, Paramount home office representative, and J. A. Pinkinson, Publix representative, also were Kansas City visitors. W. C. Ansell, Kansas City veteran, who has been in Old Mexico for three months, was back on the Row again.

Tim Wood, Fox Exchange cashier, locked up the ol' desk and hied himself away on two weeks' vacation.

J. C. Grantham, former Vitagraph booker, was a visitor at the Warner Bros. office.

C. A. Paulson, Fox home office auditor, was working on the Kansas City books.

E. C. Rhoden, Midwest Distributors, Inc., manager, took a swing around the key towns.

Wesley Dunlop, Educational shipping clerk who placed high in the recent Kansas City Film Board of Trade golf tournament, entered the city tournament of Kansas City, but didn't get quite so far.

Charles Knickerbocker, film veteran, has joined the P. D. C. sales force.

## Philadelphia

JULES E. MASTBAUM, president of the Stanley Company of America, has donated the use of 150 pieces of his Rodin collection of bronzes for exhibition at the Sesqui-Centennial for the duration of the exposition. The exhibit is housed in the Arts Building and is under the direct supervision of Albert Rosenthal, who has charge of Mr. Mastbaum's art collection.

Otto Horwitz, who has been connected with the F.B.O. sales forces and later with Associated Exhibitors, has resigned and gone to Atlantic City to spend the summer. Mr. Horwitz will resume his film connections in the fall.

More than 1,200 employes of the Stanley Company of America attended the annual outing held at Silver Lake Park, N. J., under the auspices of the Stanley Company Employes Beneficial Association. Those present report a thoroughly enjoyable occasion, with a diversified program of amusements.

The Greater Movie Season campaign is justifying its continuance this year and practically all exhibitors are cooperating in stimulating interest by decorating their houses, putting out extra advertising and showing special slides and features on the screen.

Mel Sokolow, who has been confined to the Women's Homeopathic Hospital with stomach trouble, has left for a motor trip through Maine, accompanied by his wife and daughter.

Walter Woodward, manager of the Park Theatre, Ridge Avenue, Philadelphia, has returned from a motor trip to Buffalo and Niagara Falls.

Plans are being prepared for a 2,000-seat theatre to be built at 21st and Ridge Avenue, Philadelphia, for John M. Kennedy, 2nd.

A new theatre to seat 1,500 will be built in Media, Pa., for the Dembow Amusement Company, at a cost of approximately $200,000. The Ideal Theatre, near Morton, Pa., also owned by the Dembow Company, is being remodeled and enlarged to seat 500.

The Keystone Theatre at Weatherly, Pa., and the Magma at Minooka, Pa., have been closed for the summer and after alterations will be reopened about Labor Day.

Frank W. Buhler, managing director of the Stanley Company, has returned from the Elk's convention in Chicago and a visit to his mother in Marysville, Mo.

In our issue of August 7, under Philadelphia regional news, there was a paragraph which stated that Eli M. Orowitz, of the EMO Company, Philadelphia, Pa., had recently been appointed manager of the Stanley Company's Virginia Theatre, Atlantic City. Mr. Orowitz has written MOTION PICTURE NEWS, to the effect that this information is altogether erroneous and that he is still devoting his time to Motion Picture Exploitation, with headquarters at 1339 Vine Street. In addition, he conducts broadcasting activities through Stations WIP, WPG, and on October 1st will resume "Emo's Weekly Movie Broadcast" over WGBS, in New York City.

# South East

A REPORT in the daily papers advises that F. A. Abbott, former manager of the Broadway Theatre, will probably take over the control of this theatre again if plans materialize, which are being considered by him and Warner Bros. of New York, the new owner. Mr. Abbott stated Saturday afternoon that he had not signed yet to take over the control of the theatre, but that he would leave Saturday night for New York and expected to reach an agreement with the present owner. Mr. Abbott also stated that if he took over the theatre that he was considering having it a strictly motion picture house and will not have vaudeville or legitimate drama. He expects to return the coming week. He stated that the approximate yearly rental would be $30,000 and that he expected to take control on or about September 1st.

H. R. Marlowe, district auditor, is in Charlotte at the Universal office.

Miss Mary E. Hereford, cashier of the Universal Film Exchange, has just returned from her vacation, having spent the period in the "Land of the Sky."

W. W. Anderson, manager of the Pathe Office, Atlanta, Ga., spent several days in Charlotte the past week, leaving for Wrightsville Beach, where he will spend the balance of his vacation.

E. F. Dardine, manager of Universal, has been appointed chairman of the Arbitration Board for the next three months' period.

M. A. Peelar, who formerly owned the Victory Theatre at Mooresville and recently sold to Mr. Rose at Mount Holly, has purchased the Universal Theatre at Lenoir, N.C., from F. C. Hanks, owner.

Charles W. Picquet, who operates the Carolina Theatre at Pinehurst and Southern Pines is about to take over the Hamlet Opera House.

R. D. Craver has returned to Charlotte after a brief period spent in Florida.

Otto Hass, owner of the Ottoway Theatre, is being congratulated on the arrival of a son. The mother and baby are doing fine.

Fred Pollock, manager of the Metro-Goldwyn Mayer Exchange of this city, is broadcasting motion picture news over station W.B.T. from Charlotte, N.C. These lectures have been very successful.

J. W. Griffith, with the Pastime Theatre, Lumberton, N.C., who is remodeling his house throughout and increasing the seating capacity—has purchased two new Simplex projectors from the Southern Theatre Equipment Co.

A. B. Huff, President and General Manager of the High Point Amusement Company, was a Charlotte visitor the past week.

Dr. Lyons, former owner of the Lyric Theatre, Wadesboro, N.C., has purchased a large tract of land near Charlotte and is arranging to put on a new development.

U. K. Rice, manager of the Colonial Theatre, Winston-Salem, N.C., paid Film Row a visit the past week.

Joe Watkins, who is connected with the Carolina Theatres, Inc., and has been looking after the Rivoli at Lincolnton, was in Charlotte the past week, stopping over on his way to Sumter, S.C., where he will be located in one of the Company's houses for some time.

Jack Cunningham, who formerly was connected with the High Point Amusement Company as manager of the American and Broadhurst theatres in High Point, has now assumed the management of Lester's Ideal and Rialto in Columbia, S.C.

Barney Aronson, of the Aronson-Brown Amusement, has just closed a contract for the equipment for his new Palace Theatre in Raleigh, N.C., which will open in October.

B. W. Bradford, owner of the Imperial at Rock Hill, and Majestic at Fort Mill, S.C., was in Charlotte the past week going over and arranging new product with the different offices.

A. F. Sams, Jr., general manager of the Piedmont Amusement Company Theatres in Winston-Salem, paid a visit to Charlotte the past week. Mr. Sams states that, considering the hot weather, business has been very favorable in Winston-Salem.

L. L. Drake, owner of the Ansonia at Wadesboro, was a Charlotte visitor the past week.

B. F. Southern, of the Ideal Theatre, Winston-Salem, N.C., was along Film Row the past week.

Phelps Sassen, salesman for First National Film Exchange, was taken critically ill at Southern Pines, the past week. Mr. Sassen, through the advice of his physician, will take a rest of a month or more at a private hospital in Asheville.

Grant Lynn, organist of the Capitol Theatre, Salisbury, N.C., was a Charlotte visitor the past week. Much credit is due Mr. Lynn for the substantial business done in the Capitol Theatre.

Cam Price, who formerly was booker for Associated Exhibitors, Inc., is now a salesman for Pathe. L. C. Sipe, formerly cashier for Pathe, has succeeded Price as booker with Associated Exhibitors.

E. D. Hearne, manager of the Liberty Distributing Corporation, Atlanta, passed through Charlotte Wednesday, en route to New York, where he will spend several days.

C. Keller, who is connected with the Progress Film Company, of this city, was married in Waynesville, N.C., July 10th. Announcement of the marriage was made by the parents of the bride, Mr. and Mrs. N. H. Waldrop, of Leicester, N.C., which is near Asheville.

J. L. Baucom, of Norwood, who owns the Norwood Theatre, was a Charlotte visitor the past week, purchasing equipment for a colored theatre which he will open shortly in that city.

M. F. Schnibben, manager of the Opera House, Florence, S.C., spent the day along Film Row the past week.

Mrs. Fred Pollock, wife of the manager of Metro-Goldwyn Film Exchange, has just returned to Charlotte after an extended trip to New York.

There are a number of new theatres being erected in North Carolina at the present time. Statesville's beautiful 1200-seat house is nearing completion. This house is being built by Stearn Brothers and has already been leased to Mr. F. D. Turner, of the Carolina Theatres, Inc., Asheville, N.C.

The Palace Theatre, which is being constructed by Aronson & Browne at Raleigh, will seat 900 people and work is progressing rapidly on this structure.

S. S. Stevenson's new house at Henderson is well under way.

Sam Hinson, formerly office manager and booker for Liberty Distributing Corporation, has resigned his position and has accepted a position as booker for the Fox Film Corporation, beginning July 26th. Mr. Hinson, succeeded Laddie Byars, who will return to the road as salesman.

Rufus Davis, manager of Liberty Distributing Corporation's office at this point has just returned to Charlotte after several days spent in Atlanta.

E. R. Burns, of the Princess Theatre, Fayetteville, N.C., paid Film Row a visit the past week.

J. C. Wells, manager of the Playhouse, Bennettsville, S.C., spent a couple days in Charlotte the past week.

R. D. Williamson, formerly assistant cashier of the Pathe Exchange, in Atlanta, has been transferred to Charlotte, where he will act in the same capacity for this company.

Miss Margie Ledger, who was employed in the Accessories Department of the local Paramount Exchange, was struck by an automobile and fatally injured Saturday afternoon about a few minutes after leaving the Exchange.

L. F. Ribnitzski, district representative of Producers Distributing Corporation, spent the week-end in the Charlotte office, coming from there to the Atlanta office.

# St. Louis

THE St. Louis film colony was grieved to learn of the death at Long Beach, Cal., on Thursday, August 5, of Mrs. T. J. Strickland, mother of Harry Strickland, well-known local film salesman.

Mrs. Strickland's body will reach St. Louis on Tuesday, August 10. Harry Strickland will then join the funeral party on the trip to Dixon, Tenn., where the burial will take place on Wednesday, August 11.

W. A. Barron, manager of the local United Artists exchange, is spending his vacation at Portland, Me., where his mother is summering.

Maurice Engel, former publicity director for Columbia Pictures, who has been a patient at the St. Louis Baptist Hospital, Garrison and Franklin avenues, St. Louis, is slowly but surely fighting his way back to health. Maurice is a real square shooter and the local film world would welcome him back in harness again.

Harry Strickland has resigned from the local United Artists sales staff. He has not announced his future plans.

Jack O'Neil has joined the local Metro-Goldwyn sales organization.

The Gem Theatre, Leachville, Ark., will reopen on September 1. An extensive program of repairs is now under way.

The house at Paris, Mo., will also re-open September 1.

Harry Weiss, manager of the local First National office, who celebrated his fourth year as manager here on July 24 with a dinner dance at Hotel Statler for the members of the office and sales forces and a few invited guests, was presented with a beautiful mahogany chime clock by his co-workers as a token of their appreciation.

At the dinner James Hill was awarded a silver loving cup for being first in point of sales during the Harry Weiss Month drive. The second prize, a gold fountain pen and pencil, was presented to Lester Bu[illegible] City Sales representative.

Covers were laid for sixty at the dinner.

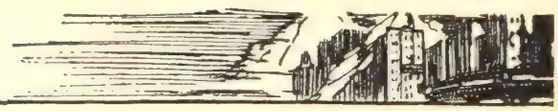
The Avenue Theatre, East St. Louis, Ill. closed August 2 and will undergo extensive repairs during a thirty-day lay-off.

Visitors [illegible] the week [illegible] Charley Goodnight, of De Soto, Mo.; E. B. Rea, Valier Theatre, Valier, Ill.; John Pratt, Fulton, Mo.; Jim Reilly, Alton, Ill.; Bill Karstetter and family of Columbia, Mo.; Bob Culster, Johnston City, Ill.; and J. Jarrett, Carbondale, Ill.

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# Chicago



FILM ROW turned to cheer Red Grange when the football star visited F. B. O. Exchange this week. In the party were Vice-President J. R. Schnitzer; Treasurer E. B. Derr, F. B. O., Sam Wood, who directed the picture, Scenario Writer Morgan, Divisional Manager Cleve Adams and Exchange Manager Jack Sampson.

Mrs. L. Jarodsky, of the Lincoln and Majestic theatres, Paris, Ill., has purchased the New Paris Theatre, of that city, from the Great States Theatres, Inc., and is already operating the house in conjunction with her other theatres.

The model-small-city motion picture theatre, which is being erected in St. Charles, by Frank Norris, at a cost of half a million dollars, will be opened on September 6th, according to present plans. Mr. Norris has chosen Arcada for its name.

W. H. Esch, manager of Universal's Indianapolis Exchange, was in Chicago this week on personal business and also looked up a number of his business friends.

Ludwig Siegel and Sidney H. Selig motored to Great Cedar, Wis., for a brief vacation in the North Woods. Mr. Siegel's wife and family are already at the Great Cedar resort.

American Booking Corporation, which is headed by Joe Hopp, has added the Garden Theatre, Canton, Ill., and the Strand at Rockford, to its list of houses for which it buys pictures.

Among visitors noted on Film Row this week were Mr. and Mrs. L. J. Bennett, who operate theatres in Mason City and Delavan, and Leslie J. Trevor, the Aledo Illinois exhibitor.

The Orpheum Circuit's Palace Theatre at Rockford, Ill., has changed its policy and hereafter will operate as a vaudeville and picture house instead of a straight vaudeville house. Six acts of vaudeville and screen entertainment will be included in the program.

The Le Claire Theatre at Moline has been added to the Blank Circuit. It was formerly owned by the Cornwell Holding Corporation.

The Rialto, at Champaign, will be operated, after September 1st, by its owner, Gene Russell. It has been under lease for some time past to L. Gonsior.

James Gillick expects to leave on August 8th for a two weeks' vacation, which he will spend at Minocqua, Wis.

Manager Cohen, of the Monroe Theatre, reports that the Monroe will open on August 28th, instead of August 14th, as he expected. The house has been thoroughly renovated and redecorated during the weeks it has been closed.

Divisional Manager Cleve Adams of F. B. O. is back at his desk after three weeks of rapid traveling, which took him through the southern and southwest territory under his jurisdiction. As a result of Mr. Adams' observations he expects theatres to do well in the districts he covered, as crop conditions are especially good and prosperity seems to be coming the farmer's way.

Pathe's Chicago sales staff is eagerly awaiting the termination of the twelve weeks' Scott-Billings Round Up and hopes to win the big money prize as the Chicago exchange has been leading in the race for eight weeks and sees little chance of being nosed out at the finish by any other exchange

Lou Thompson, district manager of Associated Exhibitors' Central and Western divisions, has been in this city for several days. He is making a tour of exchanges.

It is reported that Alex Steele, who for many years has operated the two theatres at Farmington, Ill., has sold out and probably will not re-enter the motion picture business. Mr. Steele has made a success of his Farmington houses and is one of the most popular exhibitors in Illinois.

Fred B. Healy, who recently took the Universal student course for salesmen, has earned a regular territory and is working the district from Peoria to the River and is making good on the new job.

F. O. Neilsen has been added to Associated Exhibitors' sales staff and assigned to north side territory. W. R. Parra, who was formerly selling on the north side, goes to northern Illinois territory.

Assistant Midwest Divisional Manager Aiken, of Pathe, is back in Chicago after three weeks spent at the home office in New York City.

Jimmy Coston, who spent the past week in New York City, is back at his desk at 845 S. Wabash Avenue.

James R. Grainger, of Fox Film Corporation, stopped off in Chicago this week for a conference with Manager Clyde Eckhardt. Mr. Grainger is on his way East from the coast studios of his company.

Manager Paul Busch of Associated Exhibitors has returned from a trip which took him to many of the principal Indiana cities and reports that business has been good in the Hoosier State throughout the summer, and that exhibitors are looking forward to a good fall and winter season on account of the farmers being in better condition than at any time during the past five years.

Ben and Jack Cooney are back at their Chicago headquarters after a week spent in New York City.

Andrew Karzas' Woodlawn Theatre, it is reported, will close on August 25th and immediately thereafter wreckers will bet busy clearing the site to make way for the great new motion picture theatre which Mr. Karzas plans to build on the ground occupied by the old Woodlawn and the remainder of the block which he has purchased. Tenants of the stores, offices and apartments in the property adjacent to the Woodlawn, which will be required for the new house, have been notified to vacate on September 30th.

Cooney Brothers have disposed of their lease on the Empress Theatre at 63rd and Halsted Streets to the Mutual Burlesque Wheel, which will operate the house as a burlesque theatre.

Madeline Woods, publicity director of the Great States Theatres Corporation, is away on a vacation.

Allen & Metzger have sold their Princess Theatre at Frankfort, Ind., to Walker & Johnson, who took possession on August 1st.

Rhuby Brothers, formerly of Harvey, have purchased a site for a theatre at Crete, Ill., and expect to start the erection of same at an early date. A large new race track is located near Crete and the entire territory is expected to develop rapidly.

Maurice Choynski postcards from Monaco, a famous resort on the Riviera, that he and Mrs. Choynski are enjoying their European tour greatly.

Paul Sittner has sold his Criterion Theatre to William McCarthy of the Ambassador Theatre, who will take possession of the Criterion on August 7th.



# Minneapolis

HARRY E. HILLWEG, for twelve years a motion picture [illegible] at Superior, is dead at his home in Minneapolis after a long illness. He had been connected with several of the companies in the territory and was lately a salesman for the Minneapolis branch of Warner Brothers. His wife and a daughter survive.

[illegible] a Wisconsin chain of theatres, has announced that he will begin immediately the construction of a new theatre building at Superior, Wis. This will be the fourth important theatre in the [illegible] Rialto, People's Princess and Capitol.

James Schindele has announced the [illegible] at Granite Falls, from William Rindl.

M. E. Montgomery, salesman for Producers Distributing Corporation, is selling in the business the [illegible] on his brand new [illegible].

Henry Rosefield, of New York is [illegible] the Metro-Goldwyn-Mayer force in Minneapolis. He has taken some of the sales territories.

Frank Buckley, of the Princess Theatre, Superior, visited Twin City exchange offices last week.

A golf tournament and picnic erased business from the minds of the members of the Des Moines Film Board of Trade, the exchange managers and the Iowa exhibitors last week.

The Grand Theatre, at Oelwein, Iowa, formerly handled by the Frank Amusement Company, has been taken over by the Eastern Iowa Theatre Company.

The Minneapolis territory, as a part of the Omaha district of Exhibitors Supply Company, is now under the supervision for that company of O. H. Dutton, former manager of the Omaha branch.

E. W. New has opened the Opera House at Carroll, Iowa.

A new theatre has been opened by Miller and Rinold at Riverside, Iowa.

The Victory Theatre at Sheffield, Iowa, is undergoing repairs following a fire which virtually destroyed the building.

F. B. O., in Minneapolis, has been showing a good time to Art Roberts, assistant manager of the Milwaukee office, this week.

H. B. Olin, of Norwood and Hatton, N.D., theatres, Harvey Thorpe, of the Peoples' at Crosby, Minn., and Tom Kennedy, of the Copper Theatres, Hancock, Mich., were in Minneapolis last week.

Charley Howard is back in Minneapolis and has joined the First National sales staff. He was former manager of Associated Exhibitors Minneapolis branch and has been visiting his brother, Bill Howard, director for Producers Distributing Corporation in Culver City.

Russell Gregory, owner of the Davison Theatre, Waupun, Wis., has announced that he will spend $10,000 remodeling the house.

A new front has just been completed on the Lyric Theatre, at Madrid, Iowa.

The Sunbeam, at Clay Center, Iowa, has just opened.

After extensive repairs, Peter Krauth has reopened the Opera House at Denison, Iowa.

J. H. Thatcher is treasurer of a firm that announces it will build a theatre for Ruthven, Iowa.

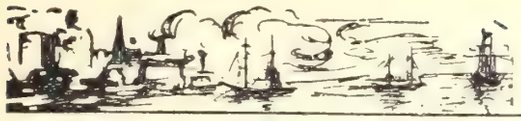
Ted Force, former Minneapolis manager for F. & R., has gone to the Bijou-Arcade, at Battlecreek, Mich.

M. J. Portlance will manage a new theatre in Columbia Heights, just outside of Minneapolis.

Bentz and Gumm are putting a new front on their theatre at Keewatin, Minn.

Film booking office managers, salesmen and bookers of this territory went to Kansas City Sunday for a meeting with representatives of the company in the Southwest district. Max Weisfeldt has gone on from Chicago to the meeting and Mike Frisch, new Minneapolis branch manager, headed the Minneapolis delegation. Mr. Weisfeldt, district manager, with headquarters in Minneapolis, has been spending a few days in Chicago.

W. J. Morgan and Cecil Mayberry, of the Producers Distributing Corporation, spent a week in Milwaukee recently.



# Baltimore



J. M. SHELLMAN, motion picture editor, Baltimore *Sun*, was confined to the house practically for three days during the first week of his vacation, due to an injured foot. It was caused by his slipping on the rough slimy bottom of the shallow part of the swimming pool at Druid Hill Park, while he was walking to deep water. The injury was painful but not serious.

A new theatre is being planned for Richmond, Va., by Wilmer and Vincent to cost approximately $800,000.

Sidney Lust is operating five theatres in Washington, D.C., now, having just absorbed the interests of the Olympic. R. D. Howell operated the house formerly. Other theatres under Mr. Lust's control are Elite, Leader, Grand and Hippodrome.

The Aladdin Theatre, 930 West Baltimore Street, reopened to the public, Saturday, August 7.

The Maryland Theatre, Baltimore, showing Keith-Albee vaudeville and moving pictures during part of intermission, was reopened to the public, Monday, August 9, for the 1926-27 season.

More visitors will be attracted to Baltimore by motion pictures if the recommendation by Howard Jackson, Mayor of that city, to an executive committee of the commission now planning to bring tourists to the Monumental City, is acted upon. Mayor Jackson has suggested that motion pictures be used as an advertising medium for Baltimore in other cities of the country.

The Granby Theatre, Norfolk, Va., has been closed for renovations. A new organ will be installed; a new stage will be built; an electric marquee, with a large electric sign will be erected and the lobby will be enlarged.

A blood transfusion for his father was given by Frank L. McNamee, manager of the Film Booking Offices Exchange, Washington, D.C., in Cleveland recently, where his father was ill. Mr. McNamee has returned to Washington and says his father is now recovering.

Work on renovating the Walbrook Theatre, 3100 West North Avenue, Baltimore, operated by the Walbrook Amusement Company, Thomas D. Goldberg, president, has been going on throughout the summer with the playhouse in full operation and there will be no close down to complete the work.

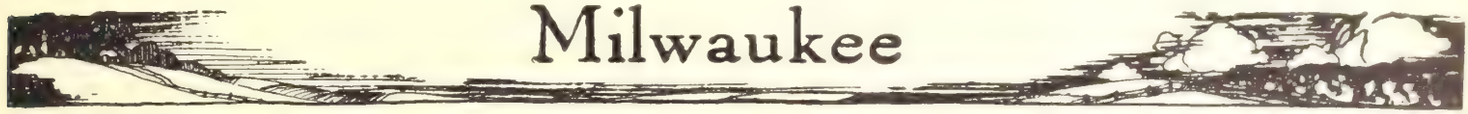
So far the exterior has been repainted and they have installed a new heating plant. The work yet to be done will include installing new seats in the boxes and on the first floor; taking out the rise on the sides of the lower floor; hanging new draperies; redecorating the interior. The work will be completed by October 15, it is said.

The Chevy Chase Theatre, Washington, D.C., has been taken over by the Stanley-Crandell Interests of that city and it will be improved and renovated.

An eight-story fireproof theatre building will be erected at Fourteenth Street and Columbia Road, N.W., Washington, D.C., by the Queensbury Corporation. The structure will cost about $1,000,000. It was designed by Milburn, Heister and Company, architects. Contract for the work has been given out.

The Parkway Theatre closed Saturday night, August 7, to remain dark until Monday, September 20. Extensive renovations will be made in the playhouse. The design was drawn by John Eberson, architect, Chicago. Changes planned include removing the upper boxes and replacing them with ornamental panels; installing a new organ; making the lobby larger; laying new carpets and hanging new draperies and placing new lighting fixtures, and repainting and redecorating the entire building.

The New Theatre, a Whitehurst playhouse, reopened to the public Monday, August 2, after having been dark a fortnight, during which time renovating work was done. The house has been artistically redecorated and a thick, heavy red plush carpet has been laid. A new crystal chandelier has been placed in the foyer which has been beautifully redecorated in bronze, old gold, and brown. The effect is excellent. New draperies have been hung and new lighting fixtures installed. A new electrical marquee has been installed over the exit.



# Milwaukee

FRANK COOK, of the Mozart, of Milwaukee, and the Bijou, of Appleton, has recently acquired the Opera House at Platteville. He is planning several changes in the Opera House which will place it among the leading houses of the State. It is rumored that he will give up the Mozart.

The Film Board of Trade held its regular meeting on August 2nd for the transaction of routine business. The next meeting will be held on Monday, August 16. The Arbitration Board will meet on August 17.

The Auditorium Theatre, of Linden, Wis., of which C. A. Paull is manager, has closed for the summer months.

Mr. and Mrs. Olson, of Delevan, were Milwaukee visitors for a few days. Mr. Olson is manager of the Pastime Theatre, Delavan.

The Iroquois Theatre of Newald, Wis., is reported closed until fall.

Miss Camella Drexel and Miss Norma Puhlmann, of Famous Players-Lasky offices, are enjoying their vacations.

Joe Schneider, salesman, formerly out of Metro-Goldwyn-Mayer New York offices, is now connected with the Milwaukee branch of M-G-M. He has been assigned to Michigan territory.

Ed. Johnson, manager of the Opera House, Stratford, is busy planning the opening of his house in a few weeks. The Opera House has been closed through the summer months.

Members of the efficiency department of M-G-M office are having difficulty in getting into the swing of things this week after the great time they had at their picnic at Lake Geneva last Sunday. A golf match was one of the high lights in the day's entertainment. About 35 staff members and their friends attended the picnic.

B. M. Elder, of Oxford, Wis., has closed his three theatres in the vicinity of Oxford indefinitely, according to word recently received in Milwaukee.

J. Berger, manager of the Gem, Crystal Falls, Mich., was in Milwaukee to arrange for next season's product. Mr. Berger is putting up a new house, which will be opened in the near future. He will manage both theatres.

Vacations are calling Milwaukee film folks to distant ports. Ray Nolan, of the Pathe Exchange, is off for two weeks of pleasure to store up added pep for the coming season. Ed Weisfeldt, of the Wisconsin Theatre, is up in the north woods for a week after the big ones. Art Roberts, assistant manager of F. B. O., spent a week in Minneapolis visiting his friends and relatives.

Messrs. Goldman, Schwartz and Schneider of M-G-M staff are sporting new Buick cars, while the Schumo brothers, of the same organization, are still plugging along in their twin Hups.

Sam Miller, of the Fischer Paramount Circuit, of Chicago, was in Milwaukee for several days.

J. P. Adler, of the Adler and Trio Theatres, of Marshfield and of the Majestic of Stevens Point, called on his many friends in the various exchanges recently.

Harold J. Fitzgerald, general manager of Saxe Amusement Enterprises, leaves on his vacation on Saturday. He is planning an interesting trip through Canada.

Plans are under way for a big celebration for M-G-M Week in Milwaukee.

Mark Morgan, formerly with Producers Distributing Corp., is now covering Wisconsin territory for Progress Pictures.

Miss Foley, of Saxe Amusement Enterprises offices, is on a two weeks' vacation.

Park Waterbury, manager of the Idle Hour, Jefferson, visited Film Row this week.

Frank Cassidy, in charge of Warners' Radio Broadcasting truck, was in Milwaukee this week completing arrangements for broadcasting in Milwaukee and surrounding territory.

Miss Leone Peffer, of the Wisconsin Theatre Supply Office, is leaving on a two weeks' vacation which she plans to while away in the north woods.

The Thirion family, of Green Bay, is in Milwaukee to attend Neptune's Pageant. Mr. Thirion is manager of the Bijou.

Warners' new building is nearing completion so rapidly that they expect to take possession on the 15th of August rather than the 1st of September, as was expected. It will [illegible] the above attractive [illegible] offices [illegible].

[illegible] and [illegible] of the Empress and Strand theatres at Madison are in Milwaukee this week to attend the Pageant.



# San Diego

SOLOMON and Harry Trustman have bought from Mrs. Cora M. Borner the U. S. Theatre, at 755 Fifth Street, a second-run motion picture house, having a seating capacity of 555. The Trustman brothers are owners of the Library Theatre in Detroit, Mich., and formerly operated the University Theatre in the same city. Harry Trustman will have the active management of the U. S. in San Diego.

E. C. Wills, operating the Hillcrest and Ramona theatres, is making extensive improvements in the latter house, including the installation of a [illegible] pipe organ. He has also [illegible] seating capacity of the theatre and has added much to the interior [illegible].

# Cleveland

GREATER MOVIE SEASON opened very big here in Cleveland. The excessively hot weather did not keep people away from the theatres. Every one of the downtown houses reported excellent business. The matinees were especially big. The neighborhood houses will not start releasing the new product until September 1st.

Ray Wallace, manager of the Ohio Theatre in Alliance, was in the Film Building last week, making final arrangements to open Greater Movie Season at his theatre on September 1st. Wallace says that his summer business is holding up satisfactorily. He is open every day, and has not reduced his policy either in quality or quantity.

Sam Barck, who recently bought the Ball Park Theatre, gave his patrons a surprise last week when he opened it and showed them what miracles can be performed with a little paint and some practical ideas. The theatre looks new, having been completely renovated, redecorated and newly equipped. Barck had the Market Square Theatre, Cleveland, for ten years. He sold it just a few weeks ago.

Matt Budkowski, who has been making attractive poster displays for Loew's Ohio theatres, has joined The Arkay Company, Film Exchange Building, one of Cleveland's leading display companies. Budkowski is well known in the local theatrical business.

Martin Polcar, long a familiar figure in local exhibition circles, has sold his Lakeview Theatre to Messrs. Findling and Ott.

The Revue Theatre, Detroit Ave. and West 83d Street, Cleveland, is no more. The house, operated by Sam Fine, has been dismantled, and will be converted into store rooms.

M. B. Horwitz, general manager of the Washington Circuit, is converting the Haltnorth, one of the oldest theatres in his chain, into one of the newest. Leaving the four walls standing, Horwitz tore out everything in the house, and when the theatre opens, patrons will enter an entirely new lobby and go into a brand-new auditorium, equipped with new seats. They will look upon new wall decorations, walk upon new floor coverings, and see the season's new films flashed on a new screen, by new projection machines. In addition, they will listen to music played on what is claimed to be the biggest organ in any local motion picture theatre. It's one of the new C Sharp Minor three manual organs, and so far as is known, is the first one of its kind to be installed in Cleveland. C Sharp Minor himself will dedicate the instrument.

August Ilg, of the Ohio Theatre, Lorain, has returned from a motor trip through the East, and came into the local Film Exchange Building one day last week to swap vacation stories with the boys around the exchanges.

Miss Selma Zegiob, who has been running the Dreamland, Paris and Cozy theatres in Lorain ever since her brother, George, was taken ill about a year ago, reports him greatly improved, and vitally interested in the new Greater Movie Season.

E. C. Carter has sold the Dreamland Theatre, Cardinton, Ohio, to Fred L. Hindman.

John Pekras, the exhibitor king of Elyria, seeing as all the theatres in the town are under his jurisdiction, left his cottage-on-the-lake one hot day last week, and paid the local exchange managers a personal call, having to do with contracts for the fall season.

Other out-of-town exhibitors noted around the Film Exchange Building during the course of the week were T. J. Fowles, Idol Theatre, Lodi; Paul Mueller, Palace, Ashtabula; John Peruzzi, Butler, Niles; Leo Burkhart, Hippodrome, Crestline; and Charles L. Mack, Strand, Sebring.

Theodora Hermon, who has been handling Pathe educational films out of the Cleveland office for the past six months with remarkable success, has been transferred to the Detroit Pathe office.

C. C. Deardorff, Metro publicity manager for northern Ohio, is letting Metro pictures run on their own momentum while he takes a trip to New York, Atlantic City and Washington. It's supposed to be a vacation, but our bet is that Charlie'll come back with a flock of new ideas.

Meyer Fischer, president of the Fischer Film Exchange, leading local independents, and Mrs. Fischer are celebrating their 25th wedding anniversary by motoring to Atlantic City. The duplicated honeymoon will last two weeks.

J. O. Shoeninger has joined the local P. D. C. sales family. He's covering the Toledo territory.

Robert Cotton, central P. D. C. division manager, was in Chicago last week attending a district managers meeting.

J. S. Jossey, of Progress Pictures, spent all of last week in the big town. Strictly a business trip, so he says.

Nat Baruch, division manager for Warner Brothers in these parts, reported "present" at the New York screening of "Don Juan" last week.

Norman Moray, local Warner Brothers' exchange manager, is vacationing Somewhere. That's all that's known of his whereabouts.

# New England

A NEW [illegible] Theatre Corporation [illegible] Worcester, Mass., with 1,000 shares of [illegible] par value. Incorporators are Ignatius M. Hoar, president; Catherine E. McCarthy, of 17 Day Street, Springfield, [illegible] and Alice R. Cirrati. The corporation will erect at once a theatre on property at 560 Main Street that have been leased by Architect Arland W. Johnson, 285 Madison Avenue, New York City. In addition to the theatre, an office building will be erected at the junction of Main and Central streets.

Ye Castle Inn, the former home of Ethel Barrymore (Mrs. Colt) at Saybrook Point, Conn., was the spot selected by the New Haven Film Board of Trade for its annual outing and frolic on Thursday, and at the banquet 120 members and guests were served. J. D. Powers, H. I. Goldman and William A. Scully comprised the committee in charge. There were a number of guest players from Boston. Activities started in the morning, at a real morning as the members could make it, and continued [illegible] midnight.

Fred Murphy will open his new theatre in Oxford, Mass., on Labor Day. He will present pictures and vaudeville.

Publicity Director Joseph McConville, of Independent Films, Inc., Boston, is summering at White Horse Beach, Manomet, Mass.

Phil Fox, booker at Independent Films, is vacationing in Maine.

R. C. Cropper, manager of Pathe Boston Exchange, is spending the summer with his family at their cottage at Hull.

Joseph Levenson, one of the best known men in the film industry in New England and brother of the late Henry Levenson, died Sunday at his home in Dorchester, Mass. He was one of the owners of the Elm Amusement Company, Boston, which operates a chain of motion picture houses.

Abe Montague, treasurer of Independent Films, Inc., is at Poland Spring, Me., for a two weeks' vacation.

The Pathe Exchange has installed a new fire alarm system whereby immediate notice of fire is given in all parts of the building.

S. A. G. Swenson, who represents First National in Sweden and who has been spending several weeks in this country, making his headquarters at the Boston exchange of First National, sailed from New York for home on Tuesday.

Sam Berg, booker at the Fox Exchange, has returned from a vacation spent in New York City.

Frank Quinlan, of the Rialto Theatre, Waterbury, Conn., was a visitor to Boston's Film Row during the week.

All of the salesmen of Independent Films, Inc., New England, under the direction of Sam Moscow, have been conducting an intensive campaign in New Hampshire during the week.

Saul Simonds, advertising man of Independent Films, Inc., and Miss Helen Malin, of 11 Harvard Street, Malden, were married Sunday at Malden. They are now on a honeymoon trip to New York, Atlantic City, Albany and Lake Champlain. They will live on Deering Road, Dorchester.

H. F. Higgins, booker at Pathe, and his family, are summering at Nantasket Beach.

H. P. Smith, booker for Warner Brothers, is vacationing at Bridgeton, Me.

Mr. and Mrs. William Bigley, who have been spending their honeymoon in Florida, are expected to spend a month in New England, beginning next week. Mrs. Bigley was, before her marriage, Miss Rose McNulty, office manager at Producers, Boston, while Mr. Bigley is widely known as an exhibitor, with theatres in Hampton Beach, N.H., and Florida.

Miss Florence Scully, booker at Educational, is spending her vacation in northern New England.

James Greeley's Colonial Theatre at Portland, Me., opened this week most auspiciously. He will present straight pictures. The theatre, formerly known as Greeley's Theatre, has been completely remodeled and partially reconstructed and is now one of the most attractive houses in Maine.

The new Modern Theatre, Broadway, Everett, one of the Moe Marks chain, is planning to open early next month.

Arthur Fallon, formerly assistant booker at the Fox Exchange, starts this week as the new booker at Producers Distributing Corporation, Boston.

Miss Martha Ferris, secretary of the New England Film Board of Trade, is spending her vacation in New Hampshire.

Diamond Film Corporation has been organized at New Haven, with $50,000 capital. Paul P. Ives, 88 Boston Street, Guilford, Conn., heads the new company.

Picture Film Distributors is a new concern which has opened offices at 66 High Street, Worcester. Edward W. Ballentine, 78 Harlem Street, and Frank G. Terwileger, Cumberland Head, Plattsburg, N. Y., are at the head of the new company.

Contract for the new theatre for D. P. Shea, Turner's Falls, Mass., has been let to Thomas Brothers, of that town.

# New York and New Jersey

THE month of August will mark considerable expansion on the part of one of the local theatre circuits.

Messrs. Steiner and Blinderman have definitely scheduled the opening of their Grand Theatre, Grand and Christie Streets, New York City, for the evening of August 14. Following the first night of the Grand, the Mecca Theatre, also of the Steiner and Blinderman Circuit, and said to be one of the most pretentious of recently constructed motion picture theatres in this city, will open its doors for the first time.

David Lustig, well known in this zone as a theatre manager, will have charge of the Mecca and it is said that he will also serve other houses belonging to this circuit where matters of exploitation are concerned.

The Ruby Theatre, another house in the Steiner and Blinderman chain, located on Rivington Street and the Bijou, 12th Street and Avenue B, will also open during August. Other theatres of this circuit which are scheduled to open soon are the Apollo and Palestine.

Next week's issue will probably carry some news concerning the Sunday closing situation in Asbury Park, where several of Walter Reade's theatres were recently turned over to the management of Charles Bryant. It is reported that one or more of the Bryant houses opened their doors for the first time on Sunday, August 7, and at this writing it is too early to ascertain just what the opposition has done to uphold the old Jersey blue laws.

S. H. Fabian, of the well known Fabian New Jersey theatre circuit, is very apt to provide plenty of competition to different members of the local golfing fraternity during the forthcoming film men's tournaments. Recently, Mr. Fabian went over the difficult Asbury Park course in an even hundred, beating out Eddie Carroll, of Associated Exhibitors, and W. K. Hedwig, of Rex Laboratories. The Fabian family will be doubly armed, as it is also reported that Mrs. S. H. Fabian is playing an excellent game.

William Raynor, New York manager of the Pathe Exchange, is on a motor trip through Long Island where he will inspect various golf courses in the interest of improving his game. While Raynor is away, John Dacey will hold the fort at the New York office and although Mr. Dacey is still suffering from injuries to his leg sustained during a recent motorboat accident on Long Island Sound, it surely has not detracted from the convincing tones he injects in his arguments.

Another Pathe celebrity golfer who has managed to keep cool from the torrid city heat, is Andy Sautelle. Andy is not spending his time calling on the wholesale trade, either. He's partaking several hours a day around the course of the Greenbrook Country Club, North Caldwell, N.J.

Morris Spevak is reported active over in Carteret, N.J., where he has broken ground for a new motion picture theatre.

The junior member of the Rose Brothers, of New Jersey, has recently returned from a most enjoyable motor trip through northern New York and Canada.

One member of Isaac Seider's Prudential Film Delivery staff has gone on a vacation and another will start at the end of this week. The one away is Ed Seider who is vacationing up at Tannersville, N.Y. A postcard proves his whereabouts. The one to go is Miss Goodman, who will again try out the charms of Stephensville-in-the-Catskills. In the meantime, Al Mooney is laughing about [illegible] go on a two weeks' tour with the [illegible]

Isaac Seider recently left on a business trip to Hamburg, Pa., where he will inspect some new trucks, inasmuch as the Prudential Film Delivery Company contemplates adding to their fleet.

Sam Goldstein, "the man with the perpetual smile," and who operates the Liberty Theatre, Irvington, [illegible] this week to do some shopping. Sam says the hot weather bugaboo [illegible]

Cy Barr, of the Subway Theatre, Myrtle Avenue, Brooklyn, recently returned from a two weeks' vacation [illegible] Jersey shore and decided that he needed about a month's more rest; so, he's gone away again to [illegible] two weeks.

John Scribano and Charles Licata are the managers of the Melba Theatre, East 180th Street, New York City.

Mr. and Mrs. Joseph Seider are on a month's tour of northern New York and Canada.

# Houston

FINAL arrangements have been made by the local Greater Movie Season committee calling for a "Hudoo" Ball to be staged Friday, August 13th. It is the plan of the local committee to make this dance pay all expenses of the local movement.

W. D. Hightower, chief of the service department of the Publix Theatre Corporation, is in Houston for a few weeks with Harry Van Demark, city manager, for Publix.

Will Horwitz, Jr., spent several days in New Orleans this week on a business mission.

Work is well under way redecorating the Ritz Theatre and re-arranging the lobby. Several changes will be made according to Wm. Horwitz, Jr., the new owner.

Bennett R. Finn, manager of the Palace Theatre, was in town last week. Mr. Finn says he will go to New York shortly to arrange for the opening of the Palace, early this fall.

Wm. Lytel, San Antonio showman, is in town.

Another Houston moving picture has changed hands. H. Silverberg and his son, Abe Silverberg, purchased the Olympia Theatre at 217 Main. The Silverbergs also are owners of the Crown and Folly theatres. The Olympia was bought from James G. Cafcalos and Nick Giannukos.

Mr. Cafcalos and Mr. Giannukos sold the Ritz Theatre several weeks ago to Will Horwitz.

The Olympia Theatre has been in operation here for five years. In 1919 Mr. Silverberg and his son bought the Crown and in 1925 the Folly.

The Olympia is to be completely remodeled and redecorated, work to start at once, it was announced. Abe Silverberg will be manager of the Olympia. He will leave soon for Dallas to purchase new equipment and arrange for new programs. The Olympia will present first-run attractions.

Operation, management and control of the Isis and Liberty theatres was taken over by Will Horwitz, owner of the Iris, Texan and Ritz theatres, last week. The Isis and Liberty theatres formerly were operated by the Isis Theatre Company.

"This deal will guarantee the best first- and second-run pictures for my theatres," Mr. Horwitz said.

All five houses will be operated out of the Texan Theatre office, it was said. There will be no change in the policies of the theatres, except better pictures, for the time being, Horwitz said.

"In the near future, I will close the Isis for a few days to have it completely remodeled and redecorated."

Al Lever, who has been manager of the Isis and Liberty for the past several years, will remain here for several weeks and assist Mr. Horwitz in managing the new houses.

Horwitz first broke into the theatre world in Houston June 7, 1919, with the opening of the Iris. Later, the Texan was built. This was followed recently by his acquiring the Ritz.

A "flying squadron" of the Publix theatres officials en route to the Texan headquarters, Dallas, paid City Manager Harry Van Denmark a short visit last week.

In the party were Sam Katz, president of Publix; A. M. Botsford, director of advertising; Fred Metzler, comptroller; Sam Dembow, Jr., manager booking department; Harry Marx, supervision theatrical management; L. E. Schneider, assistant to Mr. Katz; Lem Stewart, advertising manager; David Chatkin, manager short subjects department, and Messrs. Raeburn, Berman and Flynn, all of the New York office of Publix.

Otto Brauer, representative for Universal, has been in town for several days on a business trip.

Jack Meredith, for several years manager of publicity for Universal's Southern [illegible], passed through Houston last week en route to New Orleans, where he will take over the publicity for Saenger Amusement Company.

# Omaha

W. G. STEURGISS, formerly of Detroit, has been made the new manager for Associated Exhibitors here.

W. R. Liebman, branch manager of Pathe, Des Moines, was a visitor here Wednesday and Thursday.

The new Minne Lusa Theatre was opened recently. It has been doing a tremendous hot-weather business. The theatre has been packed to the capacity of its 650 seats and is receiving the full support of the community it serves. Frank Houston is the manager.

Among recent exhibitors who have been on Film Row are Max Drefke, of the Empress Theatre, Cherokee, Iowa; J. Beck of the Moon Theatre, at Wilbur, Neb.; Robert [illegible] of the Paramount Theatre, Nebraska City; L. H. [illegible] of the [illegible] Theatre, Griswold, Iowa.

A. Mordecai, who came here from State Fair to be [illegible] here for Famous Players, has made many friends since his arrival.

United Artists have added three [illegible] business.

[illegible] the place of Miss [illegible] stenographer for Warner Brothers.



# Albany



THE Fox Film Company's exchange in this city was officially opened in its new quarters this week under most pretentious conditions. Cards had been sent to all the leading State officials, including Governor Alfred E. Smith, and several were on hand for the occasion. There was a buffet luncheon served from 12 until 2 o'clock. Many exhibitors from out of town arranged their own business matters so that they were on hand. As soon as some of the other exchanges complete their settling, they, too, will have formal openings.

With Walter Hayes and Moe Mark among those present, the Mark-Ritz opened in Albany this week. The lobby was a mass of floral tributes from exchanges and exhibitors. The house will open at 10 o'clock in the morning. The majority of Albany's theatres open at 11 o'clock.

Alex Herman, local manager for First National, had nothing to do with selecting last week for a sales conference in New York City. If he had, he would probably have chosen a cooler week.

Fred Elliott, former owner of the Clinton Square Theatre in Albany, is back from an auto trip to Maine. Mrs. Elliott accompanied him on the trip.

George Valley, who runs the Strand in Winooski, Vt., paid his first visit to Albany's Film Row during the past week.

Guy Graves, who is connected with the Farley chain of houses in Schenectady, is now doing all the buying for these theatres, as well as the house which Mr. Farley operates in Catskill.

Talk about a tough trip, there has been nothing like the one taken the past week by Leon Sanschagrin, a well-known exhibitor in Saranac Lake. It took Mr. Sanschagrin from Tuesday until Saturday to cover the distance, his car breaking down not once, but three or four times.

Louis Fisher, of Fort Edward, was in town during the week. At every exchange Mr. Fisher was interrogated as to his wife's condition. At the recent outing of the Albany Film Board of Trade Mrs. Fisher suffered a fractured ankle while dancing. She was removed to the Glens Falls Hospital, but is now back home with her ankle in a plaster cast.

Harry Seed, manager in this city for Warner Brothers, has been anxious this past week, awaiting reports from New York City. Mrs. Seed accompanied the two children to the metropolis, where the latter had their tonsils removed.

There has been a change at the Columbia Theatre in Rensselaer, Mitchel Conery, of Menands, having taken over the house from Elmer Griffin, of Kinderhook. The new owner promises a number of changes and improvements.

There was a terrific storm at 8 o'clock one night the past week that resulted in several of the motion picture theatres in Albany and Troy being forced to suspend operations. The Mark Strand and the Colonial found themselves without power and dismissed their crowds, while the King, in Troy, was also forced to suspend from a like cause.

C. R. Halligan, of the local Universal exchanges, is spending a week's vacation as the guest of Bill Smalley, of Cooperstown. Mr. Smalley is taking him over the circuit.

Isadore Schmertz, manager of the Fox Exchange, made a new record between here and Saratoga last Saturday.

Bob Yates, who is looking after things generally at the Arcade Theatre, in Lake George, this summer, is filling a week's vaudeville engagement at one of the Montreal theatres.

R. V. Anderson, of the Universal home office, was in town the past week handling a sales conference in this city.

Quite a number of exhibitors from this part of the State were in New York last week, attending the opening of "Don Juan."

The storm of last week flooded some of the vaults in the new Film Exchange Building. The water ran down off the hill in the rear of the building in such volume that it resembled a river.

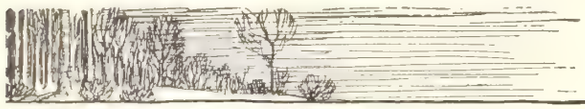
Esther Kinney, of the Universal Exchange, is still wondering as to the disposition of the prize she won at the film outing. Miss Kinney won the running race for ladies and was presented with a smoking set.

Charles Weidman, of the Central Theatre, in Albany, spent last Sunday at Lake Bomoseen, in Vermont.

Fred Mausert, of Glens Falls, is going ahead with his plans for a large block adjoining his theatre. The block will contain six stores and twenty-five offices.

Sidney Samson, head of Bond, was in this city last week.

Edward Hochstim has severed his connection as a saleman for Warner Brothers in this city. James Dailey has also resigned from the Fox Exchange.



# Canada



THE Orpheum Theatre, Winnipeg, Manitoba, got under way once more on August 2, after changes had been made in the house, including a new sprinkler system.

All trace of the old Strand Theatre, Ottawa, formerly controlled by Famous Players Canadian Corp., has been sunk by the reconstruction of the Queen Street section into a block of offices and the rebuilding of the old theatre front on Sparks Street for offices for brokers and others.

The office suite of B. F. Keith's Theatre, Ottawa, Ontario, has been extended by Manager J. M. Franklin by the conversion of a sub lobby, which had formerly been practically waste space, into a private office for himself.

Manager Ray Tubman of the Regent Theatre, Ottawa, has adopted the "open door" policy for this house. He had the outer doors removed altogether so that the first lobby is now in open air and he has moved the manager's office from its upstairs location to a convenient room adjacent to the cashier's office.

Henry A. Morton, owner of five independent theatres in Winnipeg, Manitoba, for years, has acquired the Rialto Theatre, formerly managed by H. Jernberg, and has moved his Monarch Theatre to the Rialto, renaming the house the "New Monarch." Incidentally, Mr. Morton has been the proprietor of the old Monarch in Winnipeg for the past 13 years, this being one of the very oldest theatre enterprises in Western Canada.

The "New Monarch" was gone over by decorators and equipment men during the past couple of weeks, new features including new seats, new ventilating system and new projection equipment. Mr. Morton announces that the policy of the Monarch will be to give a double-feature programme for the first three days of the week and a Western feature as the attraction during the last three days.

Mr. Morton owns the Monarch, Gaiety, Wonderland, Crescent and Park theatres in Winnipeg.

J. Neville, former treasurer at the Pantages Theatre, Toronto, is named a sthe manager of the Capitol Theatre, Hamilton, Ontario, in succession to Ray Tubman, who has leased the Regent Theatre, Ottawa, from Famous Players Canadian Corp.

H. M. Thomas, manager of the Capitol Theatre, Winnipeg, spent the week of August 2 in Calgary, Alberta, to discuss plans for the coming year with theatre managers of Calgary.

Leonard Bishop, former manager of the Regent Theatre, Ottawa, who was taken critically ill last June, is showing considerable improvement in Lady Grey Hospital, Ottawa. He hopes to be able to join his mother and other relatives in Los Angeles, Cal., late in September and will probably remain in California for the winter to obtain a complete rest.

The Capital Theatre, Ottawa, a down-town house seating 1,100 persons, is once more being reopened, this time under the personal management of James T. Moxley, manager of the Imperial Theatre, Ottawa, for Donat Paquin. Both the Imperial and Capital (then the Family Theatre) theatres were owned by the late Harry Brouse, for many years a prominent Canadian exhibitor. The Capital, which has undergone considerable repairs, was once more in operation on August 16.



# Southwest



COL. HEETER, known among the local film folks as "Uncle Sam" because of his resemblance to that national character, died at a local hospital last Sunday night. Mr. Heeter's death, which followed a week's siege of pleurisy, was a shock to his friends along the Row. During the World War, Mr. Heeter was the original model for the posters drawn depicting "Uncle Sam." During his stay in Oklahoma he made several appearances at theatres throughout the State in conjunction with the prologue of "The Unknown Soldier."

Al Derry, pioneer showman of this state, is reported to be opening a theatre in Denver, Col.

Cleveland, Oklahoma, according to reports, is getting two new theatres. A. R. Bender, who has the Olympic Theatre there now, is building an upto-date building that will seat 350. Roy Cline is erecting the other new house. Cline has discontinued his theatre in Osage, Okla.

Jake Jones, who will give possession of the Cozy Theatre at Shawnee to the Griffith Brothers on September 1st, is building a theatre of pretentious proportions at Seminole. Mr. Jones has vast real estate holdings in this town, where oil has recently been discovered.

Tal Richards is booking for Enterprise for a few weeks during the absence of E. M. Peel, who has gone to Des Moines to visit his parents.

H. K. Buchanan, vice-president of Home State Film Company, came up from Dallas last week and has been spending the week with the local exchange. Buchanan, who has been traveling over Texas, gives glowing accounts of the new oil field at Amarillo, and the land selling along the Rio Grande Valley.

Charles Pettit, who recently purchased the Electric Theatre at Hominy from J. R. Mills, has closed the Electric, and is running only his two theatres, the Gem and the Pettit.

Ray Rector has nearly completed the remodeling of his Columbia Theatre at Anadarko, and will reopen it September 1st. Rector has enlarged his theatre considerably and made a very attractive up-to-date theatre out of the Columbia.

# Seattle

W. D. FARRELL, former theatre owner at Sunnyside, spent a few days in this city last week and announced his plans for the construction of a 500-seat theatre in Yakima, Wash. The new house will be called the Avenue Theatre and is expected to be ready for opening during the fall season.

Sid Schubach, booker for the First National Exchange in Portland, spent several days on Film Row recently as part of his annual vacation. During his visit here he renewed acquaintanceships with many former friends.

Henri C. LeBel, concert organist and director of presentations, returned to Seattle last week from Los Angeles and has been appointed musical director of the Egyptian Theatre by John Hamrick, owner of the house. In addition to directing the Egyptian Nile Orchestra and featuring organ solos, Mr. LeBel plans the stage presentations that are a distinctive feature of the theatre under its new management.

Fred Mercy, theatre magnate of Eastern Washington, recently visited this city and let a contract for the complete remodeling of his American Theatre in Walla Walla. Among Mr. Mercy's new possessions is a new Chrysler "80" roadster which is known to make exceptionally good time between certain Eastern Washington cities!

The South Park Theatre, in Seattle, formerly owned by Dr. Albert G. McKeown, was taken over last week by M. Ruud, who will personally manage the house.

Another change of ownership and management in this city took place last week when the Family Theatre in Ballard was sold to Mr. Lewis, former Mt. Vernon exhibitor, by T. U. Nelson, who has owned it for the last several seasons.

Jack Lannon and Percy Hurst, of the Greater Features Exchanges, returned from Portland recently, where they installed Walt Miller as manager of the office in that city. At present Mr. Lannon is making elaborate plans for his Birthday Date Drive, to take effect within a few weeks.

Will Starkey, of the Starkey Amusement Company, operating houses in Spokane, Lewiston, Idaho, and other cities in that territory, spent a few days here last week with the various exchange managers, planning his bookings for the coming fall season.

Cherry Malotte, formerly a sales representative of the local Producers' Distributing Corporation office, resigned last week and has been succeeded by Eugene L. Perry. Mr. Perry, according to Manager Dave Frazer, was formerly associated with the State Theatre in Oakland, Calif., and has also acted in a sales capacity for the Fox Company in the southern state.

Fred G. Sliter, manager of the First National Exchange, whose resignation was effective last month, left recently for New York City via automobile. He planned to make the trip via Yellowstone National Park, ending up within the next few weeks at Albany, where he owns a home, and then going into New York City to complete his future plans.

Roy Cooper, representative for John Danz's string of second-run houses in this city, left last week on a two weeks' vacation trip, during which time he planned to visit his home in Calgary, Canada. Bookings and arrangements on Film Row are being handled by Mr. Danz personally during Mr. Cooper's absence.

Sam Garganza, formerly connected with the old Victory Theatre in this city, now has under construction a brand new theatre at Fifteenth Avenue and Pine Street, one of the choice neighborhood locations in this city. It is planned as a 1,000-seat house and as the forerunner of several more neighborhood theatres according to reports.

J. B. Smythe last week succeeded Mrs. Devore as booker at the local Associated Exhibitors office, when Mrs. Devore announced her association with Manager Frazer's local P. D. C. Exchange.

Joe Blaschke, owner and manager of the Wapato Theatre, Wapato, Wash., was a visitor on Film Row last week, paying his respects after an absence of several months.

E. J. Reynolds, of Pascok, Wash., and Doc Johnson, of Toppenish, were other exhibitors who came into town for the purchase of film and supplies.

# Des Moines

THE Fox Film Company are opening up offices in Des Moines on September 1. A building permit has been issued to the trustees of the F. M. Hubbell estate for the erection of a one-story brick building at the corner of Eleventh and High, which will be occupied by the Fox Film Exchange. The building will cost approximately $17,000.

E. J. James, who has the theatre at Hedrick, Iowa, suffered some loss from fire last week when films caught fire when the machine was in operation. The people who were in the theatre at the time were not alarmed, as the fire was confined to the booth. The theatre is closed while repairs are being made.

Arthur Johnson, booker for First National, is a proud, proud daddy. The Johnsons have an eight-pound boy, born on Thursday. Mrs. Johnson is doing nicely and Mr. Johnson is passing the treats.

Ruth Palmgren, inspector for Universal, entered upon wedded bliss last week and forsook the film business. She is now in the oil business with her husband.

The picnic for the exhibitors and film exchange staffs arranged by the Des Moines Film Board of Trade for August 7 was probably the most successful get-together Film Row has seen for some time, owing to the fact that so many of the exhibitors took advantage of the invitation. The golf tournament, which was in charge of Jimmy Wynn, of Educational, also attracted much interest.

Pearl Robbins, genial salesman for Famous Players, was one of those to reach the finals but the winner of the contest may not be Mr. Robbins.

W. E. Banford is president of the Des Moines Film Board of Trade and is manager of the Metro-Goldwyn-Mayer branch. Among those exhibitors attending the picnic were Mr. Pierce, of Atlantic; Mr. West, of Grinnell; Mr. Stack, of Carroll; Jess Collins, of Perry; Mr. Carpenter, of East Moline; Mr. Carroll, of Colfax; E. P. Smith, of Newton; L. C. Wolcott, of Eldora and Oscar Jacobs, of Burlington.

A. G. Stolte, booking manager for the A. H. Blank theatres, is spending his vacation at the Wisconsin lakes in fishing. Mrs. Stolte, who is also a good fisherman, accompanied him.

Miss Grace Veenstra, secretary for Frank Crawford, manager for Famous Players, is vacationing at Estes Park in Colorado. Edith Porter, in the contract department, is spending her vacation in North Dakota.

Riverview Amusement Park, of which Abe Frankel, veteran film man, of Des Moines, is the chief owner, again suffered big loss from fire. The Fun House was destroyed and for a time it looked as though the fire department would have difficulty in saving any of the other buildings. The loss is estimated in the thousands.

Waterloo, Iowa, is to have a new theatre built by the Badger Building Service of Milwaukee, Wis. The theatre is to cost not less than $65,000 and is soon to be under construction. The company intends to build one of the finest houses in that part of Iowa.

A new house is to be built at Storm Lake. H. N. Davies, of Spencer, has announced his plans for building a new house there.

John Clemann has opened up a new theatre at Reinbeck, Iowa, which is ranked as a high class theatre.

The new Englert Theatre at Iowa City, which is being built for the A. H. Blank interests on the site of the old house, which was completely destroyed by fire, is now nearly completed. The theatre will cost $75,000 when finished.

Two new theatres added to his possessions makes C. W. Dickson, of Gladbrook, the owner of a circuit of theatres. He has purchased the Villard Theatre at Evansville and the theatre at Parkers Prairie, Minn.

# Central Penn

FRANKLIN HALL, erected in Mechanicsburg, Pa., in 1866, the auditorium which was used as the town's only theatre until a modern motion picture house was erected a few years ago, is to be torn down so that the site may be used for the erection of a new building for the First Bank and Trust Company.

C. Floyd Hopkins, managing director of the four Wilmer & Vincent theatres in Reading and of the five theatres controlled by that company in Harrisburg, has returned to his home in the latter city after having spent a vacation in Atlantic City, where he was accompanied by Mrs. Hopkins.

Louis Schoen, manager of the Family Theatre, controlled by the Comerford Amusement Company, in West Scranton, died recently at the age of 63 years. He was a member of the Eagles and the Protective Home Circle and is survived by his widow and three sons.

Bert Lowe, formerly manager of the Oneida Theatre, Oneida, N.Y., has been placed in charge of the Wizard Theatre, York, succeeding Ernest L. Hickey, who has become manager of the Capitol, formerly the Jackson. Both theatres are controlled by the Nathan Appell Amusement Enterprises.

Mack A. Edwards, an accomplished musician, with wide experience in this and European countries, was appointed to the post of chief organist, in charge of the big new Wurlitzer in Loew's Regent Theatre, Harrisburg, Pa., entering upon his duties on August 9.

He was selected by Russell A. Bovim, managing director, for the position in Loew's Regent.

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# Theatre Men as Students of Human Nature

## *Business of Pleasing the Public is Practical Application of Psychology*

IN a talk before the students of the Publix Theatre Managers Training School recently, Max Fleischer, president of Red Seal Pictures and Out of the Inkwell Films, Inc., told the future managers that their greatest achievement will have been the study and understanding of human nature, and the anticipation of the human moods.

To illustrate his point, Fleischer stated that patrons were easily affected by weather outside the theatre, the differences of the light intensities both inside and outside, their treatment upon entering the theatre and other conditions exercising a similar influence upon the mood of that complex creature, the theatregoer.

That the creator of the Inkwell cartoons summed up the situation affecting practical theatre management in a concise and searching manner will not be questioned by those who have had experience in the theatre. The motion picture theatre of today—the successful one at any rate—is receiving its full share of psychological treatment at the hands of its managers. The extent to which this quality makes itself apparent to the keen and trained observer is illustrated in a recent article by Everhardt Armstrong in the "San Francisco Examiner."

"Every master showman, from Barnum to Belasco," Mr. Armstrong writes, "has been something of a practical psychologist, a sagacious and vigilant student of popular taste, quick to discern its fluctuations and quick to respond to them."

### *Gives Theatre Individuality*

"Not so many years ago a motion picture theatre was just a motion picture theatre. It lacked individuality, and it didn't make much difference who the manager was: the picture was all-important. Today the ability of the manager is often the determining factor in a theatre's success, and the determining factor in the manager's ability is his skill in assaying the collective taste of his fickle and finicky clientele.

"The manager must be a shrewd judge of motion picture values; he must know how to buy. But when he has acquired the best available film his task is by no means finished. He must 'present' the picture in the most attractive way possible, with musical and stage features that will enhance rather than neutralize its appeal. Also, it is essential that he make his theatre attractive. He must understand to a nicety just what is meant by that vague and elusive but vitally important term—'atmosphere.'

"In his study of the throngs that pass in and out of his show shop the alert, intelligent manager is tireless. He comes to know when an act, a picture, or a musical specialty is 'going over,' and when it is a 'flop.' He knows this, intuitively, long before the crowd has signified its verdict by apathy or applause. Nor is he slow in discerning what is wrong with that particular act, or picture, or musical specialty; and he is painstaking to avoid a recurrence of the same fault in future offerings.

### *House Reflects Personality*

"A thousand and one minor touches subtly influence the popular attitude towards a theatre. Very often the personality of the manager is reflected in the cordiality or indifference of the girl in the box-office or in the style of lighting and the color of the draperies in the foyer. If the manager is a man of prosaic, chilly temperament, his theatre will seem chilly, uninviting; if he be endowed with imagination and warmth, these qualities will be reflected, too.

"Barnum, in a classic phrase, said that the public liked to be fooled. We all do. When a novelist or picture director creates such an illusion of truth that we are readily convinced of the reality of the imaginary events he sets before us, we pay him handsomely for fooling us with such consummate skill. Playwrights and theatre managers are, by the very nature of their callings, brokers of illusions; but the modern public, paradoxically enough, is even more canny when it goes shopping for illusions than when it is confronted by the glittering actualities of a department store.

"Recently a theatrical man who has achieved conspicuous success on the Pacific Coast said to me:

"'No theatre of the first class can succeed unless the man who directs it is first class. The old conception of a theatre manager as a slouchy, indolent-looking fat man with vile-smelling cigar loosely hanging from a corner of his mouth is outmoded. In our day every theatre manager—and especially every picture theatre manager—must be a man of wide knowledge, keen mentality, imagination, and unflagging capacity for hard work. Above all, he must be a born showman, a psychologist, or all of his other admirable qualities are wasted.'"

## Equipment

# Engineering and Science

—By P. M. ABBOTT—

SCIENCE and engineering again. Working hand in hand they have once more opened new fields for motion pictures. By reproducing music, synchronized with pictures, in volume and quality that closely approach the original—for instance, a famous symphony—a tremendous appeal will be made to the non-movie patron. And the most startling feature of this development is that not only theatres in the larger cities will be able to enjoy the benefits of this new apparatus, but in time, up-to-date small-town and neighborhood houses may likewise.

Vitaphone is the name given this new device. It is primarily an electrical apparatus. The recording of sound being accomplished electrically as well as the production. To the uninitiated, a glance at that part of the device attached to the projection machine itself, would probably suggest that an ordinary phonograph record and reproducer were used. Actually, electrical methods employing radio principles are involved.

How practical and at what cost per installation these machines can be made will eventually determine whether they will become generally used. There seems to be no question but that Vitaphone is a big asset for the theatre. Only when tested under severe operating conditions will any mechanical defects, or shortcomings, be apparent that would tend to hold back its universal acceptance.

Regardless of whether Vitaphone is or can be perfected and manufactured for use in the majority of theatres, it will be very effective in its present form for special performances.

Through Vitaphone another tribute is due science and engineering. It is an added laurel to a long list of accomplishments that have in no small way made motion pictures what they are to-day.

# Publix Changes Policy at K. C. Royal

## Will Show Special Photoplays—Stage Specialties Dropped

THE Royal Theatre, Kansas City house controlled by Publix, is to become the home of special photoplay attractions. The Royal will be conducted under a policy somewhat similar to that in force at the Rialto, New York City. Elaborate screen plays will be booked for extended engagements. Publix operates the Newman, where the Publix unit shows are offered with pictures.

Nathaniel Finston, general musical director of Publix Theatres and one of the home office executives of the organization, was in Kansas City last week preparing a new musical program for the Newman and the Royal Theatres.

"There will be no more stage specialties at the Royal," Mr. Finston declared "because of the nature of the films that are to be shown there. The pictures will be elaborate, such as Douglas Fairbanks' 'Black Pirate,' and with such pictures goes a different type of music from the jazz programs the house has been featuring.

"We are promoting two Kansas City directors," he said. "Jacque Blumberg, director of the Newman Symphony Orchestra, will accompany me to New York and later be assigned to one of our largest theatres in the East. Louis Forbstein of the Royal will succeed Mr. Blumberg at the Newman. The new director of the Royal will be Sigmund Boguslawski, of Chicago."

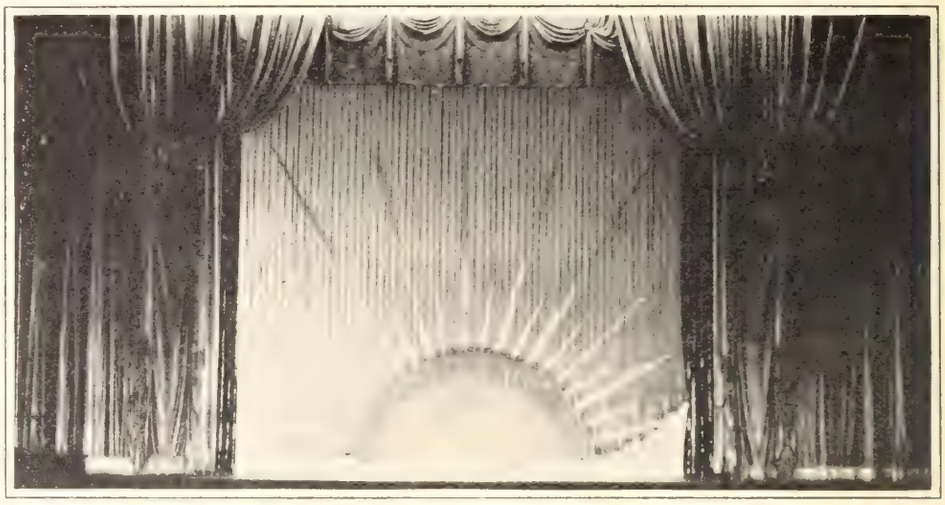
## Irene Franklin Stage Star at Allen in Cleveland

The Allen Theatre, Cleveland, last week presented Irene Franklin, famous vaudeville red-head comedienne and singer, as the stage attraction on a program which offered "Mantrap" as the screen feature. Jerry Jarnagin at the piano accompanies Miss Franklin in her songs. Earl & Bell, comedy guitar players, were the added stage attraction for the week.

## "Ukulele Ike" Added Stage Attraction at Buffalo

"Ukulele Ike" (Cliff Edwards) was the special added stage attraction last week at Shea's Buffalo Theatre, Buffalo. The screen program was headed by "Mantrap," and the Publix unit show of the bill was Nathaniel Finston's "Sidewalks of New York."

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"THE MIDNIGHT SUN"

**The appeal of the presentation staged with Universal's "The Midnight Sun" at the Colony Theatre, New York City, was entirely visual. The black and white reproduction above merely outlines figures in this gorgeous ensemble of tints and hues designed by Jack Savage. Back of the sun and ray cut-out flashing beams of changing lights and color effects were attained by projection on a grey back drop. They shot upward and the beams appeared to come from the heart of the profile half sun, painted in orange and illuminated by a strip of light placed in back of the ground row of clouds. A drop of gold streamers hung in front picked up reflections of colored lights projected from the sides**

## Aaronson's Crusaders at Loew's State, St. Louis

Irving Aaronson's Crusaders, who held the boards at Loew's State, St. Louis, the week ending August 6, and their combination of jazz harmonies interspersed with dancing and singing proved a popular attraction for this big downtown picture palace.

For his farewell selections, Rubinoff, who returns to his post at the Allen in Cleveland this week, chose "Yes Sir, That's My Baby" and "Poor Papa" as his violin solo numbers. John Maxwell, a singer who specializes in the vocal trick of changing from a soprano to a tenor voice, made a decided hit with the stunt. On the State screen the feature attraction was "Bigger Than Barnum's" and the usual short subjects.

## "Russian Revel" Staged at Strand This Week

Russian atmosphere is featured in the Mark Strand Frolic staged this week by Joseph Plunkett in conjunction with the showing of Corinne Griffith in "Into Her Kingdom" at the Strand, New York City. The act offers a blending of Russian music and dances, with Carlos Peterson as one of the starred members of the company.

The Strand's program is further enhanced by a return engagement of Rita Owin, eccentric dancer who has scored repeated successes with the patrons of the house, and Allan Prior, Australian tenor.

## New Anderson Unit Show Is Presented at Rivoli

A new John Murray Anderson presentation for Publix Theatres is the stage feature at the Rivoli Theatre, New York, this week. The presentation is offered with "The Great Deception," a screen version of "The Yellow Dove" by George Gibbs.

The balance of the Rivoli program is made up of a Fox Variety reel, "Putting On the Dog," "Alice Charms the Fish," an F. B. O. cartoon and Rivoli Movievents on the screen, while the musical bill provides "Friml Melodies" as the overture—selections from such Friml scores as "Rose-Marie," "Firefly," "Vagabond King"—and the organ solo by Henry Murtagh.

## Landry Orchestra Returns to Grand, Pittsburgh

After an absence of a week following an eight weeks' engagement at the Grand in Pittsburgh, Art Landry and His Orchestra returned last week to that house as the stage feature. Though away from the theatre only a week, Landry's reception at the Grand last week took on the character of a welcome home to a long-absent favorite. The presentation offered was titled "A Spanish Fan," in which a rather spectacular setting served for a new program of music provided by the orchestra. The screen feature at the Grand last week was "Pals First."

## F. & R. Kiddie Revue Returns to Minneapolis State

A new Finkelstein & Ruben kiddies revue opened at the State Theatre in Minneapolis last week. It is titled "The Children's Hour" and is based on the poem of that name by Longfellow. The children, all Twin City youngsters, have just completed a tour of some of the F. & R. theatres in the northwest in their revue, "Under the Spreading Chestnut Tree." The new revue was whipped into shape in an amazingly short time, and played to a fine business at the State.

### New Orchestra Leader at Capitol

Paul Sporleder, popular member of Rodemich's orchestra at the Grand Central, St. Louis, is now directing the orchestra at the Capitol Theatre.

# Public Relations Chief for J-H Houses

## Floyd Maxwell is Appointed to Post by North American

THE North American Theatres Corporation, which is to take over the Jensen-Von Herberg and other houses in the Northwest, has engaged Floyd Maxwell, who for four years has been motion picture editor of the Portland Oregonian, as director of public relations for the new organization.

H. T. Moore, general manager of the Moore Amusement Company thinks this a great step forward in motion picture showdom. Mr. Moore has theatre interests in Portland, Olympia, Aberdeen, Hoquiam and other localities. While not selling, as yet, to the new company, he is greatly interested in its activities.

Announcement of the appointment of Mr. Maxwell was made by Harry C. Arthur, vice-president and general manager of the North American Theatres Corporation, which operates 169 theatres in the West. Among the subsidiary corporations of the firm are the Far West Theatres Corporation in California, the Golden State Realty Corporation in California, the Washington State Theatres Corporation and several individual theatres in the Rocky mountain districts.

"The appointment of a public relations department head I consider a very fine piece of business," said Mr. Moore, in discussing this phase of theatre life. "The public relations staff, as I see it, will serve all agencies with which the theatre comes in contact, especially with the public itself. It is somewhat analogous to the position occupied by Will Hays and is certain to bring great results."

## Miss Omaha Beauty Revue Packs Strand Theatre

Miss Omaha is all ready for the Atlantic City beauty competition. She was selected by the artists of the city in a beauty contest conducted by August Herman, manager of the Strand Theatre. The fortunate girl is Anne Foucar, 16 year old brunette. Miss Omaha and her companions, Miss Beverly Ramsey and Miss Helen Polifka, who won second and third prizes, were officially declared the most beautiful girls of the city at the performances Saturday evening, July 31. The Strand was packed for the revues throughout the week.

## Fred Stritt Returns to State, Detroit

Fred Stritt returned to the "Bunch" at the State Theatre, Detroit, last week, in the role of "Master of Ceremonies" of the stage presentations there. Stritt took the place in which he was so popular with Detroit picturegoers and which he vacated some time ago. He and Russ Morgan were the stars of the presentation, which had the Royal Quartette, Ann Toddings, Marcella Hardie and Arthur and Jones as featured members. The number was offered as a "Welcome Home Stritt" show. The State's screen attraction for the week was "The Runaway."

## The MANAGER'S OFFICE

IMPORTANT managerial changes affecting theatres at Edmonton and Calgary, Alberta, and Vancouver, B.C., have just taken place. Harold Bishop, manager of the Empress Theatre, Edmonton, for the past year, has been appointed house manager of the Capitol Theatre, Calgary, where John Hazza is the general manager. J. V. Winning, manager of the Dominion Theatre, Vancouver, for years, becomes manager of the Empress Theatre, Edmonton, in succession to Mr. Bishop.

LOUIS SNYDER has succeeded Louis Schlichter as manager of the Bridge and Edmondson theatres, Baltimore, Md., controlled by the Edmondson Amusement Company of which Mr. Schlichter was president. Mr. Schlichter has resigned to go to Arcadia, a suburb of Los Angeles to live with his family. He has bought a home there.

WARREN IRVING, manager of the Imperial Theatre, Charlotte, has taken over the management of the Alhambra Theatre there. These houses belong to the Publix Theatres, Incorporated.

J. H. McCOY, who was manager of the Alhambra Theatre, Charlotte, has been transferred to Spartanburg, S.C., where he will assume the management of this company's theatre at that point.

JAY DUNDAS, manager of the Strand at Sioux Falls, which he recently sold to Finklestein & Rubin, announces that the house will take upon a second run policy.

## Edict Prohibits Charleston in Gettysburg, Pa.

Any one who dances the Charleston in Gettysburg, Pa., now runs the risk of being arrested, for an official edict has been issued by Burgess C. A. Heiges forbidding the dance in that city and ordering all who participate in it to be arrested. Burgess Heiges did not get the borough fathers to ordain the abolition and said he had forbidden it because the Charleston was an indecency.

## Named Stage Director for New Ambassador Theatre

Skouras Brothers have announced that Ralph Nichols will have charge of the stage productions at the New Ambassador Theatre, Seventh and Locust Streets, which will open on August 19.

Nichols was with the St. Louis Municipal Opera for several years, but was induced by Skouras Brothers to join their organization and take charge of stage productions at the Grand Central Theatre.

## Orpheum, Winnipeg, Offers Seven Vaudeville Acts

The Orpheum Theatre, Winnipeg, Manitoba, now has a larger show than ever before, according to an announcement by Manager Wadge. The programme now comprises seven acts of vaudeville, one more than previously, a feature photoplay and short film subjects.

## Orpheum, St. Louis, Will Reduce Admissions

The Orpheum Theatre, St. Louis vaudeville house, which will re-open the latter part of August, has announced a new schedule of lower prices to meet the competition of Skouras Brothers' new Ambassador Theatre, Seventh and Locust Streets, due to open on August 19th, and Marcus Loew's State Theatre, Eighth and Washington.

The Orpheum, which is located at Ninth and St. Charles streets, at week-day matinees will charge 15 to 50 cents and night the rates will be 15 cents to $1. The former top was $1.50. Sunday matinee prices will be the same as at night.

The new prices were announced by William A. Hartung, formerly of Omaha, Neb., recently named manager.

## Brooklyn Strand Ads Sell New Cooling Plant

With the inauguration of the new cooling plant at the Brooklyn Mark Strand Theatre, Managing Director Edward L. Hyman had all of his newspaper ads drawn especially to tie up with the cooling system. The suggestion of coolness is worked into the borders and headings in all papers used.

The advertising copy avoids giving any impression that the plant keeps the house too cold for comfort. Hyman considered it good judgment to make the advertising of a modest nature and avoid such expressions as "Cool as the North Pole," etc.

## Barry Lecture Course for Saenger Chain Managers

John F. Barry, director of the Publix Theatre Managers Training School, which recently completed its second session, graduating twenty-seven members, will give a series of lectures on theatre management to a number of the managers of houses in the Saenger Amusement Company chain. This condensed summer course of lectures will be given by Mr. Barry during his stay at Bay St. Louis as the guest of E. V. Richards, vice-president and general manager of the Saenger organization.

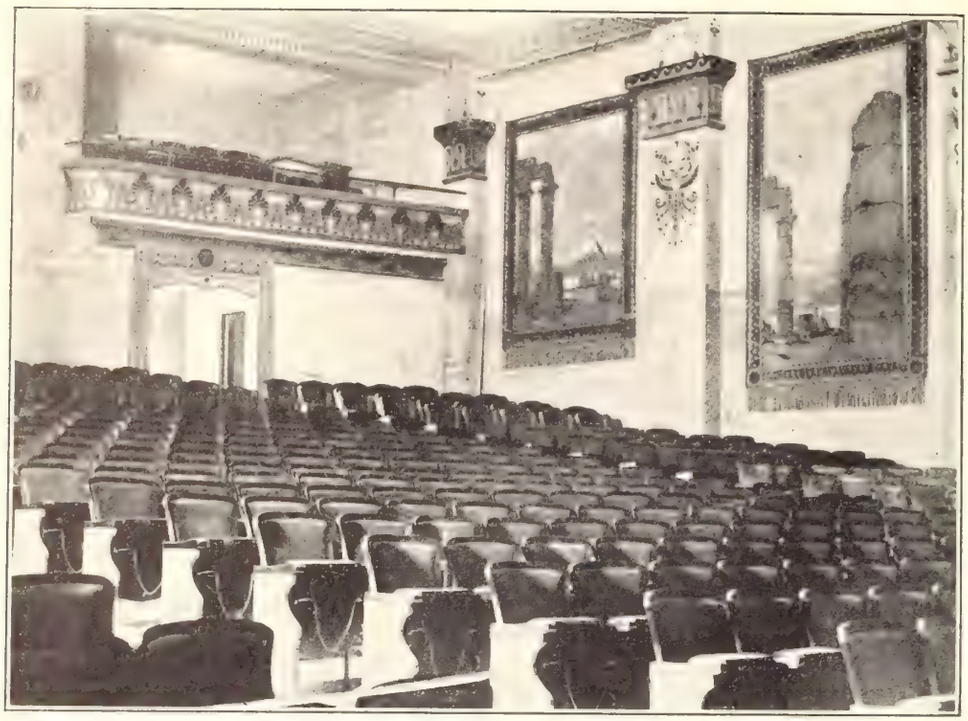
## "Variety" Playing Seventh Week at Rialto

"Variety," the Ufa production starring Emil Jannings and Lya de Putti, is playing its seventh week at the Rialto in New York City. The picture has consistently drawn big houses since its premiere at the Rialto. The management of the house is capitalizing the repeat business by featuring the slogan "How Many Times Have You Seen 'Variety'?" in newspaper, program and screen advertising.

## Jaunita Star of Offering from Rialto Stage

Jaunita, with Paco Cansino and Ritz and Jose Martinez, were the featured stage performers at the Rialto Theatre, Omaha, last week. The act was called "A Treat from Spain."

COSTUMES FOR HIRE PRODUCTIONS EXPLOITATIONS PRESENTATIONS BROOKS 1437 Broadway Tel. 5580 Pen.



Interior view of Bush's new Egyptian style theatre which was opened to San Diego's public on July 1, 1926. Note the corner loge; there is one on either side of the main auditorium

# Henry S. Koppin Breaks Ground for Two New Michigan Theatres

HENRY S. KOPPIN, president of the Woodward Theatre Company, Detroit's largest theatre circuit, announces that the latter part of July will mark the over-turning of the first spade of dirt on Michigan Avenue, Wayne, Mich., for the erection of a three-story modern office, store and theatre building.

The site of this new Koppin enterprise is in the heart of Wayne's business activities, and a strategic location for such a venture.

The building will be of brick and stone, all structural steel with floffors of reinforced concrete. A sprinkler system of the latest origin will protect the entire building.

The theatre will have a two-floor auditorium, seating in the neighborhood of eighteen hundred persons; with a stage of ample size to accommodate the largest of road attractions. A luxurious lounge on the mezzanine floor for ladies and gentlemen, and a spacious play room for the children will be innovations.

The specifications call for the improved giant fan ventillation system, ample to supply 35,000 cubic feet of fresh air into the theatre auditorium per minute.

Completion of the building is scheduled for January of next year, and when completed it will be among Wayne's finest buildings.

Ground has also been broken for Henry S. Koppin's new three-thousand-seat house at Gratiot Avenue and Six Mile Road, Detroit, which will be known as Henry S. Koppin's Million Dollar Theatre.

The theatre will be housed in a large nine story store and apartment building, with a frontage of an entire block on Gratiot Avenue, giving to Detroit one of its largest outlying houses. The theatre will be modern in every respect with a large and fully equipped stage.

Mr. Koppin states that no expense will be spared to equip the house in the most elaborate and modern fashion, and to substantiate the statement, a contract was awarded to one of the leading organ manufacturers for a mammoth four-manual unit organ.

Work on the building will be rushed so that the theatre portion of the structure can be thrown open to the public January 1st of next year.

Kohner and Payne, who have designed a number of large theatres in and about Detroit, are the architects, under whose supervision the building will be constructed.

## Aro Amus. Co. Plans House at Raleigh, N.C.

The Aro Amusement Company, of Raleigh, of which Barney Aronson is president, and who controls the Grand and Oasis at Kinston, the Grand, at Raleigh and the Strand at Salisbury, also the Montgomery at Spartanburg, have let the contract for a 900-seat motion picture house on Martin Street, Raleigh. This theatre will be built on the property now occupied by Wright's Hotel. Mr. Aronson states this will be one of the finest and best equipped theatres in the South.

## Plan Two More Theatres at Tampa, Fla.

Looks like Tampa is to have two more theatres. Josiah Richardson, who owns Sulphur Springs, gave out the statement that plans had been drawn for an immense building in this resort, which would include a theatre for vaudeville and motion pictures, a large dancing pavilion, restaurant and other features. The cost of the proposition will run over half a million dollars, according to Richardson's statement.

S. H. Rogers, one of the leading realtors of Ybor City, has announced that plans have been accepted for a theatre at the corner of 17th Street and East Broadway. According to his statement the theatre will be built in the Italian Renaissance period architecture at a cost of $250,000. The house will have a seating capacity of not less than 1,250 and will be ready by the middle of October.

## Stern Closes Deal for Big Jersey Theatre

Joseph Stern has purchased the block on Clinton Avenue running from Peshine Avenue to Jeliff Avenue, having a frontage on Clinton Avenue of 210 feet and a depth of 155 feet on both streets.

Mr. Stern will erect a modern motion picture and vaudeville house to seat 3,500. The building will contain offices and fourteen stores.

The property was purchased through Krasner and Herman from the City Investment Company, of which Mr. Michael Hollander is the president. Leber and Ruback represented the City Investment Company and Samuel Kessler represented Mr. Stern.

Building will be commenced immediately and, when finished, the theatre will be one of the finest that Mr. Stern will have.

## Two Baltimore Houses Dark —Century To Be Rebuilt

The Century Theatre, a Loew playhouse, Baltimore, Md., and the New Theatre, a Whitehurst house of that city, closed Saturday night, July 17, the former to remain closed until Labor Day, September 7, the latter to be reopened Monday, August 2.

The interior of the Century will be practically rebuilt at a cost of $750,000 after designs made by John Eberson and Wellington J. Schaefer, architects, and an additional $750,000 will be spent on converting the Century Roof into a moving picture theatre, according to plans arranged by the same architects.

The Century Roof, which has been operated as a Roof Garden for dancing and musical shows, since it was opened, will be called the Valencia and will have a policy of long-run superproductions.

## Legit for 54 Years, Will Now Play Pictures

THE Able Opera House, Easton, Pa., for 54 years a legitimate theatre, is now undergoing extensive changes which will transform it into a modern photoplay theatre. The improvements include the removal of the gallery or second balcony, together with a complete renovation of the interior, including installation of screen and projection booth and equipment, and improved seating and ventilating facilities.

This theatre was built in 1872 by Edward Able, a prominent Easton carpet merchant. The late E. L. Davenport was the first actor to appear on the stage there. The "Color Guard," the first Civil War play ever given in Easton, was played there by Charley Collins, Eastern character comedian, who became a widely-known actor.

## Chrisedge, Inc., File Plans for Bronx Theatre

The Naples Holding Corporation, Dominick J. Napoli, President, who have been developing the Marble Hill section situated above Spuyten Duyvil, in the Bronx, with multi-family houses to accommodate more than one thousand families, have filed plans in the Bronx Building Bureau, for the construction of a new theatre building having a seating capacity of 2,500, to be erected on the Broadway front, between Naples Terrace and 232nd Street, at the foot of the Subway station of the Van Cortlandt I.R.T.

The architect, S. S. Califati, who is completing a theatre at Throggs Neck, stated that the building will contain stores and offices with space for a restaurant upstairs, to cost over $500,000. Will be ready about December 1, 1926. The theatre will contain the latest and up to date features, combined with a fine promenade, rest room, lounges and other novelties.

The theatre will feature motion pictures and will be under the personal supervision of M. N. Chrystmos, of the Chrisedge Theatres, Inc., who are now operating a circuit of nine theatres, extending from Yonkers to Bronxville, in the upper section of the East Bronx. The theatre has been leased through the office of J. Leon Brandmarker, as broker, for the next twenty-one years at an aggregate rental of $700,000.

### Purchases Site at Russell, Ohio

J. H. Elam, of Greenup, Ohio, is planning a playhouse at Russell, Ohio, where he recently purchased a piece of property on Ferry Street. It is expected to be completed before the winter months.

## Brooks Elected President for 16th Time

HARRY BROOKS, who was a member of the New York State Legislature last year, and whose home is in Troy, was last week elected for the sixteenth time as president of the Motion Picture Machine Operators' union, in Troy. Al Lemay, who was re-elected as financial secretary of the local, has served a similar term. In connection with the election last week, Mr. Lemay presented an interesting report on the recent convention held in Cleveland.

## New Midwest Equipment Co. is Independent

The Western Theatre Equipment Company, an independent firm, has been organized and has opened offices in Minneapolis at 35 Western Avenue. George Kopman, manager of the Gold Seal Film Exchange, is president and Sam Levinsohn general manager. Mr. Kopman believes that other independent companies will spring up as the result of the recent merger of equipment companies.

## Racine, Wis., to Have Two New M. P. Theatres

Racine, Wis., is to have two more picture houses. A $100,000 house will be built by Stephen Doree, who owns the Star Theatre. He has already let contracts for this house. The other theatre, which will cost $160,000, will be built by Buhler & Buhler.

## Will Improve Johnstown's Oldest Theatre

With the announcement of the purchase on July 30, of the Ideal Picture Theatre, 524 Central Avenue, the oldest suburban theatre in Johnstown, Pa., V. F. Scott, the new owner, disclosed plans for the immediate expenditure of $25,000 in improving the property. Mr. Scott, who bought the theatre from Jabar Charley, of Moxham, is manager of the Ideal Theatre Company and has operated the theatre for six years under a lease. He will build a 20-foot addition at the rear of the theatre. New, upholstered chairs will be placed in the auditorium by the American Seating Company, and the seating capacity will be increased to 565. An Arctic "Nu-Air" ventilating system will be installed. The improvements will be completed, it is expected, by September 1, without interference with the regular daily shows.

The theatre is a brick structure, built about 15 years ago and has survived a number of older Johnstown neighborhood theatres that have passed out. It was built by George B. Glenn, of Moxham, and was first operated by William Klahre. The second floor front of the building is devoted to apartments.

### Two Wisconsin Projects Under Way

A theatre will be built at Waupaca, Wis., by the Waupaca Theatre Company, organized by Carl Cohen, Sylvia Cohen and Solomon Minkoff. The company is incorporated at $10,000.

A $50,000 house at Port Washington, Wis., which will seat 800, is to be constructed by George H. Adams and Frank Hoff.


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## Inquiries and Comments

### *Resistance Ratings*

WITH few exceptions, electrical devices today carry name plates on which are stamped the ratings of the particular devices to designate their safe operating limits.

Thus the Watt, volt, ampere, ohm, phase and cycle have become more or less familiar to persons whose work brings them in touch with electrical machinery.

These ratings, as said before, are necessary for intelligent operation of such devices and they are of considerable importance. Probably the most common method of giving the rating is to specify the voltage, current and power required for operation, while such units as the ohm, cycle and phase are used for more particular special ratings, as required.

The method of rating certain classes of devices is fairly standard and efforts are being made (primarily by the American Institute of Electrical Engineers) to completely cover the electrical field with proper ratings for each class of electrical apparatus.

This work, quite naturally, is the duty of the Standardization Committee, (as this particular body is referred to) and while not of a spectacular nature, certainly constitutes an important link in the educational chain.

### *Value of Ratings*

When we see an incandescent lamp, rated at, say, 110 volts, 100 Watts, it is an abbreviated way of saying that when 110 volts are applied across its terminal, it will consume 100 Watts of electrical energy and give, in return, a certain amount of light.

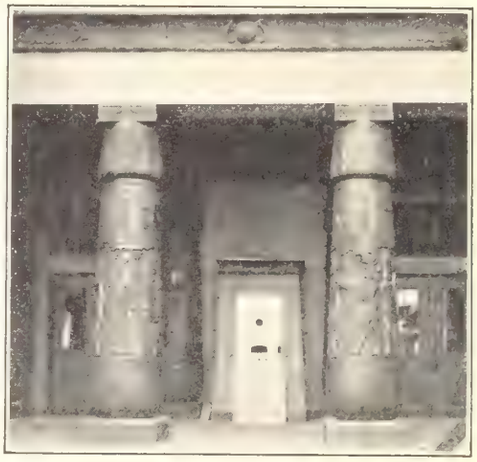
Since the efficiency of particular classes of tungsten filament lamps is quite clearly defined, and of fairly constant value, (being expressed in lumens of light per Watt of energy) the Wattage specified in the above rating, is, in truth, a measure of the light giving power of the lamp.

Thus we immediately are aware of the fact that a 200 Watt lamp is a more powerful emitter of light than one having a lower Wattage consumption.

In this way, the rating contained on the name plate of an electrical device quite frequently masks, or conceals, still other ratings, which, in fact, the initiated are quick to grasp.

### *Class Ratings*

As mentioned before, various classes of electrical apparatus have their own peculiar ratings, motors being rated in Watts, volts, amperes, cycles, phase, horsepower, (equivalent to Wattage) temperature, and whether for use on AC or DC. Of course all of these items will not appear on the same name plate, but as many as may be deemed necessary will be given for the guidance of the user.



Main entrance to Bush's new Egyptian Theatre, San Diego, Cal. Note the two huge columns which are directly in the centre and carved with Egyptian figures

Furthermore, such ratings will be given as will ordinarily enable the user to determine the remainder for himself.

Incandescent lamps are generally rated in Watts and volts, or volts and amperes. And so with the general run of electrical devices, each according to its class.

Aside from specifying operating characteristics, the rating may also be used to indicate the degree of safety incorporated with the device. Thus, switches will be found rated as to amperes, (current carrying capacity) and volts the degree to which the live parts are insulated from each other. The power rating is also masked since the fire underwriters specify, for example, that a particular switch shall only carry 5 amperes at 250 volts, or 10 amperes at 125 volts; the power in each rating being the same, namely, 1,250 Watts.

### *Resistances Differ*

When we consider the rating of resistances, however, we strike one of the peculiarities which are to be found in every field.

The common method of rating resistances is to specify the line voltage for which they are intended, and the current carrying capacity. Frequently the Wattage is also given, but it is common practice, in the case of resistors intended for projection service, to give but the line voltage and amperage.

The use of these two ratings alone is largely responsible for the impression which exists among projectionists, that, given voltage and amperage, the ohmic resistance is obtained merely by dividing the first by the second.

In other words, a resistance rated for 100 volts and 25 amperes is assumed to have a resistance equal to 110 divided by 25, or 4.4 ohms.

Nothing could be farther from the truth, since it is impossible to calculate what the ohmic resistance is from those two items.

Such a rating simply means that the unit is intended for use on a 110-volt circuit when placed *in series with another device*, and that the current carrying capacity of the resistance wire used is 25 amperes. It is generally assumed that when so used, 25 amperes will, in reality, flow through the circuit.

This method of rating resistances is, therefore, quite absurd, since it tells nothing other than the current carrying capacity of the wire.

### *Correct Rating*

The correct method of rating would be to give the resistance of the unit in ohms and its current carying capacity because, knowing these two items, it is then possible to compute the total voltage drop across the unit (current x resistance = IR drop) and also the Wattage consumed (current squared x resistance = IxIxR—Watts lost).

The only way in which the line voltage enters is in specifying the degree to which the live parts of the unit are insulated from *each other* and also from the metal frame.

The statement often made, therefore, that a 110-volt resistance cannot be used on higher voltages is quite foolish (providing the insulation limits are not exceeded) since a resistance is nothing more than an electrical valve having (under ordinary conditions) a fixed voltage drop across its terminal, and there is no reason why a resistance having a drop of, say, 40 volts, cannot be used to cut down a 220-volt circuit to 180 volts, or a 110-volt circuit to 70 volts.

In each case, of course, the device which the resistance is intended to regulate should be such as to absorb the remaining voltage in a normal manner.

For example: suppose we had an incandescent lamp which requires 30 volts for proper operation and the current it required was 30 amperes.

This lamp, used on a 110-volt circuit would require a resistance of $\frac{110-30}{30}$ 2.667 ohms and a current carrying capacity of 30 amperes.

Now, suppose it were desired to operate 5 such lamps in series on a 230-volt circuit. The total voltage necessary across the lamps would be 5x30=150 volts, and, since the resistance above described is good for an 80-volt drop (30x2.667=80) this resistance placed in series with the 5 lamps would operate satisfactorily.

The proper way to look at a resistance, therefore, is to consider it as a device, or a valve, which, on any given current (not exceeding its safe limit) will give a certain voltage drop. In the light of this, the only thing required in the way of a rating is the *resistance* in *ohms* and the *current carrying capacity* in *amperes*.

# Theatre Building Still on Increase in New England Territory

THE D & M Construction Co., Boston, has been awarded the contract for the new theatre at Attleboro, Mass., which is being erected by the Attleboro Aerie of Eagles and will be leased for a term of years by them. Construction work will start during August.

Plans for the new Kenmore Theatre near Kenmore Square, Beacon Street, Boston, have been prepared by Architects Desmond & Lord of Boston and are ready for figuring. The theatre is being built for Robert A. Olinder and will cost approximately $400,000. It will be of the Community type.

Contracts will probably be awarded within a week for the new motion picture theatre on Main Street, Turners Falls, Mass., which is to be erected this fall by D. P. Shea of the Turners Falls Opera House. The theatre will cost about $75,000

The Colonial Theatre Co., Hartford, Conn., have received completed plans and specifications for their new theatre on Farmington Street, Hartford, Conn., which have been prepared by Architect James Tuck of Boston. Construction work will probably start this month.

Simon Rudnick has started tearing down the buildings on Warren and Waverly Streets, Roxbury district of Boston, preparatory to the erection of a motion picture theatre. Construction work will begin as soon as the site is cleared. Architects Blackall, Clapp & Whittemore of Boston have prepared the plans.

Plans have been completed for the new Colonial Theatre at Augusta, Me., to be built by the Maine Theatre Corporation on Water Street, that city. Bunker & Savage of Augusta are the architects. The structure will cost about $40,000.

Some idea of the size of the new B. F. Keith Memorial Theatre to be erected in Boston by the Keith-Albee interests, is contained in the order just placed for structural steel. The order calls for 2,800 tons of structural steel. Excavating for the foundations for the new structure between Washington and Mason streets is now under way, demolition of the old Boston Theatre and several other structures on the site having been completed.

## Three New Suburban Houses for Kansas City

A new 1,600-seat motion picture theatre is planned for Forty-sixth Street and Troost Avenue, Kansas City, by Mrs. J. W. Watson, widow of the late owner of the Benton Theatre, Kansas City. Shepard & Wiser, of Kansas City, have been retained as the architects. The building, which will include nine storerooms, will have a 150-foot frontage on Troost Avenue. Mrs. Watson exercised the purchase option in a long term lease, paying $37,500 for the property.

The Bagdad Theatre, Kansas City's newest suburban house, owned by A. Baier, opened its doors Wednesday. The new house, which seats 1,200, will be operated by the W. H. Hurley Amusement Company. The theatre is equipped with virtually all modern conveniences, including an Arctic "Nu-Air" cooling system and a Hope-Jones pipe organ.

The next new suburban motion picture theatre in Kansas City to open will be the house, now under construction and which has not yet been named, at Thirty-ninth and Main streets, owned by Louis Meyer. Robert F. Gornell, of Kansas City, is the architect.

## Equipment Co. Has Unique Sales Record

Automatic Devices Company, of Allentown, Pa., manufacturers of automatic curtain controls, report the establishment of a three-year sales record which they believe to be rather unique in the equipment industry.

In 1924, their business increased 25% over 1923; in 1925 an 80% increase was shown over 1924, while the first six months of 1926 already indicate an advance of 50% over 1925. In other words, A. D. C.'s present sales are now at the rate of almost three and one-half times the volume of 1923.

## Two Idaho Theatres Buy Arctic Nu-Air

Manager Allen of the Majestic Theatre, Nampa, Idaho, has announced the installation of an Arctic Nu-Air cooling system. Another recent sale of an Arctic Nu-Air system was made a short time ago to the theatre at Moscow, Idaho.

## Saxe Starts Work on New Oshkosh Theatre

Work has been started on the new Saxe $1,000,000 theatre at Oshkosh, Wis., which will be the firm's third house in that city. It already operates the Grand Opera House and the Majestic.



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AT LIBERTY—High Powered Lobby Poster Artist (Pictorial and Scenic a specialty) and also exploitation man capable of making newspaper cuts. Ten years' experience with Eastern firms. References; married, go anywhere. Address "Lobby Artist," Gordon & Howard Co., 717 Wyandotte Street, Kansas City, Mo.

AT LIBERTY, musical director, eight years' experience in largest motion picture theatres in Middle West. Would like similar connection with house desiring the services of first-class baton conductor of featuring calibre. At present employed, though sale of theatre and change of policy necessitates this ad. Box 860, Motion Picture News, New York City.

EXPERIENCED motion picture manager wants to rent or buy motion picture theatre, or will buy half interest in well established business in city or town of three thousand or over. Eugene Pelletieri, 2880 Elston Ave., Chicago, Illinois.

WANTED—To buy or lease Picture Theatre in town of over three thousand in Northern Missouri, Southern Iowa, or Eastern Kansas and Nebraska. Address E. C. Humes, Albany, Mo.

ORGANIST would consider change of city in Fall. Concert and picture experience. Choicest references. Address Box 810, Motion Picture News, New York City.

OPERATOR and electrician with ten years' experience wants steady job. Married. Operator, Box 282, Mason City, Iowa.

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*Circus atmosphere and action are appealing qualities of the advertising displays which are adapted from the press book suggestions for F.B.O.'s "Bigger Than Barnum's." First run theatres throughout the country have made excellent use of the material provided by the distributor. The group above reproduces the displays used by the following theatres: Cameraphone, Pittsburgh; Olympia, Boston; Loew's Grand, Atlanta; Park and Mall, Cleveland; Loew's Aldine, Pittsburgh.*

# FEATURE RELEASE CHART

*Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy release, as well as information on pictures that are coming, will be found on succeeding pages. (S. R. indicates State Right release.)*

**Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to March**

## MARCH

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Arizona Streak, The | Tom Tyler | F. B. O. | 4640 feet | April 3 |
| Bar C Mystery, The | Phillips-MacDonald | Pathe | 5 reels | |
| Barrier, The | L. Barrymore-Day | M-G-M | 6480 feet | April 3 |
| Bat, The | Special Cast | United Artists | 8219 feet | Mar. 27 |
| Beverly of Graustark | Marion Davies | M-G-M | 6977 feet | May 8 |
| Beyond All Odds | Eileen Sedgwick | Chesterfield | 5 reels | |
| Blue Blazes | Pete Morrison | Universal | 4659 feet | Jan. 23 |
| Broadway Billy | Billy Sullivan | Rayart | 5000 feet | |
| Chip of the Flying U | Hoot Gibson | Universal | 6596 feet | Mar. 6 |
| Combat | House Peters | Universal | 6714 feet | Feb. 20 |
| Coming and Going | Buffalo Bill, Jr. | Artclass | 5000 feet | |
| Dancing Mothers | Special Cast | Paramount | 7169 feet | Feb. 27 |
| Dangerous Virtue | Jane Novak | Lee-Bradford | 6000 feet | |
| Danger Quest, The | Reed Howes | Rayart | 5000 feet | May 8 |
| Forbidden Waters | Priscilla Dean | Prod. Dist. Corp. | 5335 feet | April 17 |
| Gilded Highway, The | Devore-Harron | Warner Bros. | 6927 feet | April 17 |
| Hearts and Spangles | Wanda Hawley | Lumas Film | 5980 feet | May 8 |
| Hell's Four Hundred | Margaret Livingston | Fox | 5582 feet | |
| Her Second Chance | Nilsson-Gordon | First National | 6420 feet | May 8 |
| Highbinders, The | Tilden-Daw | Assoc. Exhib. | 5486 feet | May 1 |
| High Steppers | Hughes-Astor | First National | 6136 feet | |
| Let's Get Married | Richard Dix | Paramount | 6800 feet | Mar. 13 |
| Little Irish Girl, The | Dolores Costello | Warner Bros. | 6667 feet | April 10 |
| Midnight Thieves | H. Rawlinson | A. G. Steen | 5 reels | |
| Miss Brewster's Millions | Bebe Daniels | Paramount | 6457 feet | Mar. 20 |
| Monte Carlo | Special Cast | M-G-M | 6512 feet | April 10 |
| New Klondike, The | Thomas Meighan | Paramount | 7445 feet | Mar. 27 |
| Night Patrol, The | Richard Talmadge | F. B. O. | 5085 feet | Mar. 20 |
| Non-Stop Flight, The | Special Cast | F. B. O. | 5650 feet | April 17 |
| Nutcracker, The | E. E. Horton | Assoc. Exhib. | 5786 feet | April 17 |
| Oh! What a Nurse | Syd Chaplin | Warner Bros. | 6947 feet | Mar. 6 |
| Other Women's Husbands | Blue-Prevost | Warner Bros. | 6721 feet | April 3 |
| Out of the Storm | Logan-Burns | Tiffany | 7000 feet | May 1 |
| Red Dice | Rod La Rocque | Prod. Dist. Corp. | 6 reels | April 3 |
| Roaring Forties, The | Special Cast | Jans | | |
| Sap, The | Kenneth Harlan | Warner Bros. | 5519 feet | |
| Sea Horses | Special Cast | Paramount | 6671 feet | Feb. 27 |
| Secret Orders | Evelyn Brent | F. B. O. | 5486 feet | Mar. 27 |
| Siberia | Special Cast | Fox | 6950 feet | April 24 |
| Six Shooting Romance | Jack Hoxie | Universal | 4869 feet | Jan. 30 |
| Social Celebrity, A | Adolphe Menjou | Paramount | 6025 feet | May 8 |
| Taxi Mystery, The | Roberts-Agnew | Sterling Pict. | 5052 feet | |
| Test of Donald Norton | George Walsh | Chadwick | | |
| Three Weeks in Paris | Moore-Devore | Warner Bros. | 6050 feet | May 8 |
| Unknown Dangers | Frank Merrill | Hercules | 4700 feet | |
| Untamed Lady, The | Gloria Swanson | Paramount | 6132 feet | Mar. 27 |
| Vanishing Hoofs | Wally Wales | Artclass Pictures | 5000 feet | |
| Whispering Smith | H.B.Warner-L.Rich | Prod. Dist. Corp. | 6155 feet | April 10 |
| Yellow Fingers | Olive Borden | Fox | 5594 feet | April 10 |

## APRIL

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Big Show, The | Lowell-Russell | Assoc. Exhib. | 5385 feet | May 15 |
| Blind Goddess, The | Special Cast | Paramount | 7249 feet | April 3 |
| Border Sheriff, The | Jack Hoxie | Universal | 4440 feet | Mar. 13 |
| Broadway Gallant The | Richard Talmadge | F. B. O. | 5510 feet | June 5 |
| Brown of Harvard | Pickford-Brian-Haines | M-G-M | 7941 feet | May 8 |
| Crown of Lies, The | Pola Negri | Paramount | 5020 feet | Mar. 27 |
| Desert Gold | Special Cast | Paramount | 6900 feet | Mar. 20 |
| Dance High | Buffalo Bill, Jr. | Artclass | 5 reels | |
| Early to Wed | M. Moore-K. Perry | Fox | 5912 feet | May 15 |
| Earth Woman, The | Alden-Bonner | Assoc. Exhib. | | |
| Exquisite Sinner, The | Nagel-Adoree | M-G-M | 5844 feet | May 1 |
| Fighting Boob, The | Bob Custer | F. B. O. | 4496 feet | May 1 |
| Fighting Buckaroo, The | Buck Jones | Fox | 5096 feet | May 15 |
| Fighting Shadows | Leo Maloney | Clarion Photoplays | 4900 feet | |
| Fighting Thorobreds | Billy Sullivan | Rayart | 5000 feet | |
| For Heaven's Sake | Harold Lloyd | Paramount | 5356 feet | April 24 |
| Hidden Way, The | Mary Carr | Assoc. Exhib. | 5919 feet | |
| Impostor, The | Evelyn Brent | F. B. O. | 5457 feet | May 15 |
| Isle of Retribution, The | Lilian Rich | F. B. O. | 6388 feet | May 22 |
| Kiki | Norma Talmadge | First National | 8299 feet | April 17 |
| Lucky Lady, The | Special Cast | Paramount | 5942 feet | |
| Mike | Sally O'Neill | M-G-M | 6755 feet | Jan. 23 |
| Mlle. Modiste | Corrine Griffith | First National | 6230 feet | May 15 |
| Money Talks | Windsor-Moore | M-G-M | 5139 feet | May 22 |
| Old Loves and New | L. Stone-B. Bedford | First National | 7423 feet | April 24 |
| Only Way, The | Special Cast | United Artists | 6850 feet | May 1 |
| Paris At Midnight | Special Cast | Prod. Dist. Corp. | 6995 feet | May 8 |
| Runaway, The | Special Cast | Paramount | 6271 feet | May 8 |
| Rustlers Ranch | Art Acord | Universal | 5230 feet | April 24 |
| Rustling for Cupid | George O'Brien | Fox | 4835 feet | |
| Sandy | Madge Bellamy | Fox | 7850 feet | April 24 |
| Seventh Bandit, The | Harry Carey | Pathe | 6 reels | Mar. 27 |
| Silence | Warner-Reynolds | Prod. Dist. Corp. | 7518 feet | June 12 |
| Silken Shackles | Irene Rich | Warner Bros. | 6061 feet | May 8 |
| Silver Fingers | George Larkin | Elvin Film | 5000 feet | May 1 |
| Sir Lumberjack | Lefty Flynn | F. B. O. | 5129 feet | April 10 |
| Somebody's Mother | Mary Carr | Rayart | 6000 feet | |
| Starlight's Revenge | Jack Perrin | Rayart | 5000 feet | |
| That's My Baby | Douglas MacLean | Paramount | 6805 feet | April 24 |
| Tony Runs Wild | Tom Mix | Fox | 5477 feet | |
| Tramp, Tramp, Tramp | Harry Langdon | First National | 5831 feet | April 10 |
| Twin Triggers | Buddy Roosevelt | Artclass | 4800 feet | |
| Volga Boatman, The | Special Cast | Prod. Dist. Corp. | 10050 feet | May 1 |
| Watch Your Wife | Virginia Valli | Universal | 6980 feet | Feb. 27 |
| Western Trails | Bill Patton | Chesterfield | 5 reels | |
| Why Girls Go Back Home | Miller-Brook | Warner Bros. | 5262 feet | May 1 |
| Wild To Go | Tom Tyler | F. B. O. | 4570 feet | May 8 |

## MAY

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Black Paradise | M. Bellamy–E. Lowe | Fox | 4962 feet | June 12 |
| Boob, The | George K. Arthur | M-G-M | 5020 feet | |
| Carnival Girl, The | Mack-Forrest | Assoc. Exhib. | 5025 feet | |
| Chasing Trouble | Pete Morrison | Universal | 4585 feet | |
| Ella Cinders | Colleen Moore | First National | 6 reels | June 19 |
| Galloping Cowboy, The | Bill Cody, Jr. | Assoc. Exhib. | 5000 feet | May 29 |
| Glennister of the Mounted | Lefty Flynn | F. B. O. | 5480 feet | June 19 |
| Hands Across the Border | Fred Thompson | F. B. O. | 5357 feet | June 5 |
| Hell Bent fer Heaven | Miller-Harron | Warner Bros. | 6 78 feet | May 15 |
| It's the Old Army Game | W. C. Fields | Paramount | 6 reels | July 24 |
| Jade Cup, The | Evelyn Brent | F. B. O. | 4656 feet | |
| Looking for Trouble | Jack Hoxie | Universal | 4362 feet | |
| Man Four Square, A | Buck Jones | Fox | 4744 feet | May 22 |
| Man From Oklahoma | Jack Perrin | Rayart | 000 feet | |
| Masquerade Bandit, The | Tom Tyler | F. B. O. | 919 feet | July 10 |
| Morganson's Finish | Special Cast | Tiffany | 7500 feet | |
| My Old Dutch | O'Malley-MacAvoy | Universal | 775 feet | May 8 |
| Paris | C. Ray-J. Crawford | M-G-M | 6 reels | June 12 |
| Perils of the Coast Guard | Special Cast | Rayart | | |
| Phantom Bullet, The | Hoot Gibson | Universal | 6146 feet | |
| Poor Girl's Romance | Short-Hale | F. B. O. | | |
| Prince of Pilsen, The | Special Cast | Prod. Dist. Corp. | 6600 feet | April 24 |
| Racing Romance | Reed Howes | Rayart | 5000 feet | |
| Rawhide | Buffalo Bill, Jr. | Assoc. Exhib. | 4430 feet | May 29 |
| Secret Spring, The | Special Cast | Paramount | 5710 feet | |
| Set Up, The | Art Acord | Universal | 4600 feet | Mar. 27 |
| Shadows of Chinatown | Kenneth MacDonald | Bud Barsky | 5000 feet | |
| Shamrock Handicap, The | Special Cast | Fox | 5866 feet | |
| Shipwrecked | S.Owen-J.Schildkraut | Prod. Dist. Corp. | 5865 feet | June 12 |
| Sign of the Claw | Peter the Great (dog) | Lumas Film | 5925 feet | |
| Skinner's Dress Suit | Denny-La Plante | Universal | 6887 feet | Dec. 26, '25 |
| Social Highwayman, The | Harron-Miller | Warner Bros. | 6107 feet | May 29 |
| Still Alarm, The | Special Cast | Universal | 7406 feet | Jan. 16 |
| Unfair Sex, The | Hope Hampton | Assoc. Exhib. | 5016 feet | |
| Valley of Bravery, The | Bob Custer | F. B. O. | 5021 feet | June 19 |
| Wet Paint | Raymond Griffith | Paramount | 5109 feet | May 29 |
| Whispering Canyon | J. Novak-R. Ellis | Sterling Pict. | 5652 feet | |
| Wilderness Woman, The | Pringle-Sherman-Conklin | First National | 7533 feet | May 22 |
| Windjammer, The | Billy Sullivan | Rayart | 5000 feet | |
| Winning the Futurity | Landis-C. Horton | Chadwick | 5400 feet | |
| Wise Guy, The | James Kirkwood | First National | 7775 feet | June 5 |

## JUNE

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Better Man, The | Richard Talmadge | F. B. O. | 4703 feet | July 24 |
| Born to the West | J. Holt-M. Morris | Paramount | 6 reels | July 17 |
| Call of the Klondike, The | Special Cast | Rayart | | |
| Certain Young Man, A | Ramon Novarro | M-G-M | | |
| Dead Line, The | Bob Custer | F. B. O. | 5000 feet | July 10 |
| Dice Woman, The | Priscilla Dean | Prod. Dist. Corp. | 5614 feet | June 12 |
| Escape, The | Pete Morrison | Universal | 4500 feet | April 3 |
| Eve's Leaves | Leatrice Joy | Prod. Dist Corp. | 6750 feet | May 15 |
| Footloose Widows | Special Cast | Warner Bros. | 6 reels | July 10 |
| Frontier Trail, The | Harry Carey | Pathe | 6 reels | |
| Gentle Cyclone, The | Buck Jones | Fox | 4825 feet | June 26 |
| Good and Naughty | Pola Negri | Paramount | 6 reels | June 26 |
| Grass | | Paramount | | Mar. 7, '25 |
| Hard Boiled | Tom Mix | Fox | | |
| Lew Tyler's Wives | Frank Mayo | Famous Attractions | 6757 feet | July 24 |
| Lodge in the Wilderness | A. Stewart-E. Breese | Tiffany | 7000 feet | |
| Love Thief, The | Norman Kerry | Universal | 6822 feet | June 19 |
| Lovey Mary | B. Love-W. Haines | M-G-M | 6 reels | July 10 |
| Millionaire Policeman, The | Herbert Rawlinson | Gingsberg-Kann | | |
| Miss Nobody | Anna Q. Nilsson | First National | 6859 feet | June 19 |
| One Punch O'Day | Billy Sullivan | Rayart | 5000 feet | |
| Palm Beach Girl, The | Bebe Daniels | Paramount | 6918 feet | July 3 |
| Rainmaker, The | Collier-Hale | Paramount | 6055 feet | May 29 |
| Ranson's Folly | Richard Barthelmess | First National | 7322 feet | May 29 |
| Rolling Home | Reginald Denny | Universal | 6993 feet | May 29 |
| Say It Again | Richard Dix | Paramount | 6 reels | June 19 |
| Scrappin' Kid, The | Art Acord | Universal | 4664 feet | Dec. 5, '25 |
| Self Starter, The | Reed Howes | Rayart | 5000 feet | |
| Silver Treasure, The | Special Cast | Fox | | |
| Sporting Lover, The | Conway Tearle | First National | | |
| Sweet Daddies | Special Cast | First National | 6562 feet | |
| Trip to Chinatown, A | Special Cast | Fox | 5594 feet | June 19 |
| Unknown Soldier, The | Mack-De La Motte | Prod. Dist. Corp. | 7979 feet | June 12 |
| Up In Mabel's Room | M. Prevost-H. Ford | Prod.Dist. Corp. | 6 reels | June 12 |
| Volcano | Bebe Daniels | Paramount | 5467 feet | June 12 |
| Yellow Contraband | Leo Maloney | Clarion Photoplays | 4900 feet | |

## JULY

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Bachelor Brides | Rod La Roque | Prod. Dist. Corp. | | |
| Brown Derby, The | Johnny Hines | First National | 7 reels | June 5 |
| Bucking the Truth | Pete Morrison | Universal | 4305 feet | June 26 |
| Cowboy Cop, The | Tom Tyler | F. B. O. | 4385 feet | |
| Dangerous Dub, The | Buddy Roosevelt | Assoc. Exhib. | 4472 feet | July 31 |
| Dangerous Dude, The | Reed Howes | Rayart | 5000 feet | |
| Doubling With Danger | Richard Talmadge | F. B. O. | | |
| Fighting Peacemaker, The | Jack Hoxie | Universal | 4292 feet | April 10 |
| Flame of the Argentine | Evelyn Brent | F. B. O. | 5004 feet | July 31 |
| Hero of the Big Snows, A | "Rin-Tin-Tin" | Warner | | |
| Her Honor, The Governor | Pauline Frederick | F. B. O. | 6 reels | Aug. 7 |
| Lawless Valley | Bill Cody | Assoc. Exhib. | 5000 feet | |
| Lone Wolf Returns, The | B. Lytell-B. Dane | Columbia | 6 reels | July 24 |
| Manhood | Special Cast | Fox | | |
| Man in the Saddle, The | Hoot Gibson | Universal | 5492 feet | July 31 |

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Mismates | Kenyon-Baxter | First National | 6 reels | Aug. 14 |
| More Pay-Less Work | Mary Brian | Fox | 6027 feet | July 24 |
| Mulhall's Great Catch | Lefty Flynn | F. B. O. | 5430 feet | |
| Padlocked | Special Cast | Paramount | 6 reels | Aug. 7 |
| Passionate Quest, The | M. MacAvoy-W. Louis | Warner Bros. | | |
| Puppets | Milton Sills | First National | 7 reels | July 10 |
| Road to Mandalay, The | Lon Chaney | M-G-M | 7 reels | July 10 |
| Romance of a Million Dollars | Hunter-Mills | Famous Attractions | 5300 feet | Aug. 14 |
| Savage, The | Lyon-McAvoy | First National | | |
| Sea Wolf, The | Ralph Ince | Prod. Dist. Corp. | 7500 feet | Dec. 10 |
| Senor Daredevil | Ken Maynard | First National | 6402 feet | July 17 |
| Sinister Detail, The | KennethMacDonald | Bud Barsky | 5000 | |
| Son of the Sheik, The | Rudolph Valentino | United Artists | 7 reels | Aug. 7 |
| So This Is Paris | Blue-Miller | Warner Bros. | 6 reels | Aug. 7 |
| Speeding Venus, The | Priscilla Dean | P. D. C. | 6 reels | July 24 |
| Terror, The | Art Acord | Universal | 4862 feet | July 10 |
| TwistedTriggers | Wally Wales | Assoc. Exhib. | 4470 feet | Aug. 14 |
| Two-Gun Man, The | Fred Thomson | F. B. O. | 6 reels | July 24 |
| Under Western Skies | Kerry-A. Cornwall | Universal | 6352 feet | July 24 |

## AUGUST

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Aloma of the South Seas | Gilda Gray | Paramount | 7 reels | May 29 |
| Arizona Wildcat, The | Tom Mix | Fox | | |
| Bigger Than Barnum's | G. O'Hara-V. Dana | F. B. O. | 6 reels | July 31 |
| Broken Hearts of Hollywood | Special Cast | Warner Bros. | | |
| Collegiate | Alberta Vaughn | F. B. O. | | |
| Delicatessen | Colleen Moore | First National | | |
| Devil's Gulch, The | Bob Custer | F. B. O. | | |
| Devil's Island | Pauline Frederick | Chadwick | 6 reels | Aug. 14 |
| Door Mat, The | Lewis-I. Rich | Warner Bros. | | |
| Family Upstairs, The | Virginia Valli | Fox | 5971 feet | July 31 |
| Fascinating Youth | Junior Stars | Paramount | | |
| Fig Leaves | G. O'Brien-O. Borden | Fox | 6498 feet | July 24 |
| Fine Manners | Gloria Swanson | Paramount | | |
| Flame of the Yukon, The | S. Owen-A. Gray | Prod. Dist. Corp. | 5800 feet | July 3 |
| Golden Web, The | H. Gordon-L. Rich | Lumas | | |
| Her Man o'War | Jetta Goudal | Prod. Dist. Corp. | | |
| Into Her Kingdom | Corrine Griffith | First National | | |
| It Must Be Love | Colleen Moore | First National | | |
| Last Frontier, The | Boyd-De La Motte | Prod. Dist. Corp. | 7 reels | Aug. 14 |
| Lone Hand Saunders | Fred Thompson | F. B. O. | | |
| Mantrap | Bow-Marmont | Paramount | 6 reels | July 24 |
| Meet the Prince | Jos. Schildkraut | Prod. Dist. Corp. | 5929 feet | July 10 |
| Men of Steel | Milton Sills | First National | 10 reels | July 24 |
| Mile a Minute Man | Wm. Fairbanks | Lumas | | |
| No Man's Gold | Tom Mix | Fox | 5745 feet | Aug. 14 |
| Pals First | Hughes-Del Rio | First National | | |
| Satan Town | Harry Carey | Pathe | 6 reels | |
| Show Off, The | Ford Sterling | Paramount | | |
| Sunny Side Up | Vera Reynolds | P. D. C. | 7 reels | July 17 |
| That Model From Paris | Day-Lytell-Percy | Tiffany | | |

## SEPTEMBER

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Battling Butler | Buster Keaton | M-G-M | | |
| Bells, The | L. Barrymore | Chadwick | 6300 feet | |
| Black Pirate, The | Douglas Fairbanks | United Artists | 8200 feet | Mar. 20 |
| Blarney | R. Adoree-R. Graves | M-G-M | | |
| Clinging Vine, The | Leatrice Joy | P. D. C. | 6400 feet | July 31 |
| Devil Horse, The | Rex (Horse) | Pathe | 6 reels | April 24 |
| Devil's Master, The | G.O'Brien-J. Gaynor | Fox | | |
| Diplomacy | Sweet-Hamilton-O. Moore | Paramount | | |
| Dutchess of Buffalo, The | Constance Talmadge | First National | | |
| Fools of Fashion | Day-Von Eltz-Busch | Tiffany | | |
| Forlorn River | Jack Holt | Paramount | | |
| Going the Limit | | F. B. O. | | |
| High Hand, The | Leo Maloney | Pathe | 6 reels | |
| Kosher Kitty Kelly | Viola Dana | F. B. O. | | |
| Ladies First | Douglas MacLean | Paramount | | |
| Lily, The | Belle Bennett | Fox | | |
| Lost at Sea | Gordon-J. Novak-Sherman | Tiffany | | |
| Mare Nostrum | Special Cast | M-G-Ingram | 11000 feet | Feb. 27 |
| Marriage Clause, The | Billie Dove | Universal | 8 reels | July 3 |
| Marriage License | Alma Rubens | Fox | | |
| Michael Strogoff | Ivan Mosjoukine | Universal | | |
| Midnight Kiss, The | J. Gaynor-R. Walling | Fox | | |
| Nell Gwyn | Dorothy Gish | Paramount | 9 reels | Feb. 6 |
| Old Soak, The | Jean Hersholt | Universal | | |
| One Minute to Play | "Red" Grange | F. B. O. | | |
| Poker Faces | E. Horton-L. La Plante | Universal | 7808 feet | July 31 |
| Return of Peter Grimm | Alec B. Francis | Fox | | |
| Silent Power, The | Ralph Lewis | Lumas | | |
| Sparrows | Mary Pickford | United Artists | | |
| Temptress, The | Garbo-Moreno | M-G-M | | |
| Texas Streak, The | Hoot Gibson | Universal | | |
| Thirty Below Zero | Buck Jones | Fox | | |
| Through Thick and Thin | Wm. Fairbanks | Lumas | | |
| Tin Gods | Thomas Meighan | Paramount | | |
| Variety | Jannings-de Putti | Paramount | 8 reels | July 3 |
| Waltz Dream, The | Special Cast | M-G-M | 6 reels | Aug. 14 |
| Wild Horse Stampede, The | Jack Hoxie | Universal | 4776 feet | |
| Winning of Barbara Worth | Colman-Banky | United Artists | | |
| Womanpower | K. Perry R. Graves | Fox | | |
| You Never Know Women | Florence Vidor | Paramount | 6 reels | July 31 |

## OCTOBER

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Boy Friend, The | J. Harron-M. Day | M-G-M | | |
| Campus Flirt, The | Bebe Daniels | Paramount | | |
| College Days | | Tiffany | | |
| Country Beyond, The | Olive Borden | Fox | | |
| Eagle of the Sea, The | Cortez Vidor | Paramount | | |
| Final Extra, The | | Lumas | | |
| First Night, The | | Tiffany | | |
| Girl Deceiver, The | L. Cody-M. Day | M-G-M | | |
| Great Gatsby, The | Baxter-Wilson | Paramount | | |
| Red Boots | Eddie Cantor | Paramount | | |
| La Boheme | L. Gish-Gilbert | M G M | 8781 feet | Mar. 13 |
| Magician, The | A. Terry-P. Wegener | M-G-M | | |
| Married Alive | Livingston M.Moore | Fox | | |
| Midnight Kiss, The | J. Gaynor-R. Walling | Fox | | |
| Monkey Talks, The | Bellamy-Lowe-J. Trevor | Fox | | |
| Perch of the Devil | P. O'Malley-M. Busch | Universal | | |
| Quarterback, The | Richard Dix | Paramount | | |
| Risky Business | Vera Reynolds | P. D. C. | | |
| So's Your Old Man | W. C. Fields | Paramount | | |
| Three Bad Men | Special Cast | Fox | | |
| Waning Sex, The | Norma Shearer | M-G-M | | |
| You'd Be Surprised | Raymond Griffith | Paramount | | |

## NOVEMBER

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Ace of Cads | Menjou-Joyce | Paramount | | |
| Altars of Desire | M. Murray-C.Tearle | M-G-M | | |
| Cat's Pajamas, The | Bronson-Cortez | Paramount | | |
| Ice Flood, The | K. Harlan-V. Dana | Universal | | |
| Johnny Get Your Hair Cut | Jackie Coogan | M-G-M | | |
| King of the Pack | | Lumas | | |
| Lady of the Harem, The | Special Cast | Paramount | | |
| Lightning | | Tiffany | 6500 feet | |
| Love's Blindness | Starke-Moreno | M-G-M | | |
| Prairie King, The | Hoot Gibson | Universal | | |
| Redheads Preferred | | Tiffany | | |
| Rough Riders, The | Frank Hopper | Paramount | | |
| There You Are | Nagel-Roberts | M-G-M | | |
| Wearing of the Green, The | Betty Bronson | Paramount | | |
| We're in the Navy Now | W. Berry-Hatton | Paramount | | |
| Winning Wallop, The | Wm. Fairbanks | Lumas | | |

## DECEMBER

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Big Night, The | Laura La Plante | Universal | | |
| Canadian, The | Thomas Meighan | Paramount | | |
| Faust | Emil Jannings | M-G-M | | |
| Flying High | Wm. Fairbanks | Lumas | | |
| Gallant Lady, The | Florence Vidor | Paramount | | |
| Glorifying the American Girl | Esther Ralston | Paramount | | |
| Heaven on Earth | C. Nagel-R. Adoree | M-G-M | | |
| Let It Rain | Douglas MacLean | Paramount | | |
| Love 'Em and Leave 'Em | Esther Ralston | Paramount | | |
| Money to Burn | | Lumas | | |
| One Hour of Love | | Tiffany | | |
| Prisoners of the Storm | House Peters | Universal | | |
| Red Mill, The | Marion Davies | M-G-M | | |
| Sin Cargo | | Tiffany | | |
| Stranded in Paris | Bebe Daniels | Paramount | | |
| Upstage | Norma Shearer | M-G-M | | |
| Whole Town's Talking, The | Ed. Horton | Universal | 6662 feet | Aug. 14 |

## JANUARY

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Be Yourself | Raymond Griffith | Paramount | | |
| Block Signal, The | | Lumas | | |
| Buckaroo Kid, The | Hoot Gibson | Universal | | |
| Enchanted Island | | Tiffany | | |
| Flaming Forest, The | Renee Adoree | M-G-M | | |
| Flaming Timber | | Tiffany | | |
| Head Waiter, The | Adolphe Menjou | Paramount | | |
| Man of the Forest | | Paramount | | |
| One Chance in a Million | Wm. Fairbanks | Lumas | | |
| Ordeal, The | Lon Chaney | M-G-M | | |
| Paradise for Two | Richard Dix | Paramount | | |
| Runaway Express, The | Special Cast | Universal | | |
| Slide, Kelly, Slide | | M-G-M | | |
| Taxi Dancer, The | | M-G-M | | |
| Tin Hats | Windsor-Nagle-Roach | M-G-M | | |
| Wild Man of Borneo, The | W. E. Fields | Paramount | | |

## FEBRUARY

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Butterflies in the Rain | Laura La Plante | Universal | | |
| Grey Hat, The | L. Cody-Crawford | M-G-M | | |
| Little Journey, The | Haines-Windsor | M-G-M | | |
| Mystery Club, The | Special Cast | Universal | | |
| Quarantined Rivals | | Lumas | | |
| Ridin' Like Fury | Hoot Gibson | Universal | | |
| Squads Right | | Tiffany | | |
| Steeplechase, The | | Tiffany | | |
| Understanding Heart, The | R. Bushman-Meyers-Crawford | M-G-M | | |

## MARCH

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Brides Will Be Brides | | Universal | | |
| Catch As Catch Can | Wm. Fairbanks | Lumas | | |
| Frisco Sal | Special Cast | M-G-M | | |
| Heroes of the Night | | Lumas | | |
| Song of Steel | | Tiffany | | |
| Tillie, the Toiler | Marion Davies | M-G-M | | |
| Taxi, Taxi | Horton-Nixon | Universal | | |
| Tiger, The | | Tiffany | | |
| Too Many Women | Norman Kerry | Universal | | |

# Comedy Releases

| Title | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| A-1 Society | Luddy-Harris | Fox | 2 reels | July 10 |
| Adorable Dora | Hank Mann | F. B. O. | | |
| Alice Be Good | Alice Day | Pathe | 2 reels | July 31 |
| All For a Nurse | Sid Smith | Sava Films | 2 reels | |
| All's Swell That Ends Swell | A. Vaughn-L. Kent | F. B. O. | 2 reels | |
| Along Came Auntie | Glenn Tryon | Pathe | 2 reels | July 31 |
| Alpine Flapper, The | "Aesop Fables" | Pathe | 1 reel | June 5 |
| Al's Troubles | Al Alt | Universal | 2 reels | Mar. 13 |
| Among Those Present | Harold Lloyd(Reissue) | Assoc. Exhib. | 2877 feet | |
| And George Did | Sam Saylor | Universal | 2 reels | |
| Are Golfers Cuckoo? | Fatty Layman | Sava Films | 2 reels | |
| Around the Bases | George Lewis | Universal | 2 reels | |
| Babes in the Jungle | "O. Henry" | Fox | 2 reels | |
| Baby Clothes | "Our Gang" | Pathe | 2 reels | April 24 |
| Back Fire | | F. B. O. | | |
| Back to Mother | "Helen and Warren" | Fox | 2 reels | |
| Ball and Chain | Arthur Lake | Universal | | |
| Balloon Tired | "Cartoon" | Educational | 1 reel | |
| Banana King, The | Sid Smith | Sava Films | 2 reels | |
| Bear Cats | "Big Boy" | Educational | 2 reels | June 12 |
| Beauty a la Mode | Jimmie Adams | Educational | | |
| Beauty Parlor, A | "Fat Men" | F. B. O. | 2 reels | |

| Title | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Bedtime Story, A | Arthur Lake | Universal | 1 reel | |
| Benson at Colford | George Lewis | Universal | 2 reels | |
| Big Business | | Fox | | |
| Big Charade, The | A. Vaughn-L. Kent | F. B. O. | 2 reels | June 5 |
| Big-Hearted Fish, A | Aesop Fables | Pathe | 1 reel | April 10 |
| Big Retreat, The | "Aesop Fables" | Pathe | 1 reel | June 5 |
| Bill Grim's Progress (Series) | M. Morris-J. Luden | F. B. O. | | |
| Black and Blue Eyes | Alice Ardell | F. B. O. | 2 reels | June 19 |
| Breaking Records | George Lewis | Universal | 2 reels | |
| Broken China | Bobby Vernon | Educational | 2 reels | May 8 |
| Bromo and Juliet | Charley Chase | Pathe | 2 reels | |
| Buggy Ride, A | "Aesop Fables" | Pathe | 1 reel | |
| Bumper Crop, The | "Aesop Fables" | Pathe | 1 reel | May 29 |
| Buster Be Good | Trimble-Turner | Universal | 2 reels | |
| Buster Don't Forget | Trimble and Dog | Universal | 2 reels | |
| Buster's Dark Mystery | Trimble and Dog | Universal | 2 reels | |
| Buster's Girl Friend | Trimble and Dog | Universal | 2 reels | |
| Buster's Heart Beat | Trimble and Dog | Universal | 2 reels | |
| Buster Helps Dad | Trimble and Dog | Universal | 2 reels | |
| Buster's Hunting Party | Trimble and Dog | Universal | 2 reels | |
| Buster's Mix-Up | Trimble-Turner | Universal | 2 reels | April 24 |
| Buster's Narrow Escape | Trimble and Dog | Universal | 2 reels | |
| Buster's Orphan Party | Trimble and Day | Universal | 2 reels | July 31 |
| Buster's Picnic | Trimble and Dog | Universal | 2 reels | |
| Buster's Prize Winner | Trimble and Dog | Universal | 2 reels | |
| Buster's Sleigh Ride | Trimble and Dog | Universal | 2 reels | |
| Buster's Sky Rocket | Trimble and Dog | Universal | 2 reels | April 24 |
| Buster's Watch Tige | Trimble and Dog | Universal | 2 reels | |
| By George | Sam Saylor | Universal | 2 reels | |
| Caliph, Cupid and the Clock | "O. Henry" | Fox | 2 reels | |
| Camel's Hump | | F. B. O. | 1 reel | |
| Carrie of the Chorus (Series) | Tarbell-Finch | Red Seal | 2 reels | |
| Cat's Whiskers, The | "Cartoon" | F. B. O. | 1 reel | June 26 |
| Caught in the Act | Laymon-Dorety | Tennek Film | 2 reels | |
| Charleston Queen, The | "Aesop Fables" | Pathe | 1 reel | |
| Chase Yourself | Jimmie Adams | Educational | 2 reels | July 31 |
| Chop Suey and Noodles | "Aesop Fables" | Pathe | 1 reel | |
| Cinder Path, The | George Lewis | Universal | 2 reels | |
| Circus Today | Billy Bevan | Pathe | 2 reels | Mar. 13 |
| Clown, The | "Van Bibbers" | Fox | 2 reels | |
| College Yell, The | Neely Edwards | Universal | 1 reel | April 17 |
| Collegians, The (Series) | Gulliver-Lewis | Universal | 2 reels | |
| Complete Life, The | "O. Henry" | Fox | 2 reels | |
| Comrades-in-Work | Mabel Normand | Pathe | 2 reels | |
| Couple of Skates, A | Neely Edwards | Universal | 1 reel | April 17 |
| Cow's Kimono, The | Glenn Tryon | Pathe | 2 reels | June 26 |
| Crazy Like a Fox | Charley Chase | Pathe | 2 reels | |
| Creeps | Archer-Dunham | Educational | 2 reels | June 19 |
| Crowned Prince, The | Neely Edwards | Universal | 1 reel | May 22 |
| Daffy Dill, The | Neal Burns | Educational | 2 reels | Aug. 14 |
| Dancing Daddy | Jack Duffy | Educational | 2 reels | April 10 |
| Dare Devil Daisy | Edna Marian | Universal | 2 reels | |
| Diamond of Kali | "O. Henry" | Fox | 2 reels | |
| Dinky Doodle and the Little Orphan | "Cartoon" | F. B. O. | 1 reel | June 19 |
| Dinky Doodle's Bedtime Stories | "Cartoon" | F. B. O. | 1 reel | June 5 |
| Dinky Doodle in Egypt | "Cartoon" | F. B. O. | 1 reel | May 22 |
| Dinky Doodle in the Arctic | "Cartoon" | F. B. O. | 1 reel | |
| Dinky Doodle in the Wild West—"Cartoon" | | F. B. O. | 1 reel | |
| Dinner Jest, The | | Pathe | | |
| Dippy Tar, A | Billy Dasley | Educational | | |
| Dizzy Daddies | Jimmie Finlayson | Pathe | 2 reels | Mar. 20 |
| Dizzy Dancers | | Fox | | |
| Don Key-Son of a Burro | Holmes-Davidson | Pathe | 2 reels | May 29 |
| Don't Be a Dummy | Arthur Lake | Universal | 1 reel | |
| Don't Miss | Cliff Bowes | Educational | 1 reel | |
| Dough Boys | "Aesop Fables" | Pathe | 1 reel | Aug. 7 |
| Do Your Duty | Snub Pollard | Pathe | 1 reel | |
| Dog Shy | Charles Chase | Pathe | 2 reels | April 17 |
| Do or Bust | Neely Edwards | Universal | 1 reel | |
| Dumb Friend, A | Arthur Lake | Universal | 1 reel | Feb. 13 |
| Dumb Luck | "The Gumps" | Universal | 2 reels | |
| Dummy Love | Bobby Vernon | Educational | 2 reels | |
| Easy Payments | "Helen and Warren" | Fox | 2 reels | |
| Egged On | Charles Bowers | F. B. O. | 2 reels | |
| Eight Cylinder Bull | Austin-Sipperly | Fox | 2 reels | June 12 |
| Excess Baggage | "Big Boy" | Educational | 2 reels | |
| Excuse Maker, The (Series of 13) | Charlie King | Universal | 2 reels | |
| Family Picnic, The | "Helen and Warren" | Fox | 2 reels | June 26 |
| Farm Hands | "Aesop Fables" | Pathe | 1 reel | May 22 |
| Felix the Cat Braves the Briny | "Cartoon" | Educational | 1 reel | June 5 |
| Felix the Cat in a Tale of Two Kitties | "Cartoon" | Educational | 1 reel | June 26 |
| Felix the Cat in Gym Days | "Cartoon" | Educational | 1 reel | |
| Felix the Cat in School Daze | "Cartoon" | Educational | 1 reel | May 27 |
| Felix the Cat in Two Lip Time | "Cartoon" | Educational | 1 reel | |
| Felix the Cat Laughs It Off | "Cartoon" | Educational | 1 reel | Mar. 27 |
| Felix the Cat Misses His Cue | "Cartoon" | Educational | 1 reel | May 15 |
| Felix the Cat Misses His Swiss | "Cartoon" | Educational | 1 reel | |
| Felix the Cat Rings the Ringer | "Cartoon" | Educational | 1 reel | Aug. 7 |
| Felix the Cat Scoots Thru Scotland | "Cartoon" | Educational | 1 reel | June 26 |
| Felix the Cat Seeks Solitude | "Cartoon" | Educational | 1 reel | |
| Felix the Cat Uses His Head | "Cartoon" | Educational | 1 reel | May 8 |
| Felix the Cat Weathers the Weather | "Cartoon" | Educational | 1 reel | April 17 |
| Fighting Fools | Wise-McKay | Artclass | 2 reels | |
| Fighting Spirit | George Lewis | Universal | 2 reels | |
| Fighting to Win | George Lewis | Universal | 2 reels | |
| Fight Night | Billy Bevan | Pathe | 2 reels | May 15 |
| Fire Fighter, The | "Aesop Fables" | Pathe | 1 reel | |
| Fistical Culture (Series) | Louis Sargent | F. B. O. | 2 reels | |
| Flashing Oars | George Lewis | Universal | 2 reels | |
| Flivver Vacation, A | Eddie Gordon | Universal | 2 reels | April 3 |
| Flying Wheels | Wanda Wiley | Universal | 2 reels | Mar. 6 |
| Fly Time | "Aesop Fables" | Pathe | 1 reel | |
| Fool's Luck | Lupino Lane | Educational | 2 reels | April 3 |
| Fourth Alarm, The | "Our Gang" | Pathe | 2 reels | |
| Fraternity Mixup, A | Alice Ardell | F. B. O. | 2 reels | |
| Fresh Faces | Walter Hiers | Educational | 2 reels | July 3 |
| From the Cabby's Seat | "O. Henry" | Fox | 2 reels | |
| Fully Insured | Snub Pollard | Pathe | 1 reel | |
| George Runs Wild | Sam Saylor | Universal | 2 reels | |
| George in Love | Sam Saylor | Universal | 2 reels | |
| George the Winner | Sam Saylor | Universal | 2 reels | |
| Ghost of Folly | Alice Day | Pathe | 2 reels | May 15 |
| Gimme Strength | Jimmie Adams | Educational | 2 reels | |
| Girl | "O. Henry" | Fox | 2 reels | |
| Going Crazy | Lige Conley | Educational | 2 reels | May 29 |
| Gold Brush, The | Hank Mann | Sava Films | 2 reels | |
| Gypying the Gyps | Eddie Gordon | Sava Films | 2 reels | |
| Hanging Fire | Cliff Bowes | Educational | 1 reel | |
| Hard to Hold | Laymon-Dorety | Tennek Film | 2 reels | |
| Haunted Heiress, A | Edna Marian | Universal | 2 reels | May 22 |
| Hayfoot, Strawfoot | Bevan-Clyde | Pathe | 2 reels | April 24 |
| Hearts for Rent | Arthur Lake | Universal | 1 reel | |
| Heavy Parade, The | "Fat Men" | F. B. O. | 2 reels | |
| He Forgot to Remember | Clyde Cook | Pathe | 2 reels | June 12 |
| Help Wanted | Charles Puffy | Universal | 1 reel | May 1 |
| Hearts and Showers | "Aesop Fables" | Pathe | 1 reel | April 17 |
| Her Actor Friend | Alice Day | Pathe | 2 reels | |
| Her Ambition | Bartine Burkette | Universal | 2 reels | |
| Her Ben | "Aesop Fables" | Pathe | 1 reel | |
| Here Comes Charlie | Lloyd Hamilton | | | |
| Hiram's Trip to the Exposition | Ralph Maglin | Vinci Pictures | | |
| Hiram's Trip Up the Hudson | Ralph Maglin | Vinci Pictures | | |
| Hired and Fired | Paul Parrott | Pathe | 1 reel | |
| His Girl Friend | Mack-Marion | Universal | 2 reels | July 31 |
| His Private Life | Lupino Lane | Educational | 2 reels | June 12 |
| His Taking Ways | Al St. John | Bischoff | 2 reels | |
| Hitchin' Up | Walter Hiers | Educational | 2 reels | July 3 |
| Hoboken to Hollywood | | Pathe | 2 reels | |
| Hold 'er Sheriff | Cliff Bowes | Educational | 1 reel | July 3 |
| Home Cured | Johnny Arthur | Educational | 2 reels | Mar. 27 |
| Honest Injun | Johnny Arthur | Educational | 2 reels | |
| Honeymoon Feet | "Fat Men" | F. B. O. | 2 reels | |
| Honeymooning With Ma | Charles King | Universal | 2 reels | June 5 |
| Hooked at the Altar | Ralph Graves | Pathe | 2 reels | April 17 |
| Hubby's Quiet Little Game | Bevan-Hurlock | Pathe | 2 reels | Aug. 7 |
| Hug Bug, The | Glenn Tryon | Pathe | 2 reels | Mar. 13 |
| Hur Ben | Hank Mann | Sava Films | 2 reels | |
| Hurricane, The | Alice Ardell | F. B. O. | 2 reels | |
| Ice Cold Cocos | Billy Bevan | Pathe | 2 reels | |
| Inventors, The | Fatty Layman | Sava Films | 2 reels | |
| It's a Buoy | Alberta Vaughn | F. B. O. | 2 reels | |
| It's All Over Now | Neely Edwards | Universal | 1 reel | |
| It's a Pipe | Barbara Luddy | Fox | 2 reels | July 3 |
| It's the Gate | "Cartoon" | Red Seal | 1 reel | May 1 |
| Jane's Engagement Party | Wanda Wiley | Universal | 2 reels | |
| Jane's Flirtation | Wanda Wiley | Universal | 2 reels | |
| Jane's Honeymoon | Wanda Wiley | Universal | 2 reels | |
| Jane's Inheritance | Wanda Wiley | Universal | 2 reels | |
| Jane's Predicament | Wanda Wiley | Universal | 2 reels | Aug. 14 |
| Jane's Troubles | Wanda Wiley | Universal | 2 reels | |
| Jerry the Giant | "Animal" | Fox | 2 reels | July 10 |
| Jolly Tars | Lloyd Hamilton | Educational | 2 reels | |
| Jungle Sports | "Aesop Fables" | Pathe | 1 reel | |
| Keeping His Word | Charles King | Universal | 2 reels | |
| Killed by Kindness | | Fox | | |
| King of the Kitchen | Lige Conley | Fox | | |
| Kiss Papa | Lige Conley | Educational | 2 reels | |
| Knight Out, A | "Aesop Fables" | Pathe | 1 reel | |
| Ko-Ko at the Circus | "Cartoon" | Red Seal | 1 reel | Mar. 27 |
| Lafayette Where Are We? | Shields-Arthur | Fox | 2 reels | July 31 |
| Land Boom, The | "Aesop Fables" | Pathe | 1 reel | June 26 |
| Last Ha Ha, The | "Aesop Fables" | Pathe | 1 reel | Aug. 14 |
| Last Lap, The | George Lewis | Universal | 2 reels | |
| Last Word, The | "Helen and Warren" | Fox | 2 reels | |
| Let George Do It (Series of 13) | Sam Saylor | Universal | 2 reels | |
| Lickpenny Laver, A | "O. Henry" | Fox | 2 reels | July 17 |
| Light Housekeeping | Lige Conley | Educational | 2 reels | Mar. 20 |
| Lightning Slider, The | A. Vaughn-L. Kent | F. B. O. | 2 reels | May 22 |
| Little Parade, The | "Aesop Fables" | Pathe | 1 reel | June 12 |
| Liquid Dynamite | "Aesop Fables" | Pathe | 1 reel | May 22 |
| Lookout Buster! | Trimble and Dog | Universal | 2 reels | |
| Love's Hurdle | Charles King | Universal | 2 reels | May 15 |
| Love Sundae, A | Alice Day | Pathe | 2 reels | |
| Long Fliv the King | Charles Chase | Pathe | 2 reels | June 12 |
| Love's Labor Lost | Neely Edwards | Universal | 1 reel | |
| Lying Tamer, The | Barbara Luddy | Fox | | |
| Madame Mystery | Bara-Finlayson | Pathe | 2 reels | April 17 |
| Mad Racer, The | "Van Bibber" | Fox | 2 reels | May 8 |
| Making Good | George Lewis | Universal | 2 reels | |
| Man About Town, A | Stan Laurel | Pathe | 1 reel | July 10 |
| Married Widow, The | Eddie Gordon | Sava Films | 2 reels | |
| Marry Month of May | "O. Henry" | Fox | 2 reels | |
| Masters of Arts | "O. Henry" | Fox | 2 reels | |
| Matrimony Blues | Lige Conley | Fox | 2 reels | |
| McDougal Alley (Series) | | F. B. O. | 2 reels | |
| Meet My Dog | Bowes-Vance | Educational | 1 reel | July 10 |
| Meet My Girl | Ralph Graves | Pathe | 2 reels | Mar. 13 |
| Merry Blacksmith, The | "Aesop Fables" | Pathe | 1 reel | April 17 |
| Merry Kiddo, The | Alberta Vaughn | F. B. O. | 2 reels | |
| Merry Widower, The | The Roach Stars | Pathe | 2 reels | July 31 |
| Mighty Like a Moose | Charlie Chase | Pathe | 2 reels | July 17 |
| Min's Away | "The Gumps" | Universal | 2 reels | |
| Mixed Brides | Wanda Wiley | Universal | 2 reels | |
| Mixed Doubles | Charles Puffy | Universal | 1 reel | |
| Money Screams | | Fox | | |
| Monkey Business | "Our Gang" | Pathe | 2 reels | Mar. 27 |
| Morning, Judge | Tarbell-Finch-Shaw | Red Seal | 2 reels | |
| Mortgaged Again | Arthur Lake | Universal | 1 reel | |
| Mother-in-Law | "Helen and Warren" | Fox | 2 reels | |
| Motor Trouble | Charles King | Universal | 2 reels | |
| Move Along | Lloyd Hamilton | Educational | 2 reels | |
| Movie Madness | Edna Marian | Universal | 2 reels | June 5 |
| Movie Struck | Dorie Eaton | Cranfield & Clarke | | |
| Moving Day | "Helen and Warren" | Fox | 2 reels | Mar. 6 |
| Mr. Cinderella | Johnny Arthur | Educational | 2 reels | May 29 |
| Mr. Wife | Neal Burns | Educational | 2 reels | |
| Mum's the Word | Charles Chase | Pathe | 2 reels | May 15 |
| Muscle Bound Music | Kingston-Bevan | Pathe | 2 reels | June 5 |
| Never Too Old | Claude Gillingwater | Pathe | 2 reels | June 26 |
| Newlyweds and Their Baby, The (Series | Snookums-Clair-Dooly | Universal | 2 reels | |
| Newlyweds in Quarantine, The | Snookums-Clair-Dooly | Universal | 2 reels | June 19 |
| Newlyweds Neighbors | Snookums-Clair-Dooly | Universal | 2 reels | |
| Nobody's Business | Lloyd Hamilton | Educational | 2 reels | April 24 |
| North of 6⅞ | Sid Smith | Sava Films | 2 reels | |
| Nothing Matters | Lloyd Hamilton | Educational | 2 reels | July 10 |
| Not to Be Trusted | "Helen and Warren" | Fox | 2 reels | |
| Oh! Winnie Behave | Ethlyn Gibson | Artclass | 2 reels | |
| On Thin Ice | "Mutt & Jeff" | Short Film Syn. | 1 reel | Mar. 6 |
| Open House | Johnny Arthur | Educational | 2 reels | |
| Opry House Tonight | Arthur Lake | Universal | 1 reel | July 31 |
| Optimist, The | Charles Puffy | Universal | 1 reel | May 22 |
| Ostrich Plumes, The | "Cartoon" | F. B. O. | 1 reel | May 22 |
| Over There | Al Joy | | 2 reels | |
| Painless Pain | Wanda Wiley | Universal | 2 reels | May 8 |
| Papa's Mama | Arthur Lake | Universal | 1 reel | |
| Papa's Pest | Burns-Steadman | Educational | 2 reels | June 12 |

| Title | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Pawnshop Politics | Luddy-Harris | Fox | 2 reels | |
| Pelican's Bill | "Cartoon" | F. B. O. | 1 reel | June 5 |
| Pests | "Aesop Fables" | Pathe | 1 reel | |
| Phoney Express, The | Charles Puffy | Universal | 1 reel | Mar. 13 |
| Pirates Bold | "Aesop Fables" | Pathe | 1 reel | |
| Plane Jane | Vaughn-Kent | F. B. O. | 2 reels | |
| Playing the Swell | Wanda Wiley | Universal | 2 reels | May 22 |
| Please Excuse Me | Charles King | Universal | 2 reels | |
| Plumber's Life, The | "Aesop Fables" | Pathe | 1 reel | |
| Polar Baron, The | Gladys McConnell | Fox | 2 reels | May 1 |
| Prodigal Bridegroom, The | | Pathe | | |
| Psyche and the Pskyscraper | "O. Henry" | Fox | 2 reels | |
| Puppy Lovetime | Alice Day | Pathe | 2 reels | June 5 |
| Quick Service | Cliff Bowes | Educational | 1 reel | Mar. 20 |
| Radio Mad | Lymon-Dorety | Tennek Film | 2 reels | |
| Raggedy Rose | Mabel Normand | Pathe | 2 reels | |
| Rah, Rah, Heidelberg | "Van Bibber" | Fox | 2 reels | June 19 |
| Rain and Shines | Al St. John | Bischoff | 2 reels | |
| Raisin' Cain | "Big Boy" | Educational | 2 reels | April 17 |
| Read 'Em and Leap | Alberta Vaughn | F. B. O. | 2 reels | |
| Red Hot Rails | "Cartoon" | Universal | 2 reels | |
| Relay, The | George Lewis | Universal | 2 reels | |
| Reporter, The | "Van Bibbers" | Fox | 2 reels | |
| Rough and Ready Romeo | "Aesop Fables" | Pathe | 1 reel | May 1 |
| Sawdust Baby | Earl McCarthy | Artclass | 2 reels | |
| Say It With Babies | Glenn Tryon | Pathe | 2 reels | May 29 |
| Say It With Love | Edna Marian | Universal | 2 reels | April 17 |
| Scared Stiff | Holmes-Cook | Pathe | 2 reels | May 1 |
| Scrambled Eggs | "Aesop Fables" | Pathe | 1 reel | |
| Scratching Through | Cliff Bowes | Educational | 1 reel | April 24 |
| Sea Dog's Tale, A | Billy Bevan | Pathe | 2 reels | July 17 |
| Second Hand Excuse, A | Charles King | Universal | 2 reels | |
| Separated Sweethearts | Arthur Lake | Universal | 1 reel | May 15 |
| Shady Rest | "The Gumps" | Universal | 2 reels | |
| She Beast, The | Sid Smith | Sava Films | 2 reels | |
| She's A Prince | Alice Ardell | F. B. O. | 2 reels | |
| She's My Cousin | Charles King | Universal | 2 reels | May 15 |
| Shivering Spooks | "Our Gang" | Pathe | 2 reels | Aug. 7 |
| Shootin' Fool, The | "Aesop Fables" | Pathe | 1 reel | May 15 |
| Shore Shy | Dooley-Joyce | Educational | 2 reels | |
| Should Husbands Pay? | The Roach Stars | Pathe | 2 reels | |
| Skating Instructors | "Mutt and Jeff" | Short Film Syn | 1 reel | |
| Sky Bound | Al St. John | Educational | 2 reels | April 17 |
| Smith's Baby | McKee-Hiatt | Pathe | 2 reels | July 31 |
| Smith's Landlord | Hiatt-McKee | Pathe | 2 reels | |
| Smith's Vacation | Hiatt-McKee | Pathe | 2 reels | |
| Smouldering Tires | A. Vaughn-L. Kent | F. B. O. | 2 reels | May 15 |
| Snookum's Buggy Ride | "Newlyweds" | Universal | 2 reels | June 19 |
| Snookum's Outing | "Newlyweds" | Universal | 2 reels | |
| Snookum's Playmate | "Newlyweds" | Universal | 2 reels | |
| Snookum's Tooth | "Newlyweds | Universal | 2 reels | June 26 |
| Social Triangle, A | "O. Henry" | Fox | 2 reels | May 22 |
| Sock Me To Sleep | A. Vaughn-L. Kent | F. B. O. | 2 reels | |
| Solid Gold | Lige Conley | Educational | 2 reels | |
| Somebody's Wrong | Bowes-Newman | Educational | 1 reel | |
| Some More Excuses | Charles King | Universal | 2 reels | |
| So This Is Paris | Neely Edwards | Universal | 1 reel | April 17 |
| Spanish Love | "Aesop Fables" | Pathe | 1 reel | Mar. 13 |
| Spanking Breezes | Alice Day | Pathe | 2 reels | Mar. 20 |
| Squirrel Food | Cliff Bowes | Educational | 1 reel | |
| Stage Shy | Hank Mann | Sava Films | 2 reels | |
| Stork Brought It, The | "Cartoon" | F. B. O. | 1 reel | |
| Swell Affair, A | Arthur Lake | Universal | 1 reel | April 17 |
| Swimming Instructor, The | "Van Bibber" | Fox | 2 reels | July 3 |
| Taking the Heir | Charles Puffy | Universal | 1 reel | April 3 |
| Thanks for the Boat Ride | | Universal | | |
| That's My Baby | Charles Puffy | Universal | | |
| There She Goes | Wanda Wiley | Universal | 2 reels | July 3 |
| Thirteenth Man, The | Charles Puffy | Universal | 1 reel | |
| Three of a Kind | "Fat Men" | F. B. O. | 2 reels | |
| Thrilling Romance, A | Wanda Wiley | Universal | 2 reels | July 24 |
| Thundering Fleas | "Our Gang" | Pathe | 2 reels | July 10 |
| Till We Eat Again | Bobby Vernon | Educational | 2 reels | July 24 |
| Tin Ghost, The | Lige Conley | Educational | 2 reels | May 8 |
| Tonight's the Night | Bowes-Bradley | Educational | 1 reel | May 1 |
| Too Many Babies | Darling-King | Universal | 2 reels | May 8 |
| Too Many Relations | "Helen and Warren" | Fox | 2 reels | May 15 |
| Tow Service | "The Gumps" | Universal | 2 reels | |
| Tune Up | Charles Puffy | Universal | 1 reel | Mar 6 |
| Twelve Smiles Out | | F. B. O. | | |
| Twin Sisters | Wanda Wiley | Universal | 2 reels | |
| Two Lips in Holland | | Fox | 2 reels | April 17 |
| Ukelele Sheiks | Glenn Tryon | Pathe | 2 reels | April 10 |
| Uncle Tom's Uncle | "Our Gang" | Pathe | 2 reels | May 29 |
| Uncovered Wagon, The | "Aesop Fables" | Pathe | 1 reel | May 15 |
| Up and Wooing | A. Vaughn-L. Kent | F. B. O. | 2 reels | |
| Up in the Air | "Aesop Fables" | Pathe | 1 reel | |
| Uppercuts | Jack Duffy | Educational | | |
| Vamping Babies | Alice Ardell | F. B. O. | 2 reels | |
| Venus of Venice | "Aesop Fables" | Pathe | 1 reel | |
| Village Cut Up, The | Arthur Lake | Universal | 1 reel | |
| Vulgar Boatman, The | Hank Mann | Sava Films | 2 reels | |
| Wait A Bit | Marion-McCarthy | Universal | 2 reels | |
| Wanderers of the Wetland | Hank Mann | Sava Films | 2 reels | |
| Wandering Willies | Billy Bevan | Pathe | 2 reels | April 3 |
| Wedding Daze | | F. B. O. | | |
| Westerner, The | Reata Hoyt | Fox | | |
| What A Life | Frank Davis | Educational | 1 reel | June 26 |
| What Happened to Jane Series of 13) | Wanda Wiley | Universal | 2 reels | |
| What'll You Have? | Charles King | Universal | 2 reels | May 22 |
| What' No Spinach? | | F. B. O. | | |
| What's Your Hurry? | Charles King | Universal | 2 reels | |
| When a Man's a Prince | Ben Turpin | Pathe | 2 reels | Aug. 14 |
| When Hell Froze Over | "Mutt and Jeff" | Short Film Syn | 1 reel | Feb. 20 |
| When Sally's Irish Rose | Vaughn-Kent | F. B. O. | 2 reels | July 24 |
| Where's My Baby? | Neely Edwards | Universal | 1 reel | May 1 |
| Which is Which? | Charles King | Universal | 2 reels | |
| Whiskering Chorus | A. Vaughn-L. Kent | F. B. O. | 2 reels | |
| Whoa Emma | Jimmie Adams | Educational | 2 reels | April 3 |
| Who Hit Me? | Al St. John | Educational | 2 reels | July 31 |
| Who's Boss? | Davis Bowes | Educational | 1 reel | June 5 |
| Who's My Wife? | Lige Conley | Educational | 2 reels | July 1 |
| Who's Next? | Neely Edwards | Universal | 1 reel | July 24 |
| Why George? | Sam Saylor | Universal | 2 reels | |
| Wide Open Faces | Charles Puffy | Universal | 1 reel | |
| Wife Tamers | Cook-L. Barrymore | Pathe | 2 reels | April 3 |
| Wife's Lizzie | Walter Hiers | Educational | 2 reels | Mar. 13 |
| Wise Crackers Series) | Short Withers | F. B. O. | | |
| Wise Guys Prefer Brunettes | Helene Chadwick | Pathe | 2 reels | |
| Wise Quacker, The | Eddie Gordon | Tennek Film | 2 reels | |
| Wise Or Otherwise | Charles Puffy | Universal | 1 reel | June 5 |
| Yankee Doodle Duke, A | Ralph Graves | Pathe | 2 reels | |
| Yearning for Love | Wanda Wiley | Universal | 2 reels | April 3 |

# Short Subjects

| Title | Distributed by | Length | Reviewed |
|---|---|---|---|
| Alexander's Ragtime Band | Artclass | | |
| Alligator's Paradise (Hodge Podge) | Educational | 1 reel | |
| All Star Freaks (Curiosity) | Educational | 1 reel | Aug. 14 |
| America Today (Variety) | Fox | 1 reel | |
| Amidst the Millions (Sportlight) | Pathe | 1 reel | July 31 |
| Animated Hair Cartoons (Series) | Red Seal | 1 reel | |
| Angelus, The | Cranfield & Clarke | 2 reels | April 24 |
| Aphrodite (Novelty) | Service Film | 1 reel | |
| Around the World in Ten Minutes (Variety) | Fox | 1 reel | |
| At the Water Hole | Cranfield & Clarke | 1 reel | |
| Austrian Alps (Variety) | Fox | 1 reel | |
| Ball and Bat (Sportlight) | Pathe | 1 reel | Aug. 7 |
| Bar-C Mystery (Serial) | Pathe | 10 episodes | |
| Beasts of the Veldt | Chesterfield | 2 reels | |
| Beautiful Britain | Cranfield & Clarke | 1 reel | |
| Bed Time Stories | Sierra Pictures | 2 reels | |
| Beechnuts | Cranfield & Clarke | 2 reels | |
| Belgium Today (Variety) | Fox | 1 reel | June 12 |
| Big and Little (Sportlight) | Pathe | 1 reel | |
| Bits of Jap Life | Cranfield & Clarke | 1 reel | |
| Blue Boy, The | Educational | | |
| Broadway of Jungle Land | Cranfield & Clarke | 1 reel | |
| Buffalo Bill (Serial) | Universal | | |
| Bull's Eyes (Sportlight) | Pathe | 1 reel | |
| Burkhardt's Plastic Films, No. 1 | Tiffany | 2 reels | April 3 |
| Burkhardt's Plastic Films, No. 2 | Tiffany | 2 reels | May 15 |
| Canary Islands (Variety) | Fox | 1 reel | May 15 |
| Casey of the Coast Guard (Serial) | Pathe | 10 episodes | Feb. 20 |
| Charleston Films | Cranfield & Clarke | 4 half reels | May 1 |
| Chips of the Old Block (Hodge Podge) | Educational | 1 reel | |
| Chronicles of America (Series of 18 Three Reelers) | Pathe | | |
| Colorado (Variety) | Fox | 1 reel | |
| Coming Back (Mustang) | Universal | 2 reels | |
| Congress of Celebrities (Hodge Podge) | Educational | 1 reel | May 1 |
| Curiosities—The Movie Side Show (Series) | Educational | | |
| Dancing Around the World (Variety) | Fox | 1 reel | July 17 |
| Dangerous Game, A (Mustang) | Universal | 2 reels | |
| Day Dreams | Cranfield & Clarke | 2 reels | |
| Death Ray, The (Novelty) | Cranfield & Clarke | 1 reel | |
| Desperate Dan (Mustang) | Universal | 2 reels | May 1 |
| Dixie Doodle (Sportlight) | Pathe | 1 reel | Mar. 27 |
| Doctor, The (Famous Paintings) | Cranfield & Clarke | 2 reels | May 8 |
| Dolly Gray (Song Car-Tune) | Red Seal | 1 reel | |
| Don't Shoot (Mustang)—Jack Mower | Universal | 2 reels | |
| Down to Damascus (Variety) | Fox | 1 reel | July 10 |
| Drops From Heaven (Variety) | Fox | 1 reel | |
| Egypt | F. B. O. | | |
| Emergency Man, The Edmund Cobb | Universal | 1 reel | |
| Every Picture Tells a Story | Cranfield & Clarke | 1 reel | |
| Fade Away Foster (Mustang) | Universal | 2 reels | May 1 |
| Falling Water Valley (Bruce Novelty) | Educational | 1 reel | |
| Family Album, The (Sketch Book) | Pathe | 1 reel | |
| Fighting Marine, The (Serial) | Pathe | | |
| Fighting With Buffalo Bill (Serial) | Universal | | |
| Film Facts (Series) | Red Seal | 1 reel | |
| Film Reporter, The (Series) | Red Seal | | |
| Fire Barrier (Mustang) | Universal | 2 reels | |
| Fire Fighters, The (Serial) | Universal | | |
| Flaming West, The (Mustang) | Universal | 2 reels | |
| Flashes of the Past | Pathe | 2 reels | |
| Four Square Steve (Mustang) | Universal | 2 reels | June 5 |
| Frame Up, The (Mustang) | Universal | 2 reels | May 22 |
| From A to Z Thru Filmdom (Hodge Podge) | Educational | 1 reel | June 12 |
| Fugitive Futerise (Novelty) | Cranfield & Clarke | 1 reel | |
| Gems of the Screen (Series) | Red Seal | 1 reel | |
| Giggles (Novelty Series) | Tennek Film | 1 reel | |
| Glory or Dollars (Sportlight) | Pathe | 1 reel | June 26 |
| God's Country | Cranfield & Clarke | 2 reels | |
| Gold and Fleece (Bruce Novelty) | Educational | 1 reel | |
| Great Lakes, The (Variety) | Fox | 1 reel | |
| Green Archer, The (Serial) | Pathe | 10 episodes | |
| Grinning Fists (Mustang) | Universal | 2 reels | |
| Gunless Bad Man, The (Mustang) | Universal | 2 reels | |
| Happy Hunting Grounds (Sportlight) | Pathe | 1 reel | April 10 |
| Has Anybody Here Seen Kelly | Red Seal | 1 reel | Mar. 6 |
| Heavens Above (Novelty) | Service Film | 1 reel | |
| Her First Night in a Beauty Parlor | Arthur J. Lamb | 2 reels | |
| Hero Land (Color Novelty) | Service Film | 1 reel | |
| Heroes of the Sea | Cranfield & Clarke | 1 reel | |
| His Pal...Fearless (Dog) | Chesterfield | 2 reels | |
| Homeless Husbands' Land (Novelty) | Short Film | 1 reel | |
| Honeymoon Cruises | Tennek Film | 1 reel | |
| If a Picture Tells a Story | Cranfield & Clarke | 1 reel | |
| India Tea | Pathe | 1 reel | May 22 |
| Inland Voyage, An (Variety) | Fox | 1 reel | |
| In Sunny Spain (Variety) | Fox | 1 reel | July 10 |
| Inside Dope, The (Sportlight) | Pathe | 1 reel | May 1 |
| International Detective Stories | Tennek Film | 2 reels | |
| Jack's of One Trade (Sportlight) | Pathe | 1 reel | June 26 |
| Jim Hood's Ghost (Mustang) | Universal | 2 reels | |
| Jungle Heroine, A | Chesterfield | 2 reels | |
| Jungle Secrets | Sava Films | | |
| Jungle Tragedy, A | Chesterfield | 2 reels | |
| Keeping 'Em Guessing (Series) | Red Seal | 1 reel | |
| Keeping in Trim Sportlight | Pathe | 1 reel | |
| King of the Beasts (Cartoon) | F. B. O. | 1 reel | |
| Ko Ko Song Car Tunes Series | Red Seal | 1 reel | |
| Land of Rivers (Scenic) | Service Film | 1 reel | |
| Last Man, The | Chesterfield | 2 reels | |
| Leaps and Bounds (Sportlight) | Pathe | 1 reel | Mar. 13 |
| Lest We Forget | Educational | 1 reel | May 1 |
| Let Loose (Mustang) | Universal | 2 reels | |
| Let's Go Fishing | Cranfield & Clarke | 1 reel | |
| Let's Paint | Cranfield & Clarke | 1 reel | |
| Lightnin' Flashes (Drama) | Sava Films | 2 reels | |
| Lightnin' Strikes (Drama) | Sava Films | 2 reels | |
| Lightnin' Wins Drama | Sava Films | 2 reels | |
| Lightning Hutch (Serial) | Arrow Film | | |
| Light on Lookout Mountain, The | Cranfield & Clarke | 2 reels | |
| Lion Charge, The | Cranfield & Clarke | 1 reel | May 22 |
| Lion's Mate, The | Chesterfield | 2 reels | |
| Little Brown Rug, The (Bruce Novelty) | Educational | 1reel | |
| Little Warrior, The (Mustang) | Universal | 2 reels | July 24 |
| Lizzie's Last Lap(Novelty) | Cranfield & Clarke | 1 reel | |
| Love Deputy, The (Mustang) | Universal | 2 reels | |
| Love Fighter Fearless (Dog) | Chesterfield | 2 reels | |
| Lumber Jacks, The (Variety) | Fox | 1 reel | Aug. 14 |

| Title | Distributed by | Length | Reviewed |
|---|---|---|---|
| Marvels of Motion (Series) | Red Seal | 1 reel | |
| Menace of the Alps, The | Universal | 1 reel | Mar. 27 |
| Mother O'Mine | Cranfield & Clarke | 1 reel | |
| Mother, The (Famous Paintings) | Cranfield & Clarke | 2 reels | May 22 |
| Mountain Molly O (Mustang) | Universal | 2 reels | April 17 |
| Mountain of the Law, The (Variety) | Fox | 1 reel | June 19 |
| Movie Struck | Cranfield & Clarke | 2 reels | |
| My Old Kentucky Home (Song Car-tune) | Red Seal | 1 reel | April 10 |
| Neptune's Domain (Hodge Podge) | Educational | 1 reel | June 5 |
| Nervous Moments (Sportlight) | Pathe | 1 reel | May 1 |
| Off Shore Trails (Variety) | Fox | 1 reel | |
| Old Black Joe (Song Car-Tune) | Red Seal | 1 reel | July 10 |
| One Wild Time (Mustang) | Universal | 2 reels | Mar. 27 |
| Outlaw Love (Mustang) | Universal | 2 reels | |
| Out of the Inkwell (Series) | Red Seal | 1 reel | |
| Pathe Review, No. 17 | Pathe | 1 reel | May 1 |
| Pathe Review, No. 18 | Pathe | 1 reel | May 1 |
| Pathe Review, No. 19 | Pathe | 1 reel | May 15 |
| Pathe Review, No. 20 | Pathe | 1 reel | May 22 |
| Pathe Review, No. 21 | Pathe | 1 reel | May 22 |
| Pathe Review, No. 22 | Pathe | 1 reel | May 29 |
| Pathe Review, No. 23 | Pathe | 1 reel | June 5 |
| Pathe Review, No. 24 | Pathe | 1 reel | June 26 |
| Pathe Review, No. 25 | Pathe | 1 reel | June 26 |
| Pathe Review, No. 26 | Pathe | 1 reel | |
| Pathe Review, No. 27 | Pathe | 1 reel | July 3 |
| Pathe Review, No. 28 | Pathe | 1 reel | July 24 |
| Pathe Review, No. 29 | Pathe | 1 reel | July 17 |
| Pathe Review, No. 30 | Pathe | 1 reel | |
| Pathe Review, No. 31 | Pathe | 1 reel | July 31 |
| Pathe Review, No. 32 | Pathe | 1 reel | |
| Pathe Review, No. 33 | Pathe | 1 reel | |
| Pathe Review, No. 34 | Pathe | 1 reel | |
| Pathe Review, No. 35 | Pathe | 1 reel | |
| Pathe Review, No. 36 | Pathe | 1 reel | |
| Pathe Review, No. 37 | Pathe | 1 reel | |
| Pathe Review, No. 38 | Pathe | 1 reel | |
| Peeking at the Planets (Hodge Podge) | Educational | 1 reel | July 17 |
| Pep of the Lazy J. (Mustang) | Universal | 2 reels | Aug. 14 |
| Pilgrimages to Palestine (Series) | Pathe | | |
| Planting Season, The (Sportlight) | Pathe | 1 reel | June 5 |
| Poland—A Nation Reborn (Variety) | Fox | 1 reel | June 26 |
| Popular Song Parodies (Series) | Artclass | | |
| Putting on Dog (Variety) | Fox | 1 reel | |
| Quick on the Draw (Mustang) | Universal | 2 reels | April 17 |
| Radio Detective, The (Serial) | Universal | 10 episodes | April 17 |
| Rare Bits (A Curosity) | Educational | 1 reel | |
| Reelviews (Series) | Red Seal | 1 reel | |
| Rescue, The (Mustang) | Universal | 2 reels | |
| Return of the Riddle Rider, The (Serial) | Universal | | |
| Rhinoceros Hunt, The | Cranfield & Clarke | 1 reel | |
| Riches of the Earth (Variety) | Fox | 1 reel | |
| Ridin' For Love (Mustang) | Universal | 2 reels | |
| Revolutions per Minute (Sportlight) | Pathe | 1 reel | June 5 |
| Rustler By Proxy (Mustang) | Universal | 2 reels | |
| Rushing Waters | Cranfield & Clarke | | |
| Rustler's Secret, The (Mustang) | Universal | 2 reels | |
| Scotty of the Scouts (Serial) | Rayart (S. R.) | | |
| Screen Snapshots (Series) | Columbia | 1 reel | |
| Screen Snapshots, No. 13 | Columbia | 1 reel | June 26 |
| Screen Snapshots, No. 14 | Columbia | 1 reel | July 3 |
| Searchlight (Series) | Red Seal | 1 reel | |
| Seas of the World | Red Seal | | |
| Shadowland | Cranfield & Clarke | | |
| Shoot 'Em Up, Kid (Mustang) | Universal | 2 reels | |
| Silent Flyer, The (Serial) | Universal | 10 episodes | |
| Sin | Cranfield & Clarke | 2 reels | |
| Sketch Book (Series) | Pathe | | |
| Skenographs (Series) | Cranfield & Clarke | | |
| Sky Skidder, The (Serial) | Bischoff | 10 episodes | |
| Snowed In (Serial) | Pathe | 10 episodes | June 26 |
| Songs of Central Europe (Melody Series) | Pathe | 1 reel | |
| Songs of England (Melody Series) | Pathe | 1 reel | Feb 6 |
| Songs of France (Melody Series) | Pathe | 1 reel | |
| Songs of Italy (Melody Series) | Pathe | 1 reel | July 24 |
| Songs of Scotland (Melody Series) | Pathe | 1 reel | Feb. 6 |
| Songs of Spain (Melody Series) | Pathe | 1 reel | June 26 |
| Songs of the Northern States | Pathe | 1 reel | |
| Songs of Yesterday | Cranfield & Clarke | 1 reel | |
| Soul of the Cypress | Red Seal | 1 reel | Feb. 27 |
| Spanish Holiday (Variety) | Fox | 1 reel | |
| Spirit of Play, The (Sportlight) | Pathe | 1 reel | |
| Sportsman's Dream | Cranfield & Clarke | | |
| String of Diamonds . . Fearless (Dog) | Chesterfield | 2 reels | |
| Strings of Steel (Serial) | Universal | 10 episodes | |
| St. Pauls | Cranfield & Clarke | 1 reel | |
| Sweden Today (Variety) | Fox | 1 reel | May 15 |
| Tin Bronc, The (Mustang) | Universal | 2 reels | June 5 |
| Trapped (Mustang) | Universal | 2 reels | |
| Trails of the Gods | Cranfield & Clarke | 1 reel | |
| Trail of the North Wind | Cranfield & Clarke | 2 reels | |
| Tramp, Tramp the Boys Are Marching | Red Seal | 1 reel | May 1 |
| Travels in Toyland (Variety) | Fox | 1 reel | |
| Tulip Land | Cranfield & Clarke | 1 reel | |
| Under Desert Skies (Mustang) | Universal | 2 reels | |
| Valiant Skipper, The | Cranfield & Clarke | 2 reels | |
| Vanishing Millions (Serial) | Sierra Pictures | 15 episodes | |
| Vision, The | Educational | 2 reels | May 22 |
| When East Meets West (Mustang) | Universal | 2 reels | July 31 |
| When Oscar Went Wild (Mustang) | Universal | 2 reels | |
| Whirlwinds (Series) | F. B. O. | | |
| Wild America (Variety) | Fox | 1 reel | May 22 |
| Wire Tigers, The | Chesterfield | 2 reels | |
| Where the Silver River Gleams | Cranfield & Clarke | 1 reel | |
| Whispering Smith Rides (Serial) | Universal | 10 episodes | |
| White Waters | Cranfield & Clarke | 2 reels | |
| Winking Idol, The (Serial) | Universal | 10 episodes | Mar. 20 |
| Wolf, The Fearless (Dog) | Chesterfield | 2 reels | |
| Wolf's Brush | Cranfield & Clarke | 2 reels | |
| Wonder Book Series | Short Film | 1 reel | |
| Wonderful Water | Service Film Corp. | 1 reel | May 1 |
| Wooden Shoes | Cranfield & Clarke | 1 reel | Dec. 12 |

# Coming Attractions

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Accused | Special Cast | Inde. Film | 5000 feet | Jan. 16 |
| Ace High | Hoot Gibson | Universal | | |
| Across the Pacific | Monte Blue | Warner Bros | | |
| Advice to the Lovelorn | | Universal | | |
| Against the Wall | Wally Wales | Assoc. Exhib | | |
| Almost a Lady | Marie Prevost | Prod. Dist. Corp. | | |
| Amateur Gentleman, The | Dick Barthelmess | First National | | |
| An American Tragedy | | Paramount | | |
| Annie Laurie | Lillian Gish | M-G-M | | |
| April Fool | Alexander Carr | Chadwick | | |
| Aristocrat, The | | Famous Attractions | | |
| Arizona Nights | Fred Thomson | F. B. O | | |
| Arizona Whirlwind, The | Bill Cody | Assoc. Exhib | | |
| Ashes | C. Griffith-T. Moore | First National | | |
| Atlantis | | First National | | |
| Atta Boy | Monty Banks | Pathe | 6 reels | |
| Auctioneer, The | George Sidney | Fox | | |
| Avenger, The | Bob Custer | F. B. O | | |
| Back Slapper, The | John Gilbert | M-G-M | | |
| Bad Habits | Special Cast | Astor Dist | | |
| Bad Little Good Girl | | Chadwick | | |
| Bandit Buster, The | Wally Wales | Assoc. Exhib | | |
| Bandits of the Air | Al Wilson | Assoc. Exhib | | |
| Bardelys the Magnificent | John Gilbert | M-G-M | | |
| Bargain Bride, The | Mary Philbin | Universal | | |
| Barriers of Fire | Monte Blue | Warner Bros | | |
| Beau Geste | Special Cast | Paramount | | |
| Beauty | Special Cast | M-G-M | | |
| Beauto and the Beast | Coleman-Banky | United Artists | | |
| Bed and Board | Doris Kenyon | First National | | |
| Behind the Lines | Sandow (Dog) | Assoc. Exhib | | |
| Behind the Screen | Special Cast | M-G-M | | |
| Belle of Broadway, The | Betty Compson | Columbia Pictures | | |
| Beloved Enemy, The | Boyd-Goudal | Prod. Dist. Corp | | |
| Beloved Fraud, The | | American Cinema | | |
| Ben Burbridge's African Gorilla Hunt | | | 8 reels | June 26 |
| Ben Hur | Special Cast | M-G-M | 12000 feet | Jan. 16 |
| Better 'Ole, The | Syd Chaplin | Warner Bros | | |
| Better Way, The | | Columbia Pictures | | |
| Beware of Widows | Laura La Plante | Lumas | | |
| Beyond the Trail | Bill Patton | Chesterfield | 5 reels | |
| Bigger They Are, The | George O'Hara | F. B. O | | |
| Big Gun, The | George Lewis | Universal | | |
| Big Parade, The | John Gilbert | M-G-M | 12550 feet | Nov 28 |
| Bill of Sale, The | | Arthur J. Lamb | | |
| Birds of Prey | | Columbia Pictures | | |
| Bitter Apples | Monte Blue | Warner Bros. | | |
| Black Diamond Express, The | Monte Blue | Warner Bros | | |
| Black Ivory | | Warner Bros | | |
| Black Rider, The | Richard Talmadge | Universal | | |
| Black Tears | | Gorman Pictures | | |
| Blazing Courage | Buffalo Bill, Jr. | Assoc. Exhib | | |
| Blonde Saint, The | Kenyon-Stone | First National | | |
| Blue Eagle, The | | Fox | | |
| Bonanza Buckaroo, The | Buffalo Bill, Jr | Assoc. Exhib | | |
| Border Patrol, The | Harry Carey | Pathe | | |
| Border Thunderbolt, The | Bill Cody | Assoc. Exhib | | |
| Born to Battle | Tom Tyler | F. B. O | 5100 feet | Feb. 13 |
| Branded | Bob Custer | F. B. O. | | |
| Breed of the Sea | | F. B. O | | |
| Broadway Drifter, A | | Gorman Pictures | | |
| Broken Hearts | M. Schwartz-L. Lee | Jaffe Art Film | 7500 feet | Mar. 20 |
| Broncho Twister, The | Buck Jones | Fox | | |
| Brute, The | Monte Blue | Warner Bros. | | |
| Bull Dog Luck | Wally Wales | Assoc. Exhib | | |
| Burning Bridges | Harry Carey | Pathe | | |
| Butter and Egg Man, The | | First National | | |
| Callahans and the Murphys, The | | M-G-M | | |
| Call in the Night, A | | Truart | 5000 feet | |
| Call of the Wilderness | Sandow (Dog) | Assoc. Exhib | | |
| Cancelled Debt, The | Special Cast | Sterling Pict | | |
| Canyon of Light | Tom Mix | Fox | | |
| Captain Sazarac | Ricardo Cortez | Paramount | | |
| Captain Salvation | | M-G-M | | |
| Captain's Courage, A | R. Holt-D. Dwan | Rayart | | |
| Casey at the Bat | W. Beery-R. Hatton | Paramount | | |
| Cat and the Canary, The | | Universal | | |
| Chains | Bennett-Colman | United Artists | | |
| Charity Ball, The | | M-G-M | | |
| Charleston Kid, The | Mackaill-Mulhall | First National | | |
| Cheating Danger | Dick Talmadge | Universal | | |
| Cheerful Fraud, The | Reginald Denny | Universal | | |
| Cheyenne Days | Hoot Gibson | Universal | | |
| Chic Chick The | Alberta Vaughan | F. B. O | | |
| Christine of the Big Tops | Garon-Landis | Sterling Pict | | |
| Cigarette Maker's Romance, The | Special Cast | M-G-M | | |
| Circus, The | Charles Chaplin | United Artists | | |
| City, The | J.Gaynor-W.McGrail | Fox | | |
| City of Shadows, The | | F. B. O | | |
| Cleaner Flame, The | Louise Carter | Arrow | | |
| Climbers, The | Irene Rich | Warner Bros. | | |
| Closed Gates | Special Cast | Sterling Pict | | |
| Clown, The | | Columbia Pictures | | |
| Code of the Northwest | Sandow (dog) | Assoc. Exhib | | |
| College Days | | Tiffany | | |
| College Widows | Dolores Costello | Warner Bros | | |
| Come On Charley | Devore-Horton | Assoc. Exhib | | |
| Coney Island | Special Cast | M-G-M | | |
| Confession | Pola Negri | Paramount | | |
| Confessions of a Bachelor | | Assoc. Exhib | | |
| Confessions of a Flapper | | Assoc. Exhib | | |
| Confessions of a Divorcee | | Assoc. Exhib | | |
| Confessions of a Widow | | Assoc. Exhib | | |
| Corporal Kate | Vera Reynolds | Prod. Dist. Corp | | |
| Cossacks The | John Gilbert | M-G-M | | |
| Country Doctor, The | Faye-R- Schildkraut | Prod. Dist. Corp | | |
| Cowboy Grit | Buffalo Bill, Jr | Assoc. Exhib | | |
| Cow Punching for Cupid | Tom Tyler | F. B. O | | |
| Cradle Snatchers | | Fox | | |
| Crashing Hoofs | Bob Custer | F. B. O. | | |
| Crashing Timbers | Harlan-Dana | Universal | | |
| Crazy Fool, The | | M-G-M | | |
| Crisis, The | Special Cast | M-G-M | | |
| Crooks Tours | George O'Hara | F. B. O | | |
| Cruise of Jasper B, The | Rod La Roque | Prod. Dist. Corp | | |
| Cruel Truth, The | | Sterling Pict | | |
| Crystal Cup, The | Dorothy Mackaill | First National | | |
| Cyclone of the Range | Tom Tyler | F. B. O | | |
| Cyclone Sam | Buffalo Bill, Jr | Assoc. Exhib | | |
| Cyrano de Bergerac | Special Cast | Atlas Dist | 9500. | July, 18, '25 |
| Dame Chance | Special Cast | American Cinema | | |
| Dancing Days | Chadwick-Stanley-L. Rich | Famous Attractions | | |
| Danger Line, The | Special Cast | Astor Dist | | |
| Dangerous Friends | Special Cast | Sterling Pict | | |
| Dangerous Virtue | Jane Novak | Lee-Bradford | | |

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Daring Venus, The | | First National | | |
| Dark Horse, The | Harry Carey | Prod. Dist. Corp | | |
| Dark Rosaleen | Buck Jones | Fox | | |
| Darling of the Gods, The | | United Artists | | |
| Dead Command, The | Special Cast | M-G-M | | |
| Deanie | L. Fazenda-W. Louis | Warner Bros. | | |
| Defend Yourself | Dorothy Drew | Dependable Films | 5000 feet | Jan 9 |
| Desert Legion, The | Fred Thomson | F. B. O. | | |
| Desert Valley | Buck Jones | Fox | | |
| Desert Whirlwind, The | Bob Custer | F. B. O. | | |
| Detour | | Prod. Dist. Corp | | |
| Devil's Dice | B. Bedford-R. Ellis | Sterling Pict | | |
| Devil's Partner, The | | Truart | 5000 feet | |
| Dixie | | Universal | | |
| Dixie Flyer, The | Landis-E. Novak | Rayart | | |
| Do Clothes Make the Woman? | Mrs. Valentino | F. B. O. | | |
| Don Juan | John Barrymore | Warner Bros | | |
| Don't Lie to Your Wife | Haver-McDonald | Arrow | | |
| Don Juan's Three Nights | Stone-Mason | First National | | |
| Don't Tell the Wife | Irene Rich | Warner Bros. | | |
| Double Daring | Wally Wales | Artclass | 5 reels | |
| Double Handed Bandit, The | Bob Custer | F. B. O. | | |
| Down Grade, The | Wm. Fairbanks | Lumas | | |
| Down the Stretch | Agnew-Nixon | Universal | | |
| Driven From Home | | Chadwick | | |
| Drivin' Mad | | American Cinema | | |
| Duke of Black Butte, The | Fred Humes | Universal | | |
| Duke of Ladies, The | Special Cast | First National | | |
| Eager Lips | | Chadwick | | |
| Easy Going | Buddy Roosevelt | Artclass | 5 reels | |
| Eden's Fruit | | Famous Attractions | | |
| Exclusive Rights | | Famous Attractions | | |
| Exit Smiling | Beatrice Lillie | M-G-M | | |
| Eyes of the Totem | Special Cast | Assoc. Exhib | | |
| Eyes of Youth | Gloria Swanson | United Artists | | |
| False Alarm, The | Special Cast | Columbia | | |
| False Hopes | | Gorman Pictures | | |
| Fangs of Alaska, The | Sandow (Dog) | Assoc. Exhib | | |
| Fast and Furious | Reginald Denny | Universal | | |
| Fast Life in New York | Special Cast | M-G-M | | |
| Fifth Horseman, The | | Lee-Bradford | | |
| Fighting Cub, The | | Truart | 5800 feet | |
| Fighting Fate | Billy Sullivan | Rayart | 4991 feet | Feb. 6 |
| Fighting Foundling, The | Jack Hoxie | Universal | | |
| Fighting Love | Jetta Goudal | Prod. Dist. Corp | | |
| Fighting Ranger, The | Bob Custer | F. B. O. | | |
| Finnegan's Ball | | Assoc. Exhib | | |
| Fire Brigade, The | M. MacAvoy-C. Ray | M-G-M | | |
| Flame of the Border, The | | First National | | |
| Flames | E. O'Brien-V. Valli | Assoc. Exhib | | |
| Flaming Frontier, The | Special Cast | Universal | 8829 feet | April 17 |
| Flaming Fury | Buddy Roosevelt | Assoc. Exhib | | |
| Flashing Fangs | Ranger (Dog) | F. B. O. | | |
| Flashing Heels | Bill Cody | Assoc. Exhib | | |
| Flash in the Night, A | | American Cinema | | |
| Flash Kid, The | Dick Talmadge | Universal | | |
| Flesh and the Devil, The | J. Gilbert-G. Garbo | M-G-M | | |
| Flying Fool, The | Al Wilson | Assoc. Exhib | | |
| Flying Mail, The | Al Wilson | Asso. Exhib | | |
| Follow the Signs | | Universal | | |
| For Alimony Only | Leatrice Joy | Prod. Dist. Corp | | |
| Forbidden Trails | Bill Cody | Assoc. Exhib | | |
| Forest of Destiny, The | | Gotham Prod | | |
| Forever After | M. Astor-L. Hughes | First National | | |
| For Ladies Only | | Columbia Pictures | | |
| For Wives Only | Marie Prevost | Prod. Dist. Corp | | |
| Four Feathers | Richard Barthelmess | First National | | |
| Four Flusher, The | Reginald Denny | Universal | | |
| Four Stragglers, The | Special Cast | M-G-M | | |
| Fourth Commandment, The | Belle Bennett | Universal | | |
| Free Souls | Norma Shearer | M-G-M | | |
| French Dressing | A. Pringle-B. Lyon | First National | | |
| Fresh Air | Ray-Olmstead | M-G-M | | |
| Friends | Special Cast | Vitagraph | | |
| Frozen Justice | Victor McLagen | Fox | | |
| Fullback, The | | Fox | | |
| Funny Face | Alberta Vaughn | F. B. O. | | |
| Gambling Chaplain, The | Special Cast | M-G-M | | |
| Galloping Thunder | Tom Tyler | F. B. O. | | |
| Garden of Allah, The | N. Talmadge-R. Colman | United Artists | | |
| Garden of Eden, The | Special Cast | M-G-M | | |
| Gay Old Bird, The | Fazenda-Louis | Warner Bros. | | |
| General, The | Buster Keaton | United Artists | | |
| George Washington Cohen | George Jessel | | | |
| Get Off the Earth | Raymond Griffith | Paramount | | |
| Get Set—Go | George O'Hara | F. B. O. | | |
| Getting Gertie's Garter | Marie Prevost | Prod. Dist. Corp. | | |
| Gigolo | Rod La Rocque | Prod. Dist. Corp. | | |
| Gilt-Edged | Richard Talmadge | F. B. O. | | |
| Girl in the Rain, The | David Butler | Carlome Pict | | |
| Girl Who Dared, The | Evelyn Brent | F. B. O. | | |
| Girl Who Smiles, The | | Columbia Pictures | | |
| Glorious Gamble, The | Evelyn Brent | F. B. O. | | |
| God Gave Me Twenty Cents | Lya de Putti | Paramount | | |
| God's Great Wilderness | | American Cinema | | |
| Going Crooked | B. Love-McLagen | Fox | | |
| Going! Going! Gone! | George O'Hara | F. B. O. | | |
| Gold | C. Geraghty | | | |
| Goose Man, The | Special Cast | M-G-M | | |
| Grand Army Man, The | | Fox | | |
| Great Deception, The | Lyon-Pringle | First National | | |
| Great Galeoto, The | Novarro-Terry | M-G-M | | |
| Great K. & A. Robbery, The | Tom Mix | Fox | | |
| Greater Glory, The | Special Cast | First National | | Apr. 17 |
| Greatest Show on Earth | Wallace Berry | Paramount | | |
| Gulliver's Travels | | Universal | | |
| Gun Gospel | Ken Maynard | First National | | |
| Hairpin Duchess, The | Special Cast | M-G-M | | |
| Hair-Trigger Barton | Bob Custer | F. B. O. | | |
| Harem Girl, The | Special Cast | Astor Dist | | |
| Harp In Hock, A | Schildkraut-Coghlan | Prod. Dist. Corp | | |
| Hat of Destiny, The | | First National | | |
| Haunted Lady, The | | Assoc. Exhib | | |
| Haven, The | Special Cast | M-G-M | | |
| Heart Collector, The | Alberta Vaughn | F. B. O. | | |
| Heart of a Coward, The | Billy Sullivan | Rayart | | |
| Heart of a Cowboy, The | Bob Custer | F. B. O. | | |
| Heart of Maryland, The | Dolores Costello | Warner Bros. | | |
| Heart Thief, The | Jos. Schildkraut | Prod. Dist. Corp | | |
| Held By the Law | Special Cast | Universal | | |
| Hell-Bent Bill | | F. B. O. | | |
| Hell's Kitchen | | First National | | |
| Her Big Night | Laura La Plante | Universal | | |

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Here Y'are, Brother | | First National | | |
| Here He Comes | Earle Douglas | Sierra Pictures | 5000 feet | |
| Her Teacher Said No | Gertrude Short | F. B. O. | | |
| Her Honor, The Governor | Pauline Frederick | F. B. O. | | |
| Hero on Horseback, A | Hoot Gibson | Universal | | |
| Hidden Loot | Jack Hoxie | Universal | 4375 feet | Oct. 31 |
| High Society | Tom Mix | Fox | | |
| High Stakes | Evelyn Brent | F. B. O. | | |
| Hills of Kentucky | Rin-Tin-Tin | Warner Bros. | | |
| His Dog | Rod La Rocque | Prod. Dist. Corp. | | |
| His Honor's Wife | | Fox | | |
| His New York Wife | | Famous Attractions | | |
| His Woman | Special Cast | Whitman Bennett | 7 reels | |
| Holy Terror, A | | Fox | | |
| Home, Sweet Home | Special Cast | Gorman Pictures | | |
| Horses and Women | | Famous Attractions | | |
| Hounds of Spring | | First National | | |
| Human Mill, The | Blanche Sweet | M-G-M | | |
| Human Nature | | Gorman Pictures | | |
| Human Playthings | Betty Compson | M. P. Guild | | |
| Hurricane, The | Special Cast | Truart | | |
| Hurry Up Man, The | Dick Talmadge | Universal | | |
| Husband Hunters | | Tiffany | | |
| I Can Do It | Special Cast | M-G-M | | |
| I'll Tell the World | Olmstead-Arthur | M-G-M | | |
| Impostor, The | Evelyn Brent | F. B. O. | | |
| In His Arms | Special Cast | M-G-M | | |
| In the First Degree | | Sterling Pict. | | |
| Irish Eyes | George O'Hara | F. B. O. | | |
| Irish Hearts | Dolores Costello | Warner Bros. | | |
| Isle of Forbidden Kisses, The | Jack Trevor | Universal | | |
| Isle of Life, The | Stone-Kenyon | First National | | |
| Is Zat So? | Special Cast | Fox | | |
| It Could Have Happened | Colleen Moore | First National | | |
| Jack O' Hearts | Landis-G. Hullette | American Cinema | | |
| Jail Birds, Inc. | | First National | | |
| Jason | Special Cast | M-G-M | | |
| Jazz Singer, The | George Jessel | Warner Bros | | |
| Jerry Settles Down | Tom Tyler | F. B. O. | | |
| Jewels of Desire | Priscilla Dean | Prod. Dist. Corp | | |
| Jim The Conqueror | W. Boyd-E. Fair | Prod. Dist. Corp | | |
| Jocelyn's Wife | Pauline Frederick | Tiffany | | |
| Johnny Newcomer | Harry Langdon | First National | | |
| Justice of the Far North | | Columbia | 5500 feet | |
| Just Off Broadway | Corinne Griffith | | | |
| Keep Going | Earl Douglas | Sierra Pictures | | |
| Kick-Off, The | George Walsh | Excellent Pictures | | |
| Kidnapped in New York | | American Cinema | | |
| King of Kings, The | Special Cast | Prod. Dist. Corp | | |
| King of the Air | Al Wilson | Assoc. Exhib | | |
| Knickerbocker Kid, The | Johnny Hines | First National | | |
| Laddie | J. Bowers-B. Flowers | F. B. O. | | |
| Ladies at Play | Hughes-Kenyon | First National | | |
| Ladies Must Love | Rod La Rocque | Prod. Dist. Corp. | | |
| Ladies of Ease | | Chadwick | | |
| Lady Be Good | | First National | | |
| Lady of Leisure | Special Cast | M-G-M | | |
| Lady With the Lamp, The | | Florence Nightingale Prod | | |
| Larceny, Ltd. | Evelyn Brent | F. B. O. | | |
| Last Alarm, The | Wanda Hawley | Rayart | | |
| Last Chance, The | Bill Patton | Chesterfield | | |
| Laurels | Mae Murray | M-G-M | | |
| Lea Lyon | Mary Philbin | Universal | | |
| Les Miserables | | Universal | | |
| Let's Go | Fred Humes | Universal | | |
| Life of an Actress | | Chadwick | | |
| Life of a Woman | | Tiffany | 6500 feet | |
| Lightning Chaser, The | George O'Hara | F. B. O. | | |
| Lightnin' Lariat | Tom Tyler | F. B. O. | | |
| Lighting Express, The | | Columbia Pictures | | |
| Limehouse Lou | Evelyn Brent | F. B. O. | | |
| Little Adventuress, The | Vera Reynolds | Prod. Dist. Corp | | |
| Little Firebrand, The | Edith Thornton | Arrow Pictures | 5007 feet | Dec. 12 |
| London | Dorothy Gish | Paramount | | |
| Look Who's Here | Dick Talmadge | Universal | | |
| Lord Hokum | E. E. Horton | Assoc. Exhib. | | |
| Lost House, The | | Columbia Pictures | | |
| Love in a Cottage | Betty Compson | M. P. Guild | | |
| Love Me and the World Is Mine | Philbin-Kerry | Universal | | |
| Love Thrill, The | Special Cast | Universal | | |
| Loyalties | Special Cast | Fox | | |
| Lunatic at Large, The | Leon Errol | First National | | |
| Lure of the West | Eileen Sedgwick | Chesterfield | | |
| Lure of the Yukon, The | | Assoc. Exhib | | |
| Lying Truth, The | Milton Sills | First National | | |
| Madame Pompadour | Dorothy Gish | British National Pictures, Inc. | | |
| Mad Girl of Moscow, The | Evelyn Brent | F. B. O. | | |
| Magic Garden, The | | F. B. O. | | |
| Man and the Woman | Special Cast | M-G-M | | |
| Man Bait | Marie Prevost | Prod. Dist. Corp | | |
| Man in the Shadow, The | Special Cast | American Cinema | | |
| Man of Quality, A | George Walsh | Excellent Pictures | | |
| Manon Lescaut | John Barrymore | Warner Bros. | | |
| Man With a Thousand Faces | Special Cast | M-G-M | | |
| Mary of Vassar | Marion Davies | M-G-M | | |
| Masked Woman, The | Anna Q. Nilsson | First National | | |
| Masquerade Bandit, The | Tom Tyler | F. B. O. | | |
| Matinee Ladies | Special Cast | Warner Bros. | | |
| McFadden's Row of Flats | Murray-Sidney | First National | | |
| Memories | Ramon Novarro | M-G-M | | |
| Men of the Dawn | Milton Sills | First National | | |
| Men of the Night | Rawlinson-Hughes-Hawley | Sterling Pict | 5700 feet | July 24 |
| Merry Wives of New York | | Chadwick | | |
| Message to Garcia, A | Special Cast | M-G-M | | |
| Midnight Lovers | Nilsson-Stone | First National | | |
| Midnight Sun, The | Special Cast | Universal | 10 reels | May 15 |
| Mike Donovan of Ireland | | First National | | |
| Millionaires | L. Fazenda-W. Louis | Warner Bros. | | |
| Million Bid, A | Dolores Costello | Warner Bros | | |
| Million Dollar Doll | | Assoc. Exhib | | |
| Miss 318 | Special Cast | M-G-M | | |
| Miss Manhattan | Betty Compson | M. P. Guild | | |
| Morals of Today | | Gorman Pictures | | |
| Moran of the Mounted | Reed Howes | Rayart | | |
| Morganson's Finish | Special Cast | Tiffany | 6500 feet | |
| Mother | | F. B. O. | | |
| Mount Eagle, The | Nita Naldi | Lee-Bradford | | |
| Mountains of Manhattan | | Lumas | | |
| Music Master, The | | Fox | | |
| My Official Wife | I. Rich-Tearle | Warner Bros | | |
| Mysterious Island | Special Cast | M-G-M | | |
| Mysterious Rider, The | | Paramount | | |

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Mystery Lady, The | Special Cast | M-G-M | | |
| My Wife's Friend | | First National | | |
| Naughty But Nice | Colleen Moore | First National | | |
| Naughty Marietta | Marion Davies | M-G-M | | |
| Nervous Wreck, The | Special Cast | Prod. Dist. Corp. | | |
| New York | Lya de Putti | Paramount | | |
| Next Generation, The | Special Cast | M-G-M | | |
| Next Year's Model | Alberta Vaughn | F. B. O. | | |
| Night Bride, The | Marie Prevost | Prod. Dist. Corp. | | |
| Night School, The | | M-G-M | | |
| Night Siren, The | Evelyn Brent | F. B. O. | | |
| Night Watch, The | Special Cast | Truart | 5000 feet | |
| Noah's Ark | | Warner Bros. | | |
| Nobody's Widow | Leatrice Joy | Prod. Dist. Corp. | | |
| No Control | P. Haver-H. Ford | Prod. Dist. Corp. | | |
| Nocturne | Special Cast | M-G-M | | |
| North of Nome | Special Cast | Arrow | 5491 feet | |
| No Speed Limit | Al Wilson | Assoc. Exhib. | | |
| Not Herbert | Ben Lyon | First National | | |
| Obey the Law | | Columbia Pictures | | |
| Oh! Promise Me | Hoot Gibson | Universal | | |
| Oh! What a Night | | Sterling Pict. | | |
| Old Heidelberg | Ramon Novarro | M-G-M | | |
| Old Ironsides | Special Cast | Paramount | | |
| One Hour of Love | Jacqueline Logan | Tiffany | | |
| One Increasing Purpose | Lowe-Rubens | Fox | | |
| Open Book | Special Cast | M-G-M | | |
| Orchids and Ermine | Colleen Moore | First National | | |
| Ou, La! La! | Alberta Vaughn | F. B. O. | | |
| Outlaw Broncho, The | Buddy Roosevelt | Assoc. Exhib. | | |
| Out of the Ruins | | First National | | |
| Out of the West | Tom Tyler | F. B. O. | | |
| Pals in Paradise | Bowers-De La Motte | Prod. Dist. Corp. | | |
| Paradise | M. Sills-B. Bronson | First National | | |
| Pass in Paradise | | Prod. Dist. Corp. | | |
| Paying the Price | | Columbia Pictures | | |
| Peacocks of Paris | B. Lyon-D. Mackaill | First National | | |
| Personality | Gloria Swanson | United Artists | | |
| Phantom Flyer, The | Al Wilson | Assoc. Exhib. | | |
| Phantom Ranger, The | Bill Cody | Assoc. Exhib. | | |
| Pleasure Before Business | | Columbia Pictures | | |
| Pleasure Garden, The | V. Valli-C. Geraghty | Lee-Bradford | | |
| Pleasure Highway | Evelyn Brent | F. B. O. | | |
| Plumes | Special Cast | M-G-M | | |
| Polly of the Circus | Norma Shearer | M-G-M | | |
| Polly Preferred | Marion Davies | M-G-M | | |
| Polly With a Past | Norma Shearer | M-G-M | | |
| Poor Fish, The | | Sterling Pict. | | |
| Poor Girls | | Columbia Pictures | | |
| Popular Sin, The | Vidor-Nissen | Paramount | | |
| Power of the Weak, The | Alice Calhoun | Chadwick | | |
| Price of Honor, The | | Columbia Pictures | | |
| Princess Pro Tem | Evelyn Brent | F. B. O. | | |
| Prisoners | | First National | | |
| Private Izzy Murphy | George Jessel | Warner Bros. | | |
| Prowlers of the Night | Fred Humes | Universal | | |
| Puppets | Mae Murray | M-G-M | | |
| Purple and Fine Linen | L. Stone-A. Nilsson | First National | | |
| Quality Street | | M-G-M | | |
| Racing Blood | R. Agnew-A. Cornwall | Lumas Film | | |
| Raging Seas | | Tiffany | | |
| Rambling Galoot, The | Buddy Roosevelt | Assoc. Exhib. | | |
| Rat, The | M. Marsh-I. Novello | Lee-Bradford | | |
| Raw Country, The | Bowers-Cornwall | Assoc. Exhib. | | |
| Red Hot Hoofs | Tom Tyler | F. B. O. | | |
| Red Signals | | Sterling Pict. | | |
| Rejuvenation of Aunt Mary, The | Special Cast | Prod. Dist. Corp. | | |
| Remember | Special Cast | Columbia Pictures | | |
| Resurrection | | United Artists | | |
| Return of a Soldier | Special Cast | M-G-M | | |
| Riddle Ranch, The | Buddy Roosevelt | Assoc. Exhib. | | |
| Ride 'Em Rough | Buffalo Bill, Jr. | Assoc. Exhib. | | |
| Riders of the Wind | | First National | | |
| Riding Honor | Art Accord | Universal | | |
| Riding Rivals | Walley Wales | Artclass | 5 reels | |
| Ridin' 'Em Ragged | Tom Tyler | F. B. O. | | |
| Rip Roaring Rider, The | Buddy Roosevelt | Assoc. Exhib. | | |
| Rise and Fall of Jesse James | | J. S. Woody | | |
| Roaring Bill Atwood | Dick Patton | Rayart | | |
| Roaring Crowd, The | | F. B. O. | | |
| Rogue's Riches | Special Cast | Astor Dist. | | |
| Romance | Ramon Novarro | M-G-M | | |
| Romance a la Carte | Richard Dix | Paramount | | |
| Romantic Age, The | | Columbia Pictures | | |
| Ropin' Venus, The | Josie Sedgwick | Universal | | |
| Rose-Marie | | M-G-M | | |
| Rose of the Bowery | | American Cinema | | |
| Rose of the Tenements | | F. B. O. | | |
| Royal Romance | G. O'Brien-McDonald | Fox | | |
| Rubber Tires | | Prod. Dist. Corp. | | |
| Rust | Special Cast | M-G-M | | |
| Savage in Silks, A | Laura La Plante | Universal | | |
| Scarlet Letter, The | Lillian Gish | M-G-M | | |
| See If I Care | Alberta Vaughn | F. B. O. | | |
| Self Defense | Aileen Percy | Arrow Film Corp. | | |
| Sensation Seekers, The | B. Dove-H. Gordon | Universal | | |
| Separate Rooms | Special Cast | Fox | | |
| September Love | | First National | | |
| Seventh Heaven | Special Cast | Fox | | |
| Seward's Folly | Special Cast | M-G-M | | |
| Shadow Lane | | M-G-M | | |
| Shadow of the Mosque | Stewart Rome | Usa | 5750 feet | Dec. 26 |
| Shameful Behaviour | | Famous Attractions | | |
| Shamrock and the Rose | | Chadwick | | |
| Sheik of Hollywood, The | Ben Lyon | First National | | |
| Shenandoah | | Famous Attractions | | |
| Sheriff's Girl, The | Ben Wilson | Rayart | | |
| She's My Baby | | Ginsberg-Kann | | |
| Shock Absorber, The | | First National | | |
| Shopworn | | Famous Attraction | | |
| Show Business | Mae Murray | M-G-M | | |
| Show World, The | B. Dove-F. Bushman | Universal | | |
| Sidewalks of New York, The | | Columbia Pictures | | |
| Silent Avenger, The | | Lumas | | |
| Silent Panther, The | Francis McDonald | M-G-M | | |
| Silent Rider, The | Hoot Gibson | Universal | | |
| Silk | Goudal-Schildkraut | Prod. Dist. Corp. | | |
| Silken Lady, The | Hulette-Hamilton | Arrow | | |
| Silk Hat Cowboy, The | Tom Mix | Fox | | |
| Silky Anne | Constance Talmadge | First National | | |
| Silver Lanterns | Special Cast | Arrow | | |
| Simple Sis | | Warner Bros. | | |
| Sinews of Steel | | Lumas | | |
| Sinners of Paradise | | First National | | |
| Sky High | Al Wilson | Assoc. Exhib. | | |
| Sky Peril, The | Al Wilson | Assoc. Exhib. | | |
| Sky's the Limit, The | Richard Talmadge | Universal | | |
| Smith of Cornell | George Walsh | Chadwick | | |
| Snowbound | | Tiffany | | |
| Song of Two Humans, A | | Fox | | |
| Sorrows of Satan | Adolphe Menjou | Paramount | | |
| Spangles | P. O'Malley-M. Nixon | Universal | | |
| Span of Life The | Lon Chaney | M-G-M | | |
| Speed Boy, The | Dick Talmadge | Universal | | |
| Speedy Eddy | Devore-Horton | Assoc. Exhib. | | |
| Speedy Spurs | Buffalo Bill, Jr. | Artclass | 5 reels | |
| Splitting the Breeze | Tom Tyler | F. B. O. | | |
| Sport of Kings, The | | First National | | |
| Squared Ring, The | | Tiffany | | |
| Stolen Pleasures | | Columbia Pictures | | |
| Story of Mother Machree | | Fox | | |
| Strong Man, The | Harry Langdon | First National | | |
| Stronger Than Steel | | American Cinema | | |
| Strange Bedfellows | | M-G-M | | |
| Studies in Wives | | Famous Attractions | | |
| Subway Sadie | Mackaill-Mulhall | First National | | |
| Such a Little Pip | Alberta Vaughn | F. B. O. | | |
| Summer Bachelors | M. Moore-Bellamy | Fox | | |
| Sun of Montmartre, The | Norma Talmadge | First National | | |
| Sunshine of Paradise Alley | | Chadwick | | |
| Sweet Rosie O'Grady | Shirley Mason | Columbia | | |
| Syncopating Sue | Corinne Griffith | First National | | |
| Take It From Me | Reginald Denny | Universal | | |
| Tale of a Vanishing People | | Tiffany | 6500 feet | |
| Tangled Herds | Buddy Roosevelt | Artclass | 5 reels | |
| Tardy Tolliver | Hale-King | Assoc. Exhib. | | |
| Tarzan and the Golden Lion | | F. B. O. | | |
| Tavern Knight, The | John Barrymore | Warner Bros. | | |
| Tell It to the Marines | Chaney-Haines | M-G-M | | |
| Tempest, The | | Tiffany | | |
| Temptations of a Salesgirl | Betty Compson | M. P. Guild | | |
| That Old Gang of Mine | Maclyn Arbuckle | Dependable Films | 4900 feet | Jan. 9 |
| Their Second Honeymoon | Special Cast | M-G-M | | |
| Then Came the Woman | Frank Mayo | American Cinema | 6805 feet | July 17 |
| Third Degree, The | Patsy Ruth Miller | Warner Bros. | | |
| Three Twins, The | | M-G-M | | |
| Three Wax Men, The | Emil Jannings | E. M. Fadman, Inc. | | |
| Thrill Chaser, The | Alberta Vaughn | F. B. O. | | |
| Thumbs Down | Special Cast | Sterling Pict. | | |
| Thundering Speed | Eileen Sedgwick | Chesterfield | 5 reels | |
| Tip Toes | D. Gish-W. Rogers | British National Pict. | | |
| Toilers of the Sea | Special Cast | M-G-M | | |
| Tongo | Special Cast | M-G-M | | |
| Tongues of Scandal | | Sterling Pict. | | |
| Top of the World, The | | Tiffany | | |
| Tornado Jones | Wally Wales | Assoc. Exhib. | | |
| Tornado Terry | George O'Hara | F. B. O. | | |
| Tracked by the Police | Rin-Tin-Tin | Warner Bros. | | |
| Trailing Shadows | Edmond Lowe | Fox Film | | |
| Trail of '98 | K. Dane-P. Starke | M-G-M | | |
| Trapped | Elinor Fair | Sierra Pictures | 5000 feet | |
| Trip to Tilsit, A | G. O'Brien-Livingston | Fox | | |
| True Blood | Fred Humes | Universal | | |
| Truthful Sex, The | | Columbia Pictures | | |
| Turkish Delight | | Prod. Dist. Corp. | | |
| Twelve Miles Out | John Gilbert | M-G-M | | |
| Twinkletoes | Colleen Moore | First National | | |
| Two-Gun McCoy | Bob Custer | F. B. O. | | |
| Two-Gun Terror, The | Buddy Roosevelt | Assoc. Exhib. | | |
| Uncle Tom's Cabin | Special Cast | Universal | | |
| Unknown Cavalier, The | Ken Maynard | First National | | |
| Unknown Treasures | Agnew-Hulette | Sterling Pict. | | |
| Up and at 'Em | Dick Talmadge | Universal | | |
| Upstream | Dolores Del Rio | Fox | | |
| Vagabond Lover, The | John Barrymore | United Artists | | |
| Vagabond Prince, The | Colman-Banky | United Artists | | |
| Valencia | Mae Murray | M-G-M | | |
| Vanishing Breed, The | Sandow (Dog) | Assoc. Exhib. | | |
| Vanity | Leatrice Joy | Prod. Dist. Corp. | | |
| Vengeance of Durand, The | Irene Rich | Warner Bros. | | |
| Virgin Flame, The | | M-G-M | | |
| Voice of His Mate, The | Sandow (Dog) | Assoc. Exhib. | | |
| Walloping Wildcat, The | Wally Wales | Assoc. Exhib. | | |
| Wandering Girls | | Columbia Pictures | | |
| Wanted—A Coward | Special Cast | Sterling Pict. | | |
| War of the Worlds | | Paramount | | |
| Way of an Eagle, The | Special Cast | M-G-M | | |
| Way Things Happen | Madge Bellamy | Fox | | |
| Wedding March, The | von Stroheim | Paramount | | |
| Wedlock | Lowe-Perry-Livingston | Fox | | |
| West of Broadway | Priscilla Dean | Prod. Dist. Corp. | | |
| West of Rainbow's End | Jack Perrin | Rayart | | |
| What Every Girl Should Know | Patsy Ruth Miller | Warner Bros. | | |
| What Happened to Father | Sydney-Gordon | Warner Bros. | | |
| What Price Glory? | Special Cast | Fox | | |
| What Will People Say? | | M-G-M | | |
| Wheel of Life, The | Florence Vidor | Paramount | | |
| When Danger Calls | Wm. Fairbanks | Lumas | | |
| When the Wife's Away | | Columbia Pictures | | |
| When We Were Twenty-One | Special Cast | M-G-M | | |
| While London Sleeps | Rin-Tin-Tin | Warner Bros. | | |
| Whispering Wires | A. Stewart-E. Burns | Fox | | |
| White Chief, The | Monte Blue | Warner Bros. | | |
| White Eagle, The | Buck Jones | Fox | | |
| White Flannels | Special Cast | Warner Bros. | | |
| White Gold | Jetta Goudal | Prod. Dist. Corp. | | |
| White Heat | Special Cast | M-G-M | | |
| Whose Baby | Alberta Vaughn | F. B. O. | | |
| Wife, The | Special Cast | M-G-M | | |
| Wildcat Kid, The | Buffalo Bill, Jr. | Assoc. Exhib. | | |
| Wild Geese | | Tiffany | | |
| Wings | C. Bow-C. Farrell | Paramount | 12 reels | |
| Wings of the Storm | R. Howes-V. Faire | Fox | | |
| Winner, The | Charles Ray | Chadwick | | |
| Winning Oar, The | George Walsh | | | |
| Without Orders | | Artclass | 5 reels | |
| Wives at Auction | Special Cast | Astor Dist. | | |
| Wolf Hunters, The | Special Cast | Rayart | | |
| Wolves of the Air | | Ginsberg-Kann | | |
| Woman's Battalion of Death, The | Gloria Swanson | United Artists | | |
| Woman's Heart, A | E. Bennett-Whitman-Earle | Ginsberg-Kann | | |
| Woman Who Did Not Care | | Gotham | | |
| Women and Wives | | M-G-M | | |
| Women Love Diamonds | | M-G-M | | |
| World's Illusion, The | | M-G-M | | |
| Worst Woman, The | | Famous Attractions | | |
| Wreck, The | | Columbia Pictures | | |

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Wyoming Whiz, The | Tom Tyler | F.B.O | | |
| Wrong Mr. Wright, The | Jean Hersholt | Universal | | |
| Yankee Clipper, The | W. Boyd-E. Fair | Prod. Dist. Corp. | | |
| Yellow Back, The | Fred Humes | Universal | | |
| Yoke, The | Special Cast | Warner Brothers | | |
| Young April | Special Cast | Prod. Dist. Corp. | | |
| Your Brother and Mine | | American Cinema | | |
| You Too | Special Cast | M-G-M | | |

# Newspaper Opinions on New Pictures

### "Up in Mabel's Room"—Producers Distributing Corporation, Mark Strand, New York City

*American:* "'Mabel's Room' sets a fast pace. All farces are excitable. This one is positively hysterical. It romps in a rush of celluloid through a series of mad situations. And all of them relate to one embroidered, black chiffon wisp of lingerie. The plot has been prettily adapted for the censors' benefit. Some clever titles add much. 'Up in Mabel's Room' is bedroom farce at its most farcical, smartly timed."

*News:* "This is a merry farce. There is not the slightest doubt that Marie Prevost has a public and that it approves of her fully. She deserves her popularity. In this type of picture she is at her best, and her best is pretty good. It is a tower of absurdities, built up with the single idea of making people laugh, and its one purpose is achieved."

*Times:* "This picture is nicely staged and cleverly photographed. Sometimes one wonders how the cameraman was able to picture the feverish action."

*Evening World:* "There is no deception in the advertising of 'Up in Mabel's Room'. There is no getting away from it, Miss Prevost is admirably suited for the flirty roles of the particular modifications of farce."

*Telegram:* "A screaming farce, done excellently. Marie Prevost's seductive charm makes her ideally adapted to this role, and, aside from her voluptuousness, she does an excellent piece of work here histrionically. Harrison Ford proves a remarkable foil for Miss Prevost. 'Up in Mabel's Room' elevates Marie Prevost a few more rungs up the ladder traversed by screen luminaries and there isn't a doubt that before she gets through she will be one of the two or three best bets in pictures."

*Herald-Tribune:* "Marie Prevost is a darling girl when she plays the roguish Mabel. The titles help things a lot, and one can say with a clear conscience that 'Up in Mabel's Room' is at least every other inch a screaming success."

*World:* "'Up in Mabel's Room,' as madly daring and sillily preposterous a stage farce as the season of 1924 had seen on Broadway. In films Mabel rushes even more briskly from door to door. Thus we find pace, passion, imprudence, menace, audacity and heart interest in the present reincarnation. Miss Prevost is perfectly lovely."

### "Men of Steel"—First National, Mark-Strand, New York City

"Men of Steel" goes into its second week at the New York Strand after a record-breaking seven days. Crowded houses were the rule from the opening day, July 11, and Manager Candee is being deluged by the favorable comment from his patrons. "Men of Steel" is generally conceded to be by far the finest production Milton Sills has appeared in since "The Sea Hawk," and promises to be one of the biggest specials on the market for many months to come. The following are excerpts from reviews in the New York dailies:

*Tribune:* "'Men of Steel,' the great three-ring melodrama, is at the Strand this week. It is going to be there next week also, and probably the following week. Anyway, we hope so, for it is not possible to take it all in at one sitting. There are the steel mills themselves, filmed at Birmingham, Ala.; and there is the splendid work of the star, Milton Sills, who plays two men; and there is Doris Kenyon, seen in the difficult role of Mary Berwick, an attractive young washerlady, who turns out to be the steel magnate's daughter after all. 'Men of Steel' has been made in ten reels instead of the usual seven and every inch of the film carries a plot."

*Morning Telegraph:* "As the name, 'Men of Steel,' implies, the story has to deal with one of America's greatest industries and its unfolding deftly weaves together numerous dramatic and thrilling situations broken by a delightfuly humorous vein that snaps the tension of suspense when the pulses pound at a furious pace in a heart-quickening anxiety. In the character of 'Jan Bokak' Mr. Sills again brings to the screen an interesting characterization."

*Telegram:* "'Men of Steel,' the First National picture which came into the Mark-Strand Theatre yesterday, with Milton Sills in the leading role and Doris Kenyon featured in the supporting cast, contains enough action for a dozen movies, enough drama for a score of plays, and it is finely acted throughout. Furthermore, 'Men of Steel' is as powerful as its name."

*Daily News:* "A big picture, so filled with big men and big scenes that even the generous physical proportions of Milton Sills are sometimes dwarfed. Victor McLaglen and John Kolb are two of the big men. Real steel mill furnish scene that would be interesting to see, even if no human drama were being unfolded in the glare of the molten metal and the shadows of the great cranes. Sills wrote the story, taking it from R. G. Kirk's 'United States Flavor,' and he has done an excellent job."

*Times:* "In 'Men of Steel' at the Mark-Strand all the stupendous paraphernalia of a steel plant has been used, with the happy result of making that fascinating industry vivid without sacrificing the narrative in the picture."

*New York American:* "Milton Sills wrecks it. Milton Sills is in it. Milton Sills did everything but the actual direction. And 'Men of Steel' has turned out a living picture, with a strength worthy of its title. Not only Milton Sills, but First National and the Mark-Strand, can well be proud of it."

### "The Vision" — Educational, Crandall's Metropolitan, Washington, D.C.

*Daily News:* "I sat through 'The Vision' twice yesterday. It is a film in natural color and marks the very last word in the perfection of colored photography. It is an exceptionally lovely thing, with Julianne Johnston doing some excellent pantomime, with John Roche opposite."

*Evening Star:* "The spontaneous burst of applause which greeted the final fade-out of the delicately beautiful romance, 'The Vision,' produced in natural colors, was an unusual tribute to the appreciation of high art by a photoplay audience. Would be notable for its lovely settings and rich costuming, had it no other virtue. But the settings and costumes are simply fitting background for a charming little love story with an imaginative ending. * * * 'The Vision' is one of those bits of artistry which will linger longer in the memory of those who are privileged to see it."

*Times:* "A singularly beautiful short picture, 'The Vision,' in technicolor, was on the bill to balance the feature. It was heartily appreciated, and the reviewer hopes that more of the series, released by Educational Films, will be seen here. We need them."

### "The Son of the Sheik"—United Artists, Mark Strand, New York City

*American:* "'The Son of the Sheik' was greeted with the same wild enthusiasm that made its screen father a household word."

*Daily News:* "If yesterday afternoon's demonstrative crowd indicates anything, the offspring is likely to make the old man gosh-durned proud of his boy let me recommend 'The Son of the Sheik.'"

*Post:* "Followers of Valentino's screen doings will undoubtedly enjoy 'The Son of the Sheik' quite as thoroughly as they did the earlier film—judging from the line before the Mark Strand box office this is what moviegoers want."

*Film Daily:* "Valentino's latest looks like big money at the till."

*Times:* "A very good romantic picture,—a western thriller in Arabian atmosphere except for the exotic Eastern love affair and full of desert roughstuff and bully fights."

*Morning Telegraph:* "'The Son of the Sheik' is a cracking good picture. It has action, speed, thrills, excitement and romance—Valentino is again the Sheik, the character that his followers love and flock to see. He gives an admirable performance. The picture will serve to hold Valentino's old admirers and add many new ones to the fold."

*Evening Telegram:* "The audience applauded vociferously—'The Son of the Sheik' won an amount of applause yesterday which seemed to be a tribute to the Sheik which was and still is."

*Daily Mirror:* "A packed Mark Strand Theatre yesterday afternoon went into ecstasies over Valentino in his current romantic offering, with Vilma Banky his gorgeous heroine and Karl Dane his amusing aide."

*Sun:* "The film is 150% box-office, and that Vilma Banky is 'altogether lovely.'"

*Evening Journal:* "This picture will, to use a trade term, knock 'em dead at the box-office."

*Herald-Tribune:* "Mr. Valentino was excellent—and unless you are one of those strange persons who do not like Rudolph Valentino, we advise your attendance at the Strand this week."

*World:* "The magic of this magnificent young man persists. Applause had swollen into thunder at the conclusion of his cinema—I have not seen so remarkable a reception given a motion picture player even in December."

*Graphic:* "Rudy is temperamentally well cast, so his performance leaves little to be desired. His characterizations are sincere and convincing."

### "The Two Gun Man"—F.B.O., Warner's, New York City

*Evening World:* "To introduce Thomson to Broadwayites it may be recorded that he is a rider second to none, with a beautiful and perfectly trained white horse as good as the best of his rivals. Thomson is handsome, an athlete and full of personality, and I had rather see him in a series 'Western' than Tom Mix, Bill Hart or Hoot Gibson rolled in one. He looks the part of the riding hero."

*American:* "He's a stranger to Broadway, this young champion of the Olympic Games. If he turns out many more Westerns of the calibre of 'The Two Gun Man' he won't be a stranger long. Not only does he ride as swiftly, as lightly as any other Western star. He also can stand a closeup quite as well as Jack Holt, a rare feat for a hard riding hero."

*Sun:* "He deserved to be on Broadway years ago—that is, if the Messrs. Tom Mix, Hoot Gibson and Harry Carey ever deserved to be there. For Mr. Thomson can ride and shoot and go through all the familiar heroics with the best of them. Possessed of an ingratiating personality, he may now consider himself in the limelight of the Western stars. Silver King—the horse—prances into the light with him."

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August 28, 1926

# Motion Picture News

Reg. U. S. Patent Office




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Los Angeles — New York — Chicago



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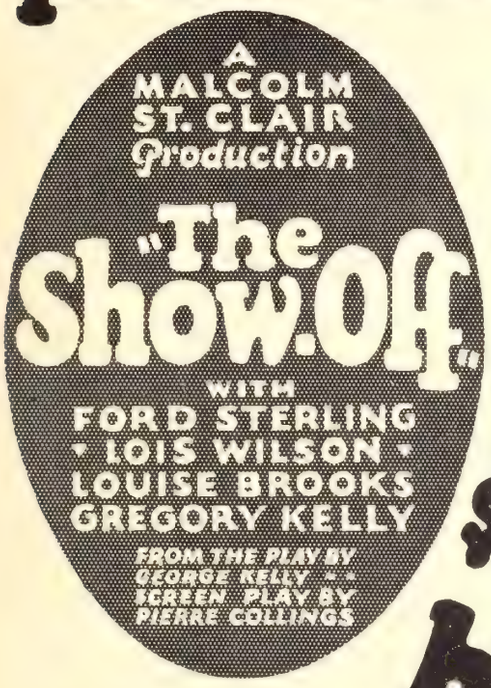
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*THIS is announcement No. 5 regarding the Associated Exhibitors' product for 1926-27. No. 1 announced Bill Cody in six Westerns; No. 2, Sandow, the dog, in six action features; No. 3, Confessions Series of four; No. 4, Buffalo Bill, Jr., in six Westerns.*

## *Associated Exhibitors, Inc.*

*Lewis J. Selznick, President*

# The Box Office Tells the Story for 1926-7!




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FRED METZLER
COMPTROLLER

Mr. S. R. KENT,
Famous Players-Lasky Corp'n,
485 Fifth Ave.,
New York, N. Y.

Dear Mr. Kent:--

Here are the audited box-office receipts on the Paramount picture "VARIETY," now in the eighth week of its run at the Rialto Theatre, New York City (an 1800-seat house):

| | |
|---|---|
| First week | $26,954.55 |
| Second " | 34,442.30 |
| Third " | 34,083.90 |
| Fourth " | 31,316.45 |
| Fifth " | 29,263.00 |
| Sixth " | 30,153.00 |
| Seventh " | 26,900.05 |
| Total | $213,113.25 |

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# THE TRUTH ABO

**LATE NEWS**

MARKET CLOSING
AND REVIEW—Pg. 8

Hollywoo

No. 24,785—DAILY HOLLYWOOD, CALIFORN


# *SENSATIONAL REVELATIONS of*

# BROKEN HEART

## SAVED OWN MOTHER FROM GALLOWS

***Betty Anne Bolton Finds Virginia Perry To Be Mother Unknown Since Childhood***



MOTHER AND DAUGHTER RE-UNITED

HOLLYWOOD, Aug., 1926—The "Hop" Marshall murder case is still furnishing surprises. It was learned today that Virginia Perry who was saved from the gallows through the last minute revelations of Betty Anne Bolton, screen beauty, is none other than the mother of the girl who saved her life. While the acquittal of Virginia Perry, who shot and killed the head of a local movie acting school, is still the chief subject of conversation, this new development throws a new light on the case.

Now it can be understood why Virginia Perry on the stand refused to divulge the name of the other woman in the case. Virginia Perry alone knew that Betty Anne Bolton was her own daughter and she was willing to die for the crime rather than drag her daughter into the case following her rapid rise to picture stardom.

## SCREEN ACTOR RISKS LIFE FOR FIANCEE ACTRESS

***Betty Anne Bolton Released From Jail Following Hal Terwilliger's Dare-Devil Movie Stunt to Raise Bail Money***

HOLLYWOOD, Aug., 1926 — Hal Terwilliger, aspirant to screen honors, this morning risked his life in performing a dare-devil movie stunt in order to

ADVERTISEMENT

## MOTHER FORSAKES FAMILY FOR FILM CAREER

***Movie Struck Fans Flock To Hollywood by Hundreds***

HOLLYWOOD, Aug., 1926 — There seems to be no let-up in the number of aspirants for screen honors that are daily arriving in Hollywood. From all over the world they arrive seeking fame and fortune. Tragedy comes with them for it is impossible that more than

ADVERTISEMENT


**WARNER BROS.**

PRESENT

The heart-throb picture of the year. A story of lives and loves behind the screens of Hollywood. The Mecca of all picture fans. A glorious trip to the studios, behind the scenes—and back again Irresistible to everyone who has ever seen a movie!

**BROKEN HEARTS of HOLLYWOOD**

*starring* **PATSY RUTH MILLER**
**LOUISE DRESSER**
**DOUGLAS FAIRBANKS, Jr.**
*and hundreds of others*

Directed By Lloyd Bacon


## SCREEN WORLD HAILS NEW STA

***Betty Anne Bolton Beauty Contest Winner Scores Tremendous Hi In Big Screen Feature***



BETTY ANNE BOLTON

HOLLYWOOD, Aug., 1926 — An e thusiastic crowd of movie fans, scree celebrities and city and state officia jammed the Empire theatre last eve ing for the world premiere showing "The Great Lover." They had con to applaud a great picture but they r mained to hail a new addition to th heights of picture stardom. Betty Ann Bolton was the cause of one of the se son's greatest sensations Comparativ ly unknown and but recently arrive from the East where she was the wi ner of a state beauty contest entitlin her to a picture contract, Miss Bolto scored an instant hit with both critic and fans in this, her first starrin vehicle.

# UT HOLLYWOOD!

d Sentinel

COMPLETE WEATHER REPORT—Pg. 10

SPECIAL EXTRA

SATURDAY, AUGUST 21, 1926 PRICE 3 CENTS


## *LIFE BEHIND the SCENES REVEAL*

# S of HOLLYWOOD

## 34 LAND IN COURT FOLLOWING BUNGALOW RAID

### *Police Break Up Early Morning Orgy at Seaside Resort*

HOLLYWOOD, Aug., 1926—A squad of police headed by Sergeant John W. Lewis were the uninvited guests at a hilarious bungalow party which lasted into the early hours this morning. In spite of the lateness of the hour the party seemed to be at its height when the police arrived. The party was characterized as an orgy when he lined the thirty-four prisoners up before Judge Givem when court opened this morning.

All of the prisoners were released on bail pending a further hearing with the exception of one Betty Anne Bolton who could not furnish bail. Miss Bolton gave her occupation as a screen actress having just recently arrived from the East where she won a beauty contest entitling her to a prominent part in a forth-coming screen production.

Miss Bolton was indeed a pathetic figure as she was led from the court to a cell. Deserted by her so-called friends who had invited her to the party, tears streamed down her pretty face as she explained to the judge that she had neither friends nor money.

The entire incident is but another example of a situation that has developed with the influx of young girls and young men seeking screen honors in Hollywood. It must be said to the credit of these new arrivals in Hollywood, that they are more often the victims rather than the leaders in these events that do so much to discredit the name of Hollywood.

## VIRGINIA PERRY ACQUITTED WHEN BETTY ANNE BOLTON MAKES SENSATIONAL DISCLOSURES TO JURY



DISTRICT ATTORNEY EVERSFIELD IN A VAIN EFFORT TO BREAK DOWN BETTY ANNE BOLTON'S SENSATIONAL STORY

### *Movie School Head Guilty Of Attack On Screen Beauty Shot By Virginia Perry To Save Youthful Star*

HOLLYWOOD, Aug., 1926—The sensational trial of Virginia Perry charged with the murder of "Hop" Marshall, movie school head, ended today in a furor of excitement as the jury rendered a verdict of "not guilty" following the startling disclosures of Betty Anne Bolton, screen beauty, who came forward at the last moment to save the defendant from the gallows.

Never in the history of local court procedure has any event created such intense interest and excitement. Reeking with revelations of the lives of screen celebrities, every moment of the trial was one that kept crowded courtrooms on the very edge of the seats. The biggest moment of all came today when Betty Anne Bolton, the newest of beautiful screen satellites, rushed to the front of the courtroom shortly before the case was to go to the jury and announced that she was the other woman in the case.

Immediately she took the stand. If excitement and interest were at feverish heights before, words can scarcely describe the breathless quiet, the vibrant suspense of the fashionable crowd that filled every available inch of courtroom space. In quick, nervous phrases Miss Bolton described to the court how she had been lured to the apartment of "Hop" Marshall on the pretex of signing a high-salaried starring contract in

# Rea



*Grab these money makers NOW!*

Starring

## Priscilla DEAN

supported by

**Lon Chaney**

Directed by Tod Browning

Presented by Carl Laemmle

# OUTSIDE the LAW

UNIVERSAL ALWAYS DELIVERS!

# dy Money

# $Lon $chaney

Against the stiffest opposition of the Summer, "The Trap" held over a second week at Kunsky's big Adams Theatre, Detroit! "Outside the Law", breaking ALL RECORDS FOR ALL TIME at Pantages, Vancouver, and "The Trap" grabbed on the spot to get more of the golden coin! —Neck and neck "The Trap" and "Outside the Law" race breaking records for Stanley, Keith, Publix, Cooney, Karzas, Butterfield, etc., etc. Two ready-money pictures — GRAB THEM NOW!

*in*

# *The* Trap

with IRENE RICH
Spottiswoode Aitken, Frank Campeau, Alan Hale and other box office stars
Directed by Robert Thornby

**THIS IS UNIVERSAL'S GREATEST YEAR!**

# Red Stagger's Bway!

Batters Way to Touchdown at Times Square Theatre as Audience Shrieks in Frenzy of Acclamation! Big Bill Edwards! Grantland Rice! Gloria Swanson! Bob Sherwood! Celebrities From Every Stratum of Metropolitan Life Cast Restraint to the Winds and Join Smashing Demonstration!

*Flaming New Star Born in A Blaze of Glory!*



JOSEPH P. KENNEDY

presents

*The Sensation Of The Hour*

# RED GRANGE



By Arrangement with C. C. Pyle and W. E. Shallenberger

*Byron Morgan's Greatest Story*

## "ONE MINUTE TO PLAY"

As Broadway Goes So
Will Go The Nation!!

A
SAM
WOOD
Production

*Distributed by*

**GREATER**

**FBO**

FILM BOOKING OFFICES
OF AMERICA, INC.

# The Twenty Gems From Tiffany

*There Are No Strings to Tiffany*

**TIFFANY** makes but few promises; it keeps those that it makes.

**TIFFANY** is now a national organization; produces all of its pictures; releases them through its own *Tiffany* exchanges everywhere—and none other than *Tiffany* pictures.

**TIFFANY** has exchanges in the most important centers. There are more coming.

**TIFFANY** Gems, **20** of them, announced for the season 1926-1927 *will be produced and delivered.* Already completed, "THAT MODEL FROM PARIS," "LOST AT SEA," "FOOLS OF FASHION," "ONE HOUR OF LOVE." Now nearing completion, "THE FIRST NIGHT," "COLLEGE DAYS," "JOSSELYN'S WIFE," and ready to start on the big *Tiffany* special "WILD GEESE," one of the best selling novels of the year.

**TIFFANY** HAS NO STRINGS ATTACHED TO THE BOOKING OF THE TWENTY GEMS.

**TIFFANY** product can be booked by any theatre in the country; the success of *Tiffany* depends solely upon its ability to make pictures and the exhibitors' willingness to book real box office attractions.

**TIFFANY** makes real box office attractions and the exhibitor needs them.

**TIFFANY** product will *not* be sold *in conjunction with any other product.* The exhibitor need not accept nor consider any other product when desiring to book *the* **20** *Gems from Tiffany.*

***For the convenience of the exhibitor located in territories where a Tiffany office has not as yet been established, applications for bookings can be directed to our Home Office, 1540 Broadway, New York City, where same will receive prompt attention.***

M. H. HOFFMAN, *Vice-President*
TIFFANY PRODUCTIONS, INC.

# A FEW FACTS ABOUT A TRULY GREAT DRAMA in the MAKING!

## WILLIAM FOX

who made a sensational success of "IF WINTER COMES," motion picture version of HUTCHINSON'S first great popular novel, has determined to more than duplicate that success with—

# One Increasing Purpose

*By* A.S.M. HUTCHINSON

FOX makes 'em right!

***Director***

Harry Beaumont who has made a number of box office successes including "Sandy" is now on location in ENGLAND preparing to film this latest Hutchinson masterpiece.

***Author and Adapter***

In keeping with the high standard of production FOX has set for this season's product, Bradley King is now in England writing the scenario with the assistance of the author, A. S. M. Hutchinson.

***English Locations***

To get the true spirit of the drama, the exterior scenes will be filmed in England by an American staff in locations designated by the author.

One of the greatest novels of recent years—

an international success—

for many months headed the list of popular best-sellers!

EDMUND LOWE and LILA LEE are now on their way to England to head an ALL-AMERICAN CAST

# They're off!




What Happens Behind the Closed Doors of Half the Homes in America

with

VIRGINIA VALLI

J. Farrell MacDonald
Allan Simpson

Based on the play by
HARRY DELF

Scenario by L. C. Rigby

J. G. BLYSTONE
Production

# FOX
## PROFIT PICTURES

Modern Eve Revolts Against Love Without Luxury—with

GEORGE O'BRIEN
OLIVE BORDEN

Phyllis Haver, Andre De Beranger
Heinie Conklin  Eulalie Jensen

Story by Howard Hawks

Scenario by Hope Loring and Louis Lighton

HOWARD HAWKS
Production

# Three August entries in a race for profits!




**Tom Mix**

*and* **TONY** *the wonder horse*

*in*

## NO MAN'S GOLD

A Treasure Hunt in the Hills of Peril—with

Eva Novak Frank Campeau
Micky Moore Malcolm Waite

From the novel
"Dead Man's Gold"
By J. Allan Dunn

Scenario by John Stone

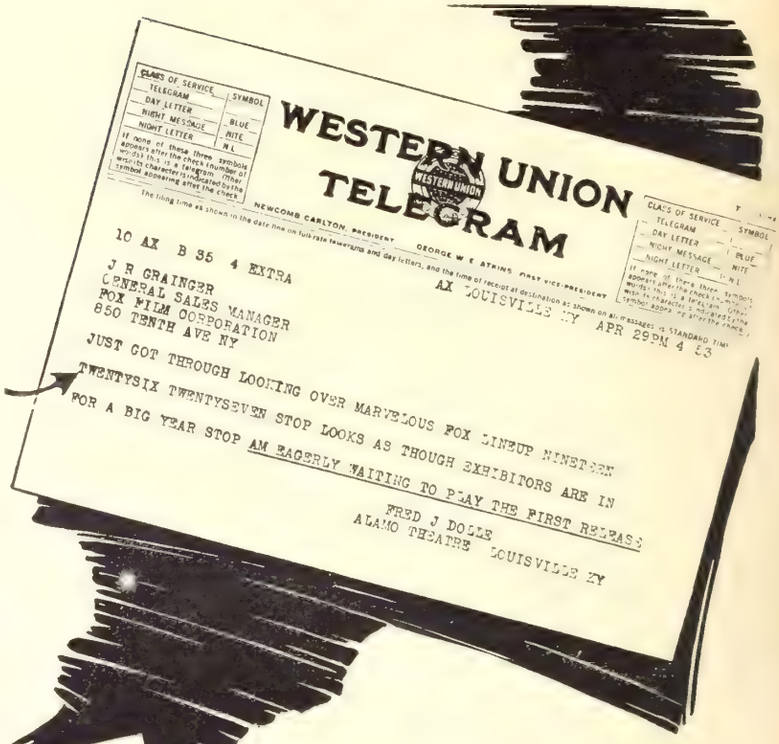
LEW SEILER
Production

## *They'll win!* because FOX pictures are "BIG MONEY" pictures

# wires from a LIVE WIRE

A few months ago
FRED DOLLE
of the Alamo Theatre
Louisville, Ky.

*sent this wire*



WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

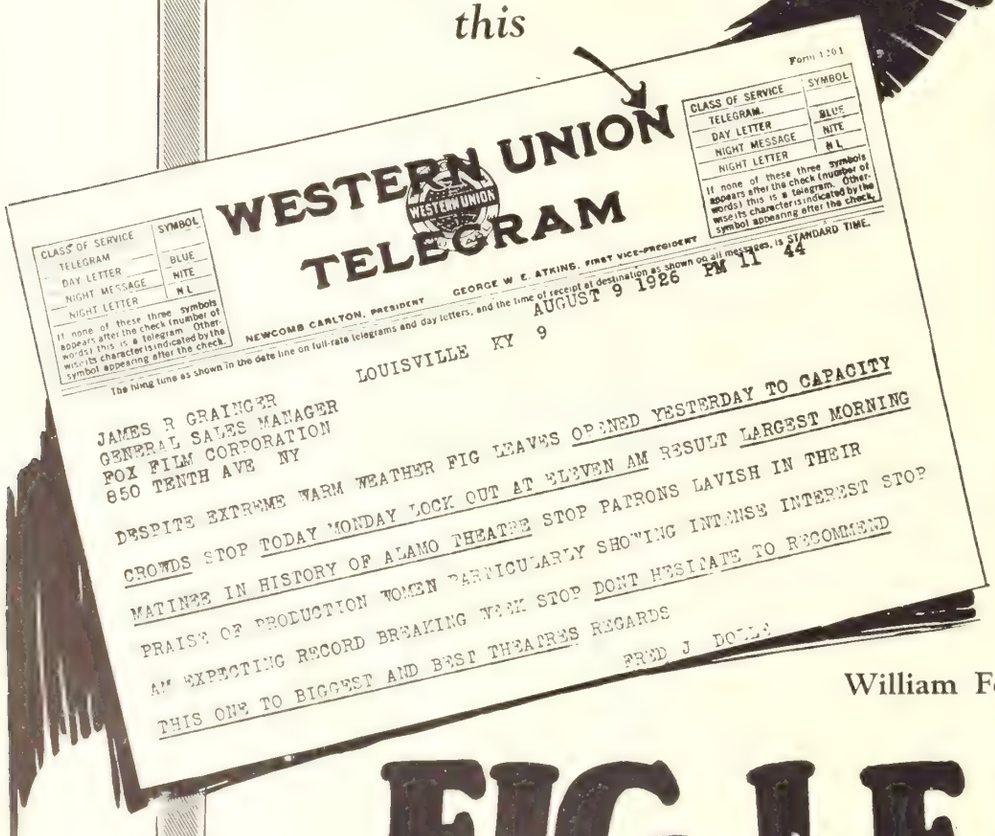
10 AX B 35 4 EXTRA
AX LOUISVILLE KY APR 29PM 4 23

J R GRAINGER
GENERAL SALES MANAGER
FOX FILM CORPORATION
850 TENTH AVE NY

JUST GOT THROUGH LOOKING OVER MARVELOUS FOX LINEUP NINETEEN TWENTYSIX TWENTYSEVEN STOP LOOKS AS THOUGH EXHIBITORS ARE IN FOR A BIG YEAR STOP AM EAGERLY WAITING TO PLAY THE FIRST RELEASE

FRED J DOLLE
ALAMO THEATRE LOUISVILLE KY

NOW--
after playing the
*first one*
*he sends this*



WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

AUGUST 9 1926 PM 11 44

LOUISVILLE KY 9

JAMES R GRAINGER
GENERAL SALES MANAGER
FOX FILM CORPORATION
850 TENTH AVE NY

DESPITE EXTREME WARM WEATHER FIG LEAVES OPENED YESTERDAY TO CAPACITY CROWDS STOP TODAY MONDAY LOCK OUT AT ELEVEN AM RESULT LARGEST MORNING MATINEE IN HISTORY OF ALAMO THEATRE STOP PATRONS LAVISH IN THEIR PRAISE OF PRODUCTION WOMEN PARTICULARLY SHOWING INTENSE INTEREST STOP AM EXPECTING RECORD BREAKING WEEK STOP DONT HESITATE TO RECOMMEND THIS ONE TO BIGGEST AND BEST THEATRES REGARDS

FRED J DOLLE

Mr. Dolle is just one of the many thousands of exhibitors who have confidence in--

FOX

William Fox presents

# FIG LEAVES

*with* GEORGE O'BRIEN - OLIVE BORDEN

Phyllis Haver
Heinie Conklin
Andre De Beranger
Eulalie Jensen

Story by Howard Hawks
Scenario by Hope Loring and Louis Lighton

HOWARD HAWKS production

Member of Motion Picture Producers and Distributors of America, Inc.—Will Hays, President

# *Now Comes the Supreme Achievement of the Arctic Nu-Air Corporation*

# COMPLETELY CONTROLLED VENTILATION!

Controlled Ventilation—ventilation *as* needed—*when* needed—*where* needed!

Now a system of ventilation for your theatre that solves not only your summer cooling problem, but your winter comfort problem as well.

## *A Year 'Round Profit Maker*

No longer need you "give 'em all or none at all." Arctic Nu-Air has perfected a system that can be "tuned" to the weather. A spanking sea breeze that cools, without draft, on the hottest days of summer. A breath of springtime zephyrs that wafts warmed fresh air into every nook and cranny space on the coldest days of winter. From one extreme to the other, or any in-between temperature, there is a proper degree of ventilation at your command. A move of a lever—and you have provided comfort for your patrons.

## *Cuts Winter Operating Costs and Gives Your Theatre the Ideal Winter Atmosphere*

The Arctic Nu-Air System of Controlled Ventilation does more than increase your box office receipts by providing year 'round comfort. It *saves* money as well as makes money 365 days a year.

It cuts down fuel bills in winter. It insures the uniform distribution of heat. Provides an abundance of fresh "live" air that warms faster and requires less fuel than stale, "dead" air. And all the while it is decreasing your operating costs it is increasing the enjoyment of your patrons.

## *The Secret of Controlled Ventilation*

Arctic Nu-Air engineers realized that only through control of the volume and direction of the air could a system of flexible, regulated ventilation be perfected. The problem was how to devise an efficient means of control without making the system too expensive in initial cost, in cost of operation and cost of installation for the average theatre.

## *The Dual Deflector*

Half of the problem—direction control—was solved by an ingenious device called the Dual Deflector which has always been an integral part of the Nu-Air System.

Through the Dual Deflector you can direct the flow of air up or down, to the right or to the left, concentrate it straight ahead or diffuse it in all directions. This, an exclusive feature of Arctic Nu-Air, permits uniform distribution of air to all parts of the theatre regardless of the location of the system or the interior arrangement.

ARCTIC NU-AIR

*System of Controlled Ventilation*

Over 1,500 Arctic Nu-Air Systems now in use in theatres, stores, cafes and offices.

## *Horton Variable Speed Pulley*

Completely Controlled Ventilation became a reality with the adoption of the famous Horton Variable Speed Pulley as the means of controlling the volume of air.

This remarkable invention provides almost unlimited flexibility. The speed of the impeller wheel can be regulated to give 300 changes of air volume through the operation of a lever. It can be operated by remote control—right from the box office if desired.

## *Reduces Current Consumption*

Volume control through the Horton Pulley saves electricity. When you reduce the volume of air you also reduce the consumption of current. Compare this with the more costly variable speed motor which permits but few changes of speed down to 50%, and uses as much if not more current at lower speeds than at maximum speed.

Exhaustive tests under the supervision of Horton and Arctic Nu-Air electrical engineers proved that a 50% reduction in the speed, or volume, of the Horton Pulley Equipped Arctic Nu-Air Impeller reduced the motor current consumption to 70%.

Requiring a less costly motor to operate and decreasing the current consumption in even greater ratio than the reduction of speed, the Horton Pulley effects economies that are reflected in the low initial cost and operating expense of the Arctic Nu-Air System.

## *Present Arctic Nu-Air Owners Can Now Have Controlled Ventilation*

Your present Arctic Nu-Air Cooling and Ventilating System can be equipped to give you the year 'round advantages of *Completely Controlled Ventilation.* No change in your present installation is necessary.

Send the coupon and get all of the facts concerning Arctic Nu-Air Controlled Ventilation—the greatest achievement in the field of ventilation and cooling.

## ARCTIC NU-AIR CORPORATION

**818 State Lake Building**
**Chicago, Ill.**

**Mail The Coupon—Get The Facts**

Date.....

Arctic Nu-Air Corp., Dept. 1,
818 State Lake Bldg.,
Chicago, Ill.

Gentlemen:

Give me the facts about Completely Controlled Ventilation.

Name .....

Address .....

City..... State.....

# KINOGRAMS

THE



*Gertrude Ederle lands in Kingsdown, England, at 9.33 P.M., August 6.*

PROOF



*Trainer Burgess leads "Trudy" through cheering crowds.*

**IF YOU WANT *ALL* THE NEWS YOU'VE GOT TO HAVE KINOGRAMS**

# SCORES AGAIN!

## *With the Only Existing Pictures of the Landing in England of Gertrude Ederle After Her Epochal English Channel Swim.*

WHEN this brave American girl stepped on the beach at Kingsdown at 9:33 P. M. on the night of August 6 the pitchy black darkness disappeared under the torchlights held by Kinograms cameramen, and, as welcoming arms of the cheering crowds stretched out to receive her, their cameras "ground" her triumphant arrival.

But for the courage and enterprise of Kinograms cameramen this history-making scene would have been lost forever.

The greatest exclusive News Reel Picture in screen history since Kinograms' scoop six years ago of the Transatlantic flight of the NC-4.

Educational Pictures

"THE SPICE OF THE PROGRAM"

**The Only Complete Picture Story of the Ederle Channel Swim is in KINOGRAMS No. 5214**

Member, Motion Picture Producers and Distributors of America, Inc.
*Will H. Hays, President*

# Another Greater FBO Bonanza

JOSEPH P.
presents

# GENE STRA

# LAD

*Trade's Ablest Critics Laud "Laddie"*

HARRISON'S REPORTS

July 10, 1926

**"Laddie"—with John Bowers, Bess Flowers and Gene Stration**

MOTION PICTURES TODAY

## *A Refreshing Picture*

"LADDIE" is a charming picture. It is a representative American picture, clean, wholesome and withal fine entertainment. Based on Gene Stratton-Porter's story, in the cast is a daugher of the author, a grand-daughter of the author, it was adapted by another daughter whose husband, J. Leo Meehan, wrote the continuity and is responsible also for the excellent direction. Perhaps this is the reason why the fine spirit of the book is so splendidly retained.

"Laddie" is played by John Bowers and "Little Sister" by Gene Stratton, who was in part responsible for the success of a previous picture, "The Keeper of the Bees". In "Laddie" she is quite the best child actress we ever saw.

The story is typical of Indiana in a rural community and the farm scenes are so wonderfully photographed as to suggest the pictures of Corot. This excellent photography is the work of Allen Siegler. A simple plot, a serious and dignified treatment and a well chosen cast which includes Bess Flowers, Theodore von Eltz, Eugenia Gilbert, David Torrence, Eulalie Jensen, Arthur Clayton, Fanny Midgley, Aggie Herring and John Fox, Jr. the great public is sure to be delighted and refreshed by "Laddie". We would that there were more pictures of this type as they reflect the greatest credit on F. B. O. and the industry as a whole

We predict for "Laddie" a well deserved success.

ARTHUR JAMES.



*To be advertised nationally in McCall's Magazine reaching more than 3,000,000 readers*

McCALL'S

SEPTEMBER 1926

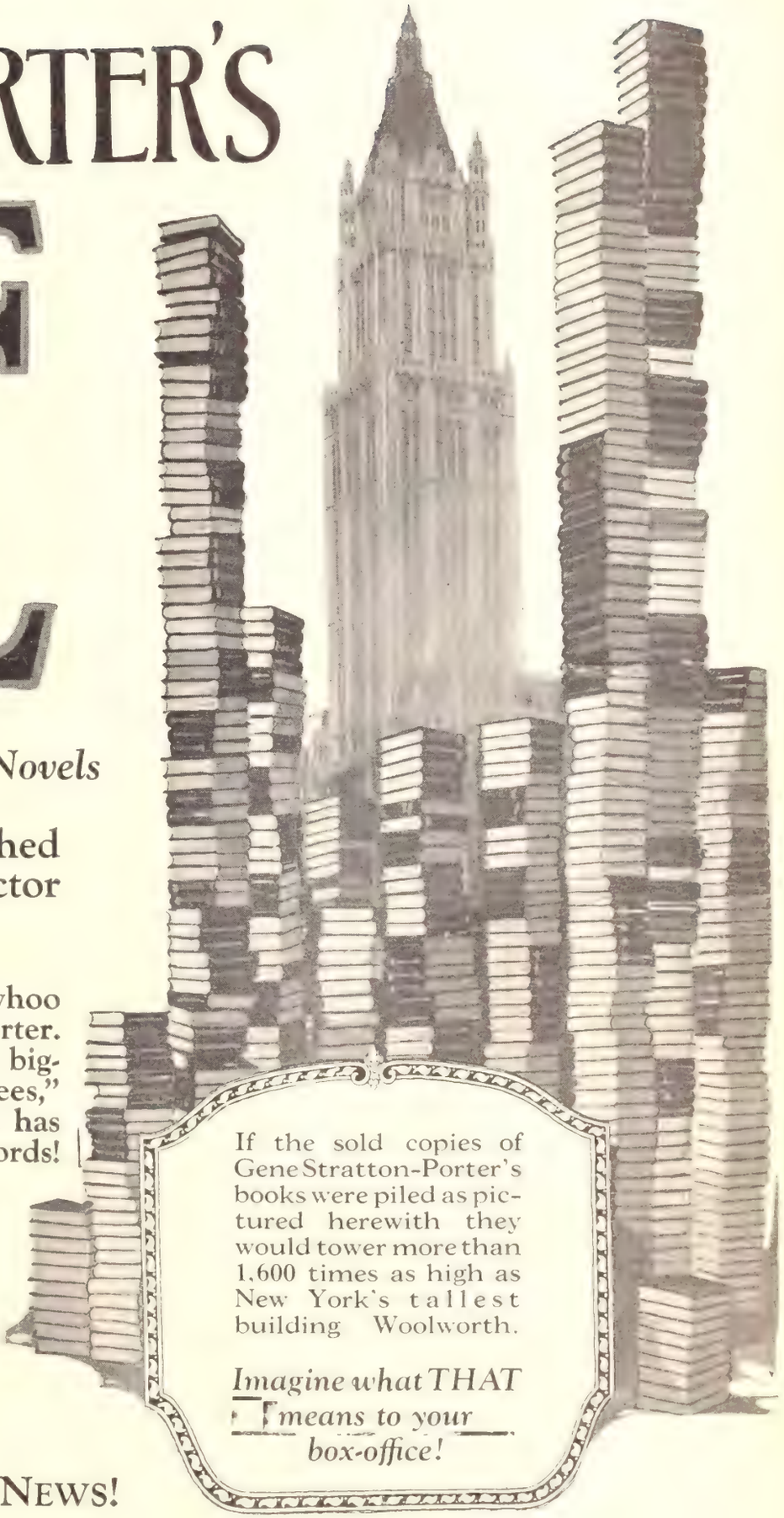
TEN CENTS ★

Distributed by
GREATER
FBO
FILM BOOKING OFFICES
OF AMERICA, INC.

KENNEDY

# TTON-PORTER'S

# DIE



*Greatest of Mrs. Porter's Novels*

**And another distinguished success from the director J. LEO MEEHAN.**

Adjectives are feeble—Ballyhoo puerile for Gene Stratton-Porter. Critics already concede it is bigger than "Keeper of the Bees," with which Greater F. B. O. has shattered all box-office records!

A National Exploitation Campaign is already under way and will reach its climax with National Gene Stratton-Porter Week, September 26.

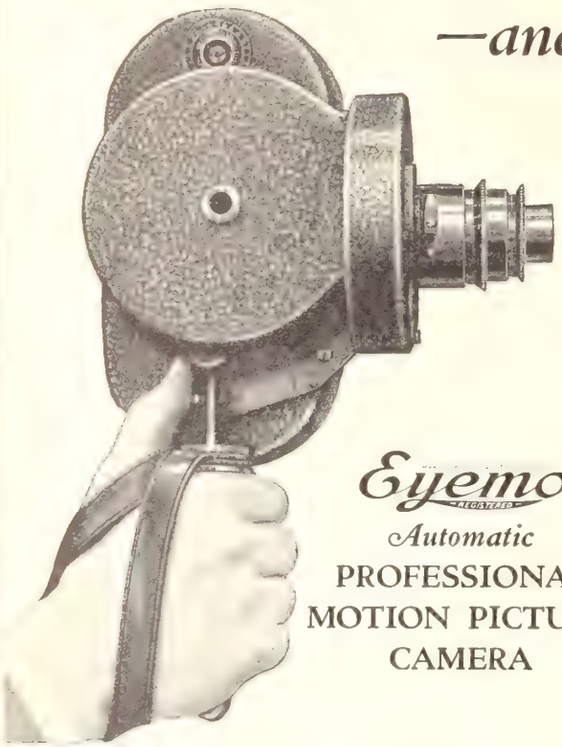
If the sold copies of Gene Stratton-Porter's books were piled as pictured herewith they would tower more than 1,600 times as high as New York's tallest building Woolworth.

*Imagine what THAT means to your box-office!*

WATCH FOR IMPORTANT NEWS!

# *The* New Exhibiting Idea

## *—and the Camera behind it*



*Eyemo*
REGISTERED
*Automatic*
PROFESSIONAL
MOTION PICTURE
CAMERA

THE Chicago Daily News is showing how big a really good idea can "go over." It is *so* good that forty Chicago and suburban theatres signed up on sight and more will follow. The Detroit Daily News and other progressive newspapers are working the same plan successfully. It will go just as big in YOUR community. Here is the inside information:

### *"Puts the Neighborhood in the Movies"*

The Daily News reasoned that a local newsreel showing familiar scenes would be a big drawing card. So they inaugurated the "Daily News Screen Service," featuring local scenes and current events. They looked around for a compact, quick and ready standard motion picture camera of dependable quality that would do everything that could be expected of the larger, heavier tripod cameras—that a reporter could carry 24 hours a day, enabling him to "scoop" fast breaking news events. Like the newsreel companies of national scope, they selected the Bell & Howell *Eyemo* Standard Automatic. Several of these cameras are in continual use gathering news events from all over the city to be shown on the local screen.

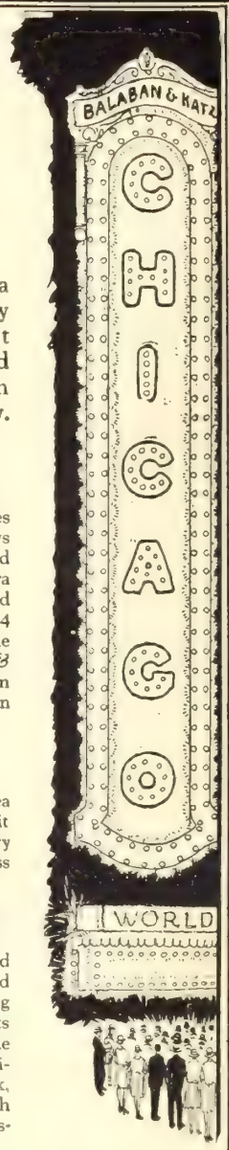
### *The Recipe for Packed Houses*

Any newspaper or exhibitor can carry out this local newsreel idea with the *Eyemo* Camera. Although being professional in results, it does not require an experienced cinematographer to operate. It is very simple to use; sights like a spyglass—is entirely automatic—a press of the trigger gets the picture.

### *The Eyemo Camera*

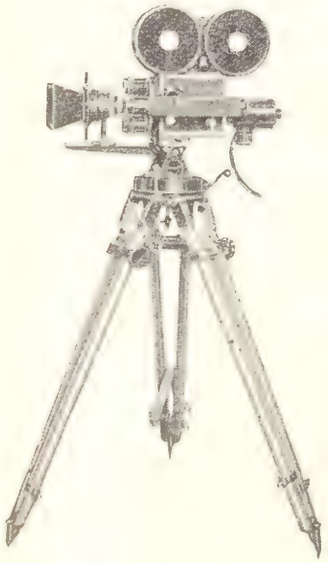
Weighs only 7 pounds, but it embodies many of the features found in Bell & Howell professional cameras costing up to five thousand dollars. Pictures taken with it are unsurpassed in quality, comparing favorably with the feature pictures you regularly run. Because of its superiority, *Eyemo* was selected to accompany both the Byrd and the Amundsen-Ellsworth Polar trips as well as many other famous expeditions. It is also being extensively used by the International, Pathe, Fox, Kinograms, Universal and Gaumont Newsreel Companies, who each employ many of these cameras. *Eyemo* is the ideal camera for newsreel work.

Be the first in your locality to start this local newsreel service. A wonderfully profitable plan for the local theatre. A splendid advertisement for the newspaper: Local newsreel service exploits the paper and builds circulation. Learn more about *Eyemo* and this new film service today. Send the coupon below for illustrated circular and full details.




*—Built to the same high standards as*

THE PIONEER



*The Bell & Howell Company are pioneers in the motion picture industry, having by superior design and construction brought about the present standardization of producing equipment.*

*The illustration on the left shows one of the late model Bell & Howell professional studio cameras used almost exclusively by the foremost producers the world over.*

BELL & HOWELL CO.
1827 Larchmont Avenue, Chicago, Ill.



BELL & HOWELL COMPANY,
1827 Larchmont Ave., Chicago, Ill.

Please send complete literature on *Eyemo*.

Name _____

Address _____



# SOME DEBUT!

## at N.Y. Strand - Aug. 15th

## DOWN TOWN TOPICS

THE JOURNAL OF SOCIETY

## AMATEUR GENTLEMAN CRASHES SOCIAL GATE!

### Holds Brilliant Reception at Strand

### DOWAGERS AND DEBBIES VIE FOR PLACES ON BOX-OFFICE RECEIVING LINE

### Handsome Young Climber Hailed as Catch of the Season for Showmen!

*And the Dailies Headlined—*

"ADDS TO HIS GALLERY OF DISTINCTIVE CHARACTERIZATIONS." —*Evening World.*

"ONE OF THE HAPPIEST ROLES THAT HAS COME HIS WAY IN MANY A MONTH." —*Telegraph.*

"LAVISHLY SET, NICELY CAST AND DIRECTED." —*American.*

First National Pictures

INSPIRATION PICTURES, Inc.
Presents
RICHARD BARTHELMESS
in
"THE AMATEUR GENTLEMAN"
Adapted from the story by Jeffery Farnol
Scenario by Lillie Hayward
A Sidney Olcott Production
A FIRST NATIONAL PICTURE

**BANNER GROUP Star—BANNER GROUP Hit—One of the 52 Reasons why BANNER GROUP is flying high above all others.**

# Major Bowes says "a box office FULL"

CAPITOL THEATRE
NEW YORK

"LARGEST THEATRE IN THE WORLD"

MAJOR EDWARD BOWES
Managing Director

August 10, 1926

Mr. Joseph M.Schenck
729 Seventh Avenue
New York City

My dear Joe:-

Constance has done it again. Think of $13,000.00 on her opening day at the Capitol, and the house packed afternoon and night on Monday in sweltering weather! - And the audience loved it.

It looks as though Constance Talmadge in "The Duchess of Buffalo" and the Capitol Theatre are a happy combination.

My compliments and congratulations.

Sincerely yours,
Edward Bowes.

First in Stars!
First in Stories!
First in Pictures!

52 hits a year—every one the size of new box-office record—and every time a new record breaks big timers yell "I've said it again with a First National knockout!"

# and CONSTANCE TALMADGE crashes the CAPITOL for a 2nd week

JOSEPH M. SCHENCK Presents

## CONSTANCE TALMADGE

in The Duchess of Buffalo

with Tullio Carminati

Screen story by HANS KRALY

Based on the Hungarian Play "Sybil", written by Max Brody and Franz Martos

A SIDNEY FRANKLIN Production

First National Pictures

## A First National Picture

Motion Picture News

Volume XXXIV NEW YORK CITY, AUGUST 28, 1926 No. 9

# Good Theatres

TIMES do change in this business.

And swiftly.

A few years ago if a producer bought a theatre he kept the fact a secret. Today he broadcasts the news, and often with that characteristic exaggeration that makes an editor reach for the well worn blue pencil.

Such an aggression into the ranks of the exhibitors was—these same few years ago—assailed as an industrial crime. Today, those who did the assailing seem to view the large ownership of theatres by producer-distributors with equanimity, if not outright approval.

Once upon a time the big talk of the trade was about stars; everybody claimed them. Then stories, directors, etc.

It seems but a year ago that the big talk was just about pictures. Everybody claimed the big ones.

Today—everybody claims theatres.

Theatres are the pawns today in the industrial game.

* * *

To the uneasy exhibitor, who often gets so alarmed that he hotfoots it to New York to find out what all the shootin' is about, we wish to say that there's a lot of bunk about theatres in the air today.

Naturally there would be. The man—prospective exhibitor or going exhibitor who wants to rattle the other fellow—the chain—local, sectional, or even national, which wants to bluff a competitor—and so on up the line to the producer-distributors who put theatres to the forefront, either for the sake of their theatres or their pictures, are moved to spread propaganda that often won't hold water.

The local newspapers print stuff without investigation; the items are too hurriedly copied by regional and national trade papers. And the net result is considerable chaos. If all the theatres so reported were actually being built or actually to be built we would be facing a serious situation of theatre inflation.

* * *

We don't want to underestimate the new theatre situation. There's a lot stirring, but when you get down to the actual facts, the building of new houses is not abnormal.

In the well populated industrial centres the theatre of yesterday cannot long remain the theatre of today. People want new theatres just as they want new pictures. And they want enough seats as well as better seats. So with easy money, prosperity and with keen competition among exhibitors, the public will get new theatres. That's certain.

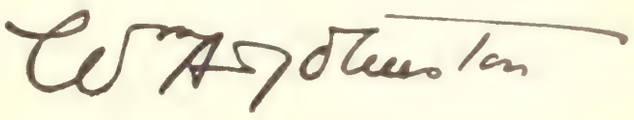
There were never too many good pictures; and there are not going to be too many good theatres.

But there lies the crux of the whole matter. Good theatres.

What is a good theatre? First, one of adequate size and attractiveness. Then adequate entertainment, which means showmanship and pictures.

Any lack here will prove unwise. We have never heard so far of a theatre that failed as a piece of property. Sometimes the management fails. But the future doesn't look too sure for the inadequate theatre. The race is swift these days.

One thing is certain: we are going to need a lot of good managers and a lot of good pictures, not to mention a lot of capital and a liberal amortization of theatre values.



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# *Speaking Editorially*

OUR recent editorial on press book bunk continues to bring responses from theatres. For example, M. A. Malaney, advertising manager of Loew's Ohio theatres, Cleveland, writes:

"Your editorial, 'Service vs. Slush,' appealed to me because for several years I have been striving to get film companies to improve their press books and publicity service.

"As far as the press books are concerned, one or two companies have progressed; but the others are continuing, this season, to print a lot of trash, and to the man located away from New York, the vision that comes to my mind is a press book editor in the home office of the film company, surrounded by a lot of boys and girls just out of school, writing whatever comes to their minds. Whether these so-called writers are in New York or in the studios, makes little difference; they turn out the same class of bunk, with exceptions, of course.

"And those who write the ads in the press books are worse, because they keep repeating the same words, adjectives and terms over and over, picture after picture."

"OF much more benefit to the exhibitors would be copy devised and written after the writers see the production and give some thought to what they intend to write," Mr. Malaney continues.

"We can get along with less copy and better quality. The stories appearing in the press books are practically worthless, except in small towns. I have not used one of these stories for anything but house program copy in three years.

"I realize one thing—that a press book editor, or the publicity director of a film company, is up against the matter of time in preparing press books—in other words, the copy has to be rushed out in many cases.

"Therefore, allow me to suggest this in a spirit of helpful criticism: Every production made from a book, short story or play may be anticipated by having the party who is to write press book copy, read the book, see the play, or read the serial story and make notations accordingly. This is something we have done with a great deal of success and it is then unnecessary to wait until a moving picture production is complete and delivered to New York for screening before starting to work on the press book.

"The press book can be half finished before arrival of prints from Hollywood, by following the above suggestion."

* * *

THERE is a truism in regard to the motion picture industry and that is that nowadays every department regularly records its own advance and progress. While directors and actors are doing their bit in registering emotions and scenes most effectively and the camera men are getting new and entirely unexpected angles at which to shoot, the makers of cameras are not idle but industriously perfecting this or that part of the equipment. The latest is a new water-tight camera made for the bottom of the sea for under-water movies.

This is the invention, or possibly perfection is the better word, of Andrew Kramer, instrument maker of the Smithsonian Institute in Washington, D. C. This camera is completely equipped to be set up on the floor of the sea and record the life there as simply and as accurately as if it were dry land. It is now being tried out by the Marine Biological Station of the Carnegie Institution at the Tortugas, an island off the northeast coast of Cuba. Dr. Paul Bartsch, curator of mollusks in the National Museum, who fathered the adaptation of the camera to underseas work, is operating the instrument. The camera so ingeniously solves the problem of focusing and cranking while remaining water-tight that anyone familiar with or adept at using an ordinary moving-picture camera can operate the thing successfully.

Hitherto submarine photography has required cumbersome mechanical outfits, prohibitive in their cost. Dr. Bartsch is using only the camera, a launch, and a man to pump air to him. He wears a diver's helmet, but otherwise wears clothes as on land. This we question. There is no dispute but that this particular camera will be utilized after certain changes have been made for taking pictures of practically every sort beneath the ocean's surface.

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Dr. Hugo Riesenfeld

# AN EDITOR ON BROADWAY

## The Week in Review By William A. Johnston

HUGO RIESENFELD returned to New York Monday, was met at Quarantine by a special boat, greeted by his many friends at the Hotel Astor, and then in the midst of the impromptu reception said: "Well, I go to work." And he left precipitately for the Criterion Theatre and "Beau Geste," which he will score and present.

It's a fine picture, he says; and the Doctor knows pictures.

On his trip abroad he found much, musical and otherwise, pertinent to American theatres. And, conversely, he found there much opportunity for American theatre enterprise.

Further than that he smiles, looks happy and healthy and says he will talk about his future plans in due time.

* * *

F. B. O. has a box-office gold mine in the Red Grange special—"One Minute to Play."

First, about Red Grange. I met him at Milwaukee, at the M.P.T.O.A. convention, where Charles Pyle had him in tow, and where "Red" seemed to look over what he saw of the movie business with the good sense and dignity of the upstanding collegian of the day.

I liked him then and still more, later on, when, according to reports, he did his job in pictures in Hollywood and then left the social life of the colony abruptly and went back to his iceman's work at Wheaton, Illinois.

Aside from owning the fleetest feet in football history, he is a sound, wholesome American youth and just so he stands forth on the screen, with no effort to be other than he is; and just so he will win a wide circle of admirers. He is likable.

The football game in "One Minute to Play" is excellent; so good that, despite the awful miscues of most every picture of American college life, this one will get interest at the Harvard Club. "One Minute to Play" is a sure-fire box-office picture.

* * *

DO you recall Rahman Bey, and how he flopped in New York? Well, Tom Soriero took him on and put his act over at the Capitol Theatre, Wilkes Barre, to such a box-office tune that now Rahman is in demand everywhere. Which is but one of the many effective things being done right along by Tom Soriero. He will tell our readers, in an early issue, how he handles radio.

* * *

THE great land rush in the Fox special "Three Bad Men," is one of the great thrills of the screen. The camera's sweep gives the impression of a mile-long line of closely packed wagons, horses, men, women and children—raring to go to the gold fields. Fifteen thousand extras were employed say the Fox press sheets. For the first time in press sheet history the number seems underestimated.

This picture is confidentially said to have cost $800,000. John Ford spent a year at it. Had it antedated other great westerns, like "The Covered Wagon" and "The Iron Horse," it would have been acclaimed. But, despite that and its broad hokum it has bigness, beauty, dramatic power and enthralling interest.

* * *

COL. W. S. BUTTERFIELD is in town; and very shortly, the necessary "John Hancocks" will be affixed to that deal with Famous and Publix, which has been so long on the fire. Col. Butterfield will be general manager of the consolidated interests.

But he seems most interested in the October 4-5 meeting of the Motion Picture Theatre Owners of Michigan to take place in his home town, Battle Creek. Great preparations are being made by the hotel and food products interests of this well-known town to make the affair a gala one.

* * *

IT would appear that W. R. Rothacker, on his return from Europe, is to take a post of considerable importance in the Famous Players-Lasky producing organization. This he chose from several opportunities offered to him when he disposed of the Rothacker plants to the Consolidated Film Laboratories. He is an executive of wide experience and keen ability.

The appointment is further evidence of the increasing strength of Famous' producing resources. The plans are not being widely heralded but one can safely forecast that there will be back of the company's product about as broad and solid support as can be had from any source.

* * *

IN a recent editorial, comment was made on the subject of the mass of "credits" tacked on at the beginning of pictures, and the consequent annoyance to the public. The position of the creative worker in the studio is presented ably in a letter from Joseph Franklin Poland, scenario editor of Douglas MacLean Productions. He writes:

* * *

"AFTER many years of reading your editorials with silent approbation, I am moved to reply to one—'Time to Debunk'—in your August 14th issue.

"This question of multitudinous screen credits that you and your correspondent, Mr. Rowley, have touched upon, is a vital one. I have seen it discussed many times; even the eminent Bernard Shaw took occasion to comment caustically on it. Much of the criticism leveled against the present system is, I believe, reasonable and just. Yet, may I say a word for the other side, which I have never yet seen fully presented?

"Mr. Rowley claims that not one person in 1,000 is interested in who wrote the story, turned the crank, chose the costumes, etc. I shall go him one better and claim that not one person in 100,000 is interested in these details. But why are those credits on the screen? Answer: they are there so that the people who did the actual work credited to them can point to them, and have authentic representation in the eyes of other producers.

* * *

"ONE man writes an original story; another adapts it; a third scenarizes it. Thus three men, from the writing angle, can claim the picture as a release. How to determine, without proper credit, who did which? Three men may write a scenario, or continuity. One man's work will be accepted, and the picture shot from his script. In many cases, the other two men will claim it as a release. The competent worker's only protection is his name on the screen, which constitutes the producer's O. K. Another man, negotiating with a producer, claims to have editorially supervised a picture. If the producer runs that picture, and the man is given credit for editoral supervision on the title sheets, the producer's estimation of him rises; if his name is not there, what is there to bear out his claim—particularly if several others are claiming the same credit for the same picture?

(Continued on page 746)



*Jacqueline Logan, chosen for the coveted role of Mary Magdalene in Cecil B. De Mille's coming production, "The King of Kings," from thirty candidates*

# PICTURES AND PEOPLE

## DEATH OF MR. MOEN'S FATHER

L. C. MOEN, one of the most versatile men in the picture world and one of the best liked, a member of the staff of MOTION PICTURE NEWS, was called to Minneapolis this week by the death of his father. The latter died from heart disease after an illness of several months.

To Larry, in his bereavement, goes the heartfelt sympathy of not only the staff of MOTION PICTURE NEWS but that vast number of friends which he has in every department of the industry.



*Siegfried F. Hartman, attorney for Universal, and his wife, snapped just before sailing for Europe on a vacation trip. (International Newsreel photo)*



*Ann Howe, "Everybody's Sweetheart," the motion picture star created by radio broadcasting, now appearing in a series for Albion Productions*

## MURNAU AND AMERICA

LOGICALLY, everything pertaining to the work of foreign directors starting to work on this side of the Atlantic is of interest to the industry. Thus it is that F. W. Murnau, who recently arrived in Hollywood from Berlin to make "The Song of Two Humans," based on Sudermann's "A Trip to Tilsit," for Fox, has aroused interest in selecting for his settings the country about Lake Arrowhead in the San Bernardino Mountains of California. How painstaking his efforts to find what he regards as the ideal location may be gleaned from the fact that the famous German director traveled up and down the Pacific Coast section and across Canada, through the famous Rockies, paying special attention to the Puget Sound region, Siskiyou Mountains about Mount Shasta in California, Lake Louise and the Jasper National Park.

At a dinner welcoming Murnau to America, given at the Hotel Biltmore, in Hollywood, Will G. Farrell, a prominent business man of that city, acted as toastmaster. Dr. Rufus von Kleinsmid, president of the University of Southern California, welcomed the guest of honor.



*We don't know where the Christie Brothers find all the beautiful girls appearing in Educational-Christie comedies, but Frances Lee is one more proof that they do*



*Walter L. Futter before Franz Josef's palace in Vienna, while gathering material for "Curiosities," which he is releasing through Educational*



*It seems like old times to be captioning a photo of Mabel Normand. The feminine funster is here shown talking it over between scenes with Charley Chase, another Hal Roach star appearing in Pathe comedies*



*Tourjansky and Nathalie Kovanko, Russian director and actress signed by Metro-Goldwyn-Mayer, snapped aboard the boat just before landing*



*Elaborate settings, huge crowds and the barbaric customs of the land of the czars are incorporated in these glimpses of "Michael Strogoff" (Universal), the French Societe des Cineromans screen interpretation of the famous novel of adventure by Jules Verne*

Among other things which Mr. Murnau said were:

"Above everything I want you to know that I come to you in a most humble spirit. We have been trying to do things in Europe, just as you have been doing things in America, and I feel that we have much in common.

"I feel, with you, that greater things are in store for the motion picture industry. If I have had some small part in this progress I am very grateful.

"I have always felt that the screen offers endless possibilities. We must approach our work with an open mind and an understanding heart. What you and I have done in the past is a beginning; but we must not be satisfied with this.

"To my mind, America is the ideal spot for the greater expansion of the motion picture industry. California, in particular, is Nature's own perfect location for the consummation of motion picture ideals. Los Angeles, the wonder city of your Western Coast, seems specially built for the home of motion pictures. I have seen it grow and I marvel at its magnitude."

## WE STEALS CHANEY'S STUFF

WE are accustomed to protean ability on the part of those who face the camera but when the men who operate the machines invade the province of the Thespians it is almost time to call a halt. It would be more or less akin to a newspaperman becoming a matinee idol a la Barrymore, Richard Dix, or what have you. Perhaps this still operator for Metropolitan Pictures Corporation, Elmer Fryer, didn't really do it and it is a figment of Frank Pope's brain, but here it is.

Fryer claims to have shot more buffalo with the camera than "Buffalo Bill" did with a rifle. That is neither here nor there. He was with Director George B. Seitz in Arizona getting buffalo sequences for "The Last Frontier." To get the stills which he desired Fryer used an old buffalo robe, which he unearthed among the "props" and threw this over him. Selecting a point of vantage he waited for the advance of the buffalo. As the cowboys drove the animals toward him he took his pictures unnoticed and undisturbed by the passing herd. They credited the bundle of fur as being the mortal remains of a member of the tribe that had gone to his deserved reward, for having acted a part in the picture being screened.

## LOSING A JOB

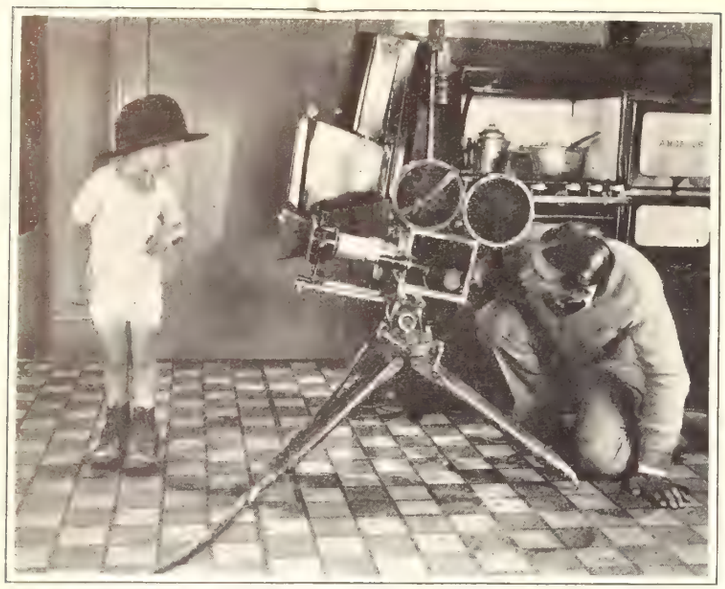
IT very often pays to get fired. There is no question about that, for there are too many instances of men being given their discharge papers or blue slips because, for some reason or other, they did not fit into the particular niche they were occupying and then discovering another sphere or place where their real latent capabilities could be developed to the greater glory and profit of employer and employee. Yet, I doubt if any man, no matter how lowly his station or high up he may be placed, does not have a feeling inside, somewhat akin to that produced by an express elevator descending, when he is told his services are no longer required. "You will get two weeks' salary at the treasurer's window."

It was a long time ago but Tom Geraghty will never forget it. Prominent, deservedly so, in the old days when James Gordon Bennett, the temperamental, ruled—and ruled is right—the destinies of the *New York Herald*, both New York and Paris editions, and the afternoon sob-sister, *The Evening Telegram*, Tom held down a reportorial job on the *Herald*. There came a parting of the ways. Possibly Bennett decided that some copyboy should replace Geraghty; that would not be unusual or strange on Herald Square, for cub-reporters were often raised to the managing editor heights and the latter demoted just as irrationally. What to do was the young Irishman's problem. And then he remembered.

Commodore Stuart Blackton, then head of the Vitagraph, had helped stage the annual play for the "Owl Club" dinner. The club, obviously, was composed of Bennett employees, mostly from the city room. One chap had been of unusual help in staging the piece and in acting in it. This was Tom Geraghty. Blackton had told him that if he ever lacked a job he was to come to him and he would find a place for the reporter. Tom remembered, so did Stuart, and the career, delayed at first, which was to make the Geraghty name one to conjure with as a writer of scenarios began. The rest need scarcely be told. He now has a daughter in the game to add lustre to the family.



*E. W. Hammons, president of Educational Film Exchanges, Inc., on his full blooded English Hackney, "Gayboy" (Sire Clayton 503. Dam Irvington Patience)*



*Ben White, cameraman, sets us for an extreme closeup of Big Boy, who is the life of the Educational-Juvenile comedies*

## AN AID TO ART

JACK MULHALL is the payoff man and supreme boss of a crap game in a big gambling den in "The Charleston Kid," the First National's forthcoming picture by the Al Rockett unit. In this picture, which Al Santell is directing, it is necessary for Mulhall, who is playing a featured role, to have a decidedly intimate knowledge of the game. Hal Hall ingenuously confides the fact that Mulhall, coming from Texas, knew how to roll the bones before the picture was started and that that precocious knowledge has helped a lot in posing for the camera. Interesting, if true, but there seems to be a sort of universal knowledge of the game that is not confined to Texans or Octavus Cohen's favorite characters.

## TIE-UP THAT FAILED

WALLACE HAM was despondent. And that is not the normal attitude toward life of the man whose business and pleasure it is to get the names of the Mark Srand, 47th Street and Broadway, New York, Moe Mark, president of the company operating that and other theatres, Joseph Plunkett, managing director, and the name of the current picture being shown there into the papers. Because the pictures shown are usually successful and a publicity man is apt to radiate the prosperity of his employer and his attractions, the gloom of the old-time newspaperman was hard to fathom. Then came the explanation.



*Johnny Hines, the movie comedian, is besieged on pay day by a score (well, pretty nearly!) of half-pinters, all members of the "Midget Follies," during the shooting of scenes for "The Knickerbocker Kid" (First Nat'l), at Steeplechase Park, Coney Island*

The night before one of New York's intermittent gunmen, this one something of a tyro, had shot up the street in the most approved western style, getting himself most effectually shot in the process. The shooting had taken place at the corner of 47th Street and Broadway and only two of the morning papers and one of the afternoon editions had been thoughtful enough to mention the Mark Strand Theatre in their stories of the affair. And none had been generous enough to state that "such and such" a picture was turning them away that week, but "there is always room for the early shows." Had Wallace stage-managed the escapade himself he could not have chosen a better locale, but that seemingly counted for little in getting his sought-for-tie-up of story and theatre.

## FOOD AND CHEER

BECAUSE the summer sales quota of F.B.O. went over the top two weeks ahead of schedule, Joseph P. Kennedy, president of the company, gave a dinner at the Hotel Astor, August 13th, to the New York City sales force. The combination of Friday and the thirteenth did not operate to mar the dinner in any respect. To test fate still further cigarlighters were presented to the guests by Mr. Kennedy, who sailed for Europe shortly afterward to escape complaints about the gifts not working. Incidentally, he told the men they formed the best sales force he had ever encountered, not merely in the movie business, but any line of activity. Vice-president J. I. Schnitzer presided. E. B. Derr, treasurer; Charles Sullivan, his assistant; Edward McNamee, in charge of sales promotion; Joseph O'Neill, publicity and James R. Quirk, editor of *Photoplay*, were the other guests. The sales force was represented by the New York manager, Charles Rosenzweig, John Duffy, Jack Ellis, Herman Kram, Leo Fox, James Holden and Leslie Sherwood.



*If you've ever ridden on one of those spinning floors at an amusement park, you'll know what this will look like. Director E. A. Dupont put his camera in the centre to show the actors' sensations in a scene for "Love Me and the World Is Mine" (Universal)*

## TEAMING-UP IN THE FILMS

ACTORS or actresses starring on the legitimate stage often have insisted upon the same leading woman or man, as the case might be, being engaged to play opposite them in a succession of plays and the prominence of the stars has usually resulted in their wishes being honored. This was true for years with Jane Cowl, who had Orme Caldara with her for several seasons after her first big success in Bayard Veillier's "Within the Law."

Ben Lyon and Sam Hardy seem fated to team together, in the first instances without any expressed wish on either's part that it be so. They began the combination in "The Seven Wives of Bluebeard." Then they repeated in "The Great Deception." Now both players are in "Prince of Tempters," with the prospect that both will be in "The Butter and Egg Man." First National could hardly do better, for Lyon playing Gregory Kelly's role and Hardy in Robert Middlemass's part as the theatrical manager, would realize the possibilities of both parts quite successfully.

## MR. FAIRBANKS, TO ARMS!

IF Joseph Schenck or some other person in authority in United Artists has not done so already a wire should be sent immediately to Mary Pickford's husband—to revert to war-time phraseology—telling him to sail on the first boat for these United States. The reason? Because the talented son of Maurice Barrymore, brother of Lionel and husband of Michael Strange (Blanche Oelrichs), threatens to steal the glory that was Bagdad and the grandeur that was the Black Pirate's. In the tale of the greatest lover of all times—with possible apologies to the gifted sculptor Cellini, Casanova and Elinor Glyn's Paul, of the Mauve Decade, "Three Weeks"—Don Juan, Jack Barrymore's latest screen vehicle, the youngest of the famous theatrical family of Barrymore uses what in football would be termed a triple threat, against the Fairbanks prestige.

In his amours he displays truly remarkable acrobatic virtuosity; climbing balconies and leaping from the same, swimming a raging Tiber, riding horseback in a manner worthy of the best Westerns' tradition, fencing a veritable regiment of opponents and in other ways conducting himself in the best Fairbanks manner. There is, logically, more than a Sabatini touch throughout also in this tale of the great lover who kissed and usually rode away. But the important thing is that Douglas will have to return, gird his loins and look to his acrobatic screen laurels if this "melancholy Dane that was" is going to carry on in this fashion.

## NEWS REEL DARING

THE story of one of the finest examples of the daring and ingenuity of the modern-day news-reel cameraman came to this country on the Leviathan with the only pictures—either still or motion pictures—of the finish, at Kingsdown, England, of Gertrude Ederle's marvelous swim across the English Channel. These pictures, which arrived in New York at 2 p.m. Monday, August 16th, were showing in Broadway theatres that night in Kinograms, Educational's news reel, which also included a complete picture story of the record-breaking swim across these treacherous waters by Miss Ederle.

The audacity and foresight of Louis Dansee, manager of Kinograms' Paris office, is largely responsible for this remarkable news picture. He had provided himself with several flares or torches in case the race was finished in the dark. When the tug, proceeding some distance ahead of Miss Ederle, got as near shore as it could at Kingdown, a large row boat was lowered for newspaper correspondents and cameramen. It started sinking soon after the press representatives and photographers crowded into it, and a majority of the men struggled back on board the tug.

But Dansee and two newspaper writers took a chance and plunged into the dark water without knowing how deep it might be. Finding it came up nearly to their shoulders, Dansee, assisted by the two others, rescued his camera and flares from the boat and waded to shore. There he handed the flares to spectators gathered to watch the finish of the swim.

As a result, he was able to photograph Miss Ederle as she wearily staggered out of the water and into the arms of her jubilant father and friends.

## A POINT ABOUT COMEDY

MUST farce comedy on the screen avail itself of all the absurdities of the past era to get over with its audiences? This does not apply to one or more reels intended solely for hinterland—and this includes neighborhood houses of the cities—consumption but for pieces such as the scenario-izing of a deft, highly amusing story. Audiences, it would seem, would be just as highly amused and entertained without the use of prop vases for annihilating certain unjustly suspected characters in a screen play or indulging in distance runs and attempting indoor high-jump records over conveniently placed furniture.

## "JEWELS OF VENUS"

ACKNOWLEDGED to be experimental and the future entirely dependent on what success greets this first of U.F.A.'s short reels to be shown in this country, the Capitol included in its program of August 8th an undersea natural history picture called the "Jewels of Venus." It justifies the importation and showing of other one reels if the same standard is maintained. If my mythology is not at fault or my memory of various paintings depicting the lady rising from the sea, her adornments were conspicuous by their absence. She was a thorough believer in the theory carried out so generously by Broadway revue producers, such as the Shuberts, Ziegfelds, George Whites, et al, that "Beauty unadorned is adorned the most."

But why be captious about the title? Some of the flora or fauna of beneath the ocean's surface do suggest Tiffany or Cartier products. They are amazing shots which the German cameraman has taken and decidedly educational and instructive.



*Byron Morgan and "Red" Grange during the filming of "One Minute to Play," F. B. O.'s production in which the iceman of Wheaton, Ill., and the gridiron star makes his cinema debut*

## "RED" GRANGE PREVIEW

A BIG gathering of newspaper, trade paper and sports writers and athletic authorities, including Big Bill Edwards, attended the preview showing of the "Red" Grange special, "One Minute to Play," at the Times Square Theatre, New York, August 17. The theatre was jammed and the S.R.O. sign was out. Gloria Swanson was among the celebrities present.

Robert E. Sherwood, of *Life*, was there; also William A. Johnston, MOTION PICTURE NEWS; Martin J. Quigley, *Exhibitors Herald;* William J. Reilly, *Moving Picture World;* Maurice Kann, *Film Daily*, and Fred McConnell, *Exhibitors Daily Review*.

Grantland Rice and Innes Brown headed a delegation of prominent sports writers from the dailies. They led the applause for "Red's" performance on the screen.

Others present were: Charles Hurd, of the Associated Press; Eileen Creelman, *American;* Allene Talley, *World;* Palmer Smith, *Evening World;* Rose Pelswick, *Journal;* Frances Dean, *Youth's Companion;* Miss Golden, *Theatre Magazine*, and many others.

The picture made a great hit with the audience, and was freely praised.




*Reginald Denny, starring in "Take It From Me" for Universal, cuts off two yards of laughs for his director, William A. Seiter, assisted by his leading lady, Blanche Mehaffey*

# An Editor on Broadway: By Wm. A. Johnston

(Continued from page 741)

"IN short, the workers want credit on the film merely because they want their work recognized and stamped so that other producers may become familiar with what they are doing. There are, and always will be, many pretenders, false claimants, in this business. The honest, capable worker must be protected in some conclusive way. Often he accepts a smaller salary if his contract stipulates this screen credit.

"While I believe that this answers the why of the many screen credits, I realize that it still remains that they are intensely annoying to the screen public that is not interested in all these names. It still is true that we are selling entertainment, and not technical credit information, to our public.

* * *

"I HAVE only two suggestions: One would be for the producer to issue separate paper on the story, with information that could be embodied in the picture theatre programs. This has faulty and debatable angles to it, I know. The second I like better: that is, to put all the credits at the end of the picture, after the final fadeout. In this way, they would not delay the starting of the actual story. And, coming as they would at the picture's end, would leave the audience free to cough, whistle, talk or rustle their programs during the brief interval before the next offering on the bill.

"This is all I have to suggest at the present time. Perhaps you or other correspondents of the News can suggest some procedure that will be alike fair to the public and to those of us who work so earnestly to entertain that public."

# T. O. C. C. Operators in Wage Fight

## New York Theatre Owners Organization Refuses Salary Increase to Projectionists; N.V.M.P.A. Agrees to 10 Percent Boost

AT a meeting this week of the Theatre Owners Chamber of Commerce of New York, an organization which practically controls every picture theatre in New York with the exception of the large circuits, it was decided not to accede to the demands of the Motion Picture Operators Union Local 306, which demands an increase in salaries averaging from twenty to forty per cent, with complete control of the projection booth vested in the hands of the Union.

The theatre owners offered to renew their present contract or to present the controversy to arbitration, but the operators, through their president, Samuel Kaplan, rejected the offer and insisted on the increase.

The T. O. C. C. decided to make an aggressive fight against the demands and have instructed Nathan Burkan, their attorney, to serve notice on the Union that no operators will be engaged from Local 306 under the new demands after the expiration date of the present contract, September 1, 1926.

Each theatre was assessed $500.00 for a defense fund, and $125,000 was raised in a few minutes. The Committee in charge has full power of attorney from the theatre owners for the purpose of engaging new operators to take the place of those now engaged. Special offices will be opened for the purpose of accelerating the work, and already two hundred applications have been received.



Joseph W. Walsh, president of the M.P.T.O. of Connecticut and State Senatorial aspirant

Charles L. O'Reilly, President of the Theatre Owners Chamber of Commerce made this statement: "We have no desire to enter into a controversy with our employes who are ready to make an equitable adjustment of their contract but, under no condition, can any business be forced into the position of paying their employes on a basis of forty-two hours per week salary for thirty hours per week work.

"Instead of asking for such a radical increase, they should be satisfied to continue under the present wage scale which is the highest paid any mechanical workman in the country.

"The theatre owners have decided to call a halt to these unwarranted demands, and the funds raised to-day for the purpose of protecting the theatres against these demands is only the beginning, if necessary. We will not permit these unwarranted demands to be passed on to the public in the form of higher admission price, nor will we allow, for a moment, the control of our theatres to pass out of our hands to a walking delegate, or anybody else."

It was learned that the Union and the National Vaudeville Managers Protective Association had gotten together with the Managers agreeing to a ten per cent increase over the former wage scale.

Harry Suchman, acting for the T. O. C. C., stated:

"If the operators continue to hold out and refuse to meet our offer to arbitrate the matter of the request for a new wage scale, we are prepared to go ahead and man the various booths of our theatres with outside operators.

"The compromise effected by the V. M. P. A. group has no bearing on our case. Conditions in vaudeville houses, where stage hands and other back-stage employes are "all-union," would, in case of an operators' strike, affect those houses more drastically than they would straight picture houses.

"The Loew houses refuse to capitulate to the operators' demands until they have watched the T. O. C. C. outcome. We are going right ahead making arrangements for new operators to fill the jobs of the strikers, but we are willing to leave the wage decision to a board of arbitration. We shall be willing to do this even two months after the present contract expires."

The Loew, Keith and Fox Circuits are members of the V. M. P. A.

## Check-Up on Use of U.S. Army in Pictures

THE War Department will not permit the use of United States troops in the making of motion pictures if such use will deprive outside labor of employment, nor may they be used in any picture which has no military, educational, historical or patriotic value, it has been announced by the Acting Secretary of War at Washington, D.C., in response to inquiries as to the conditions under which American soldiers may be used by motion picture producers.

No Army equipment or animals may be loaned under any circumstances for the purpose of being used by others than army personnel, it is declared.

## Exhibitor Leader Candidate for State Senator

Joseph W. Walsh, President of the M.P.T.O. of Connecticut and member of the Board of Directors of the national organization, has filed papers as a candidate for State Senator on the Democratic ticket from Hartford.

# Cleveland Using New Zoning Plan

## Present Method More Rigid Than Previous Arrangement: No Picture Now Available Until Protection Period Ends

A NEW zoning plan has been adopted for Greater Cleveland. The old zoning plan, in operation for two years, was abandoned six months ago by the Film Board of Trade, when a joint committee of exhibitors and exchange managers failed to iron out the stumbling blocks in the original plan. These stumbling blocks were in part real, and in part a matter of interpretation. The exchanges interpreted the clause pertaining to first-run protection differently than the exhibitors did. This difference led to a series of cases being tried before the Board of Arbitration. Each of these cases resulted in a tie vote, the exhibitors holding to their views, and the exchange managers holding to theirs. An arbitrator was invited to decide the cases in each of these instances. The new plan has been approved and formally adopted by the Cleveland Motion Picture Exhibitors Association and by the Film Board of Trade. It goes into immediate effect, and is binding for one year without change, with the exception of the zoning of new theatres.

It is definitely stated in the new plan that "Zone A is the first run in Greater Cleveland and shall have a maximum of twenty-eight (28) days' protection after the last play date on all pictures playing less than two weeks, and a maximum of forty-two (42) days' protection on all pictures playing two weeks or more.

"A new zone, namely, Zone AA has been created to cover second runs in Zone A. A Zone AA house has precedence over a Zone B house in order to create a clear second run, provided such pictures become available for the numerical zones not later than the forty-third (43rd) day of the fifty-seventh (57th) day after the completion of the Zone A run.

"Pictures are available to the numerical zones on the forty-third (43) or fifty-seventh (57) day after Zone A, dependent upon the length of the run, and must not be played earlier than twenty-one (21) days or thirty-five (35) days, as the case may be, after the termination of the Zone A run, and no numerical zone shall be allowed to play any picture earlier than the forty-third (43) day or the fifty-seventh (57) day, as the case may be."

The old plan was not so rigid. Pictures were available to the numerical zones as soon as the first-runs had completed their engagements. If the first-run completed their engagements prior to the full extension of the protection period, the pictures were available to the exhibitors for the dates up to the protection period. This is what caused the dissatisfaction in the exhibitor ranks, as it permitted exhibitors who had not filled their dates to pick up the big picture ahead of their numerical turn. Now this cannot occur. For, no picture is available to a numerical zone until the protection period is passed, even if it has to lie idle for a period of time.

The new plan, as recently adopted, also makes several changes in the modus operandi of the Board of Arbitration. Formerly six members composed the Board, three of them being exhibitors and three exchange managers. Now the Board consists of ten members. The president of the Cleveland Motion Picture Exhibitors Association shall appoint five exhibitor members and the president of the Film Board of Trade shall appoint five exchange members. Exhibitor complaints against exchanges must be filed with the secretary of the exhibitor association. Exchange manager complaints against exhibitors must be filed with the secretary of the Film Board of Trade. Hearing must take place within one week of filing of complaints and these hearings shall be confined to the parties interested in the complaints, and not open to the public as heretofore.

With these plans mutually agreed upon and adopted, exhibitors have lifted the buying ban in Cleveland. Until a satisfactory protection policy was worked out, Cleveland exhibitors refused to buy any pictures for the 1926-27 season.

# British Film Imports Show Decrease

## Heavy Decline During First Half of 1926 Attributed Almost Entirely to Over Saturation of the Market

ALTHOUGH British imports of motion picture films were, in the aggregate, somewhat more extensive during the second than in the first quarter of 1926, totaling 12,200,000 linear feet against 10,000,000 linear feet (or 22,200,000 linear feet in six months), there was no approach to the figures for the first half of 1925, when they aggregated 154,742,426 linear feet, according to advices from the Consul General at London, made public by the Department of Commerce.

In the latter period, however, they were not subject to customs duty upon entry, but in the same period of 1924, when the McKenna duties operated, imports aggregated 48,898,631 linear feet, or considerably more than double the footage received in the current half year, the total of which was nearly 3,000,000 linear feet less than in the first three months of 1924.

The distinct and heavy decline in film imports in the first half of 1926 may be attributed almost entirely to over saturation of the market (in anticipation of the reimposition of the duties) the effect of which has not yet been eliminated, according to reports in England.

British exports of films aggregated 33,490,245 linear feet during the first six months of 1926 (of which less than 12,000,000 linear feet were exported in the second quarter), compared with 54,482,000 linear feet in 1925 (22,000,000 in the second quarter), and 27,598,472 linear feet in 1924 (14,000,000 feet in the second quarter). There was thus a fall of 21,400,000 linear feet during the current half year contrasted with 1925, but an excess over two years ago of about 6,000,000 linear feet.

Blank film comprised 21,219,234 linear feet for the exports in the six months of 1926, or over 63 per cent of the aggregate exports, against 40,096,413 linear feet (73 per cent.) in 1925, and 16,552,254 linear feet (about 60 per cent.) two years ago, when 10,825,900 linear feet (or 39 per cent. of all exports) of positive film were exported, rising to 14,545,347 linear feet (26½ per cent.) in the following year, and totaling 12,095,120 linear feet (36 per cent) in the current half year. British exports of negative film are very small.

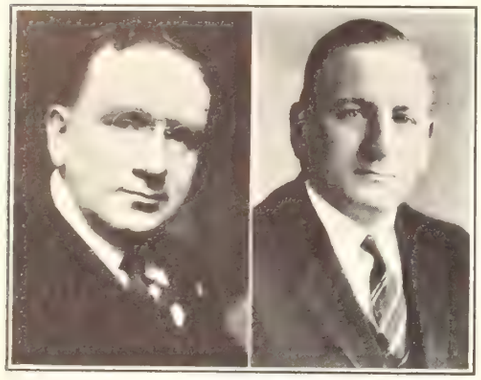
Further examination of the figures of imports during the first six months of 1926 reveal that blank film totaled 11,828,772 linear feet (or over 53 per cent. of the aggregate of all imports of motion picture films), contrasted with 112,070,968 linear feet (upwards of 72 per cent) in 1925, and 36,715,356 linear feet (75 per cent.) in 1924; positive films totaled 7,280,117 linear feet this year against 36,051,101 linear feet a year ago and 8,961,679 linear feet in 1924; while negative film, which showed the least change contrasted with 1924, as well as the lowest percentage fall compared with 1925, totaled 3,065,428 linear feet, against 6,620,357 linear feet and 3,221,596 linear feet in 1925 and 1924 respectively.

As already shown, imports in the current half year aggregated 22,000,000 linear feet, against which there were re-exports of 16,713,964 linear feet, leaving net imports of only 5,500,000 linear feet. In 1925 re-exports amounted to 7,656,105 linear feet, net imports therefore reaching 147,000,000 linear feet, and in 1924 the quantity re-exported totaled 8,268,949 linear feet, making net imports 40,600,000 linear feet.

The heavy advance this year in re-exports was traceable to shipments of blank film, which totaled 13,329,896 linear feet, or 1,500,000 linear feet more than were imported; other re-exports were lower in quantities than in either of the corresponding half years of 1925 or 1924.

# Associated Holds Sales Meet

## Selznick and Smith Preside at Session Attended by Eastern Managers



*Louis J. Selznick and E. J. Smith*

A FRANK discussion of conditions in the Eastern territory was the highlight of a convention held this week at the home office of Associated Exhibitors at which Lewis J. Selznick, president, and E. J. Smith, general manager in charge of distribution, presided. The meeting was attended by all Eastern Division managers and members of the home office.

The conventionees were addressed by Selznick, Smith and a number of the department heads. Selznick's statement in part covered a resume of his past experiences in the picture business and relative to opportunity with the new company he said: "There is a big place for every man in the organization. It only remains for him to prove his worthiness and right to it."

Smith held a lengthy discussion with each of the sales managers regarding conditions in their respective territories and the best way of coping with them. T. J. Shanley, comptroller, and Carl J. Goe, assistant to the president, also addressed the meeting.

The managers present were: Al B. Blofson, Eastern Division manager; Phil E. Meyer, New York; Jack Krause, Albany; Harry S. Brown, Boston; John M. Sitterly, Buffalo; I. Hanower, New Haven; Ed. Heiber, Washington, and Raleigh T. Good, Charlotte.

The members of the home office attending were: Carl J. Goe, assistant to the president; Gustave F. Myers, assistant to the general sales manager; Sydney Lehman, foreign manager; T. J. Shanley, comptroller; Ben H. Grimm, director of advertising; W. B. Levy, assistant treasurer; C. H. Penson, manager of accessory department; E. Sabine, accounting department, and E. F. Finney, editor of the "House Organ."

The convention was concluded with a screening of "Flames," the Associated special to be released September 15th.

# Reade Tests Jersey Blue Law

## Opens Two Houses in Plainfield, N. J.; Peculiar Sunday Case in Kansas City

AS a means of testing the law covering Sunday shows in New Jersey Walter Reade, proprietor of the Strand and Oxford theatres, Plainfield, caused both houses to be opened on last Sunday with the result that he was notified to appear with his employees for a hearing at the City Court. For the previous week the local newspapers had carried announcements regarding the opening.

In defence of his action Reade pointed out that although the New Jersey statutes are against him, motion picture and vaudeville performances are held on Sunday in other New Jersey cities. While no attempt was made to close the shows, Mayor McMurray declared that the law would be enforced.

Not only will theatre firms or its employees be prosecuted for future violations, but it is intended to arrest every patron who attends a Sunday performance. This notice was served on David W. Rodgers, manager of the two Reade theatres when he appeared at the hearing.

There is some speculation as to the possibility of prosecuting patrons unless police seek to charge conspiracy to defeat the law, which carries a heavier penalty than violation of the statute, but conviction would be almost impossible, it is believed.

Although the Sunday closing fight of Kansas City, Kas., the metropolis of the state, has been won by exhibitors, the situation in the smaller towns is much different, although a state law is presumed to govern all districts. In the small town of Florence, Kas., legal action has been brought against Whitney Brothers, W. H. and H., for operating their theatre on Sundays.

The unusual angle of the case is the fact that the theatre is not operated on Sundays by Whitney Brothers, but by Henry Hodel, of Hillsboro, Kas., who is a partner of Whitney Brothers, and who is a Seventh Day Adventist. According to expert legal interpretation of the old Kansas Sunday labor law, the only instrument upon which reformers of that state have to lean, the law does not hold persons who keep any other day of the week besides Sunday as their Sabbath, as violating the law.

The outcome of the case means much to the smaller exhibitors in all sections of the state where the Sunday closing lid has been clamped on for years.

## Northwest M. P. T. O. to Release 26 Films

DURING the season of 1926-27 the M. P. T. O. of the Northwest, at Minneapolis, will release twenty-six features. Eighteen of the twenty-six pictures are Rayart product, consisting of two series of Reed Howes and Jack Perrin vehicles and the following melodramas: "The Wolf Hunters," "A Dixie Flyer," "A Captain's Courage," "The Smoke Faters," "The Midnight Watch," and "Tentacles of the North."

The exchange will serve Minnesota, North and South Dakota.

## Valentino Passes Crisis in Serious Illness

RUDOLPH VALENTINO, United Artists star, safely passed the crisis Thursday, according to a bulletin issued by his physicians, Dr. Paul E. Durham, Dr. Harold D. Meeker and Dr. D. Randolph Manning. He was operated on Sunday for gastric ulcer and appendicitis at Polyclinic Hospital, New York. Peritonitis set in and for several days his recovery was in doubt.

Mr. Valentino was suddenly stricken in his apartments at the Ambassador Hotel Sunday morning and was removed to Polyclinic, where the double operation was performed. He was pronounced gravely ill, and the bulletins issued up to Wednesday night indicated that his chance for life depended upon whether the peritonitis condition remained local or would become general.

A definite turn for the better was shown Wednesday night, and Thursday morning the physicians announced that the crisis had been passed and there would be no further bulletins unless there was an unforeseen development.

Hundreds of telegrams and letters from people of the industry and the public were received at the hospital, which was also swamped with telephone calls from anxious inquirers.

## Chamber Com. Fees Not Deductible in Tax Returns

Theatre owners are warned that a contribution to a chamber of commerce or similar organization is not an ordinary and necessary business expense and is not deductible as such in income tax returns, under a decision just rendered by the United States Board of Tax Appeals.

The taxpayer in the case was a retail merchant who contributed $500 to his local chamber of commerce as part of a fund for the purchase of a site for an Army camp. The board held that the contribution could not be deemed an expenditure necessary to the carrying on of the taxpayer's trade or business and disallowed the deduction.

## Eleven Rochester Theatre Owners Organize

Eleven theatre owners of Rochester, N. Y., have organized a corporation, as yet unnamed, to replace all old neighborhood houses in the city. The first venture of the corporation is the construction of the $250,000 New Park Theatre, to replace the house now owned by John G. Schultz, who will become manager of the new house. Theatres included in the combination are Family, Murray, Strand, Lyric, Princess, Clinton, Astor, Pullman and Lincoln.

## Columbia Pictures Executive Loses Daughter

Claudia Magowan, the fourteen-year-old daughter of Claude H. Magowan of Columbia Pictures Corporation, died suddenly on Saturday, last, August 14th.

# Warners Preparing Vitaphone Numbers

## Elsie Janis and Howard Brothers Signed to Record for "The Better 'Ole"; Bunn to Manage Road Show Department

ELSIE JANIS and the Howard brothers—Willie and Eugene—musical comedy team, have been signed by Vitaphone Corporation in conjunction with Warner Bros. to prepare acts which will be shown in conjunction with the showing of "The Better 'Ole," the Warner Bros.' production, which will have its premiere at the Colony Theatre, New York City, the first week in October. Warners recently leased the Colony for an indefinite period.

Miss Janis has been working on a musical number depicting scenes behind the lines during the World War which, it is said, will prove a most appropriate adjunct to the showing of the war comedy starring Sidney Chaplin. Herman Heller directed the act and E. B. Dupont is responsible for the camera work.

The Howards will probably do their well-known burlesque on grand opera which has made them popular in vaudeville and on the musical comedy stage. They will probably appear in the Vitaphone prelude which will accompany "The Better 'Ole."

Both Miss Janis and the Howards are working at the Manhattan Opera House in New York City, which, as previously announced, was leased for a year by Warner Bros. and Walter C. Rich, acting for the Vitaphone Corporation, from the Scottish Rite Masons, owners of the property. The Masons have offered the building and property for sale as they plan to erect a new Temple and Theatre in West Forty-sixth Street, between Broadway and Eighth Avenue, New York City.

### France Awards Connelly Gold Medal of Honor

THE French Government through the Ministry of Labor awarded in Paris this week the Gold Medal of Honor to Jack S. Connelly, Washington representative of the Motion Picture Producers and Distributors of America, in recognition of his services in helping to introduce the French production, "Les Miserables," to the American public.

Will Hays, in commenting on the award, news of which was received by him in a cablegram, said: "We want in America the very best pictures wherever they are made. It is splendid to have the good pictures of every country distributed here and splendid to have our good pictures in every country."

C. W. Bunn, who has been directing the special sales department of Warner Bros. has been made general manager of the road show department of the company, a new department made necessary due to the number of exhibitors wishing to run the first Warner road show picture "Don Juan" and the Vitaphone, it is said

It is the intention to present Vitaphone and "Don Juan" as a road show for extended engagements in the major cities, with two performances daily. Bunn has already set to work booking the dual entertainment. The bill throughout the country will be made up as it is at present at the Warner Theatre, all of the stars now appearing on the Vitaphone being retained, including Marion Talley, Mischa Elman, Giovanni Martinelli, Anna Case, Efrem Zimbalist, Harold Bauer, The New York Philharmonic Orchestra with Henry Hadley conducting, and the Metropolitan Opera House Chorus.

The policy to be pursued in booking will be that of selecting only the most desirable theatres in the principal cities. All the contracts will call for extended runs. It is expected that Warner Bros. will have out at least thirty companies of Vitaphone and "Don Juan" by the opening of the fall theatrical season.

# Fabian Outlines Expansion Program

## Stanley Company Subsidiary Expects to Control 120 Theatres in New Jersey Within a Year; Other Deals Reported

THE Stanley-Fabian Corporation, just formed in Delaware with a capitalization of $10,400,000, expects to have a total of 120 theatres in New Jersey within a year, according to Jacob Fabian, who heads the new firm, which is a subsidiary of the Stanley Company of America. Fabian is also a vice-president of the Stanley Company, which recently completed a $70,000,000 merger of interests giving it control of the Fabian-Mark Strand Theatre and the Rowland and Clark circuits.

Through the merger, as well as deals for independent houses, the Stanley-Fabian chain now embraces between 50 and 60 New Jersey houses in 35 cities of the state, according to Fabian. Ten of the houses are playing combination programs while six have a seating capacity of 3,000 or over.

Ninety-five per cent of the theatres in Newark and all those in the Oranges are controlled by the circuit, which has houses at Bloomfield, Montclair, Elizabeth, Passaic, Ridgewood, Paterson, Pompton, Cranford, Townsend, Hackensack and others.

Headquarters of the Stanley-Fabian Corporation will be in Newark, operating under jurisdiction of officers of the parent company in Philadelphia.

New theatres proposed or under construction, involving an estimated $15,000,000, will bring the total seating capacity of Hollywood houses to approximately 30,000.

There are 14 houses in operation there, four under construction and two in prospect. The 14 running have a combined capacity of 15,321 seats, while the four being built will increase the total by 6,200. The two planned will add 8,000 more.

With one exception, El Capitan, houses in operation play pictures almost exclusively, while three of the four planned are to house musical revues and legit shows.

The picture theatre under construction is the new Chinese, being sponsored by United Artists Theater Circuit on Hollywood Blvd. and Sycamore St., which, according to Sid Grauman, will cost $5,000,000.

Publix is planning erection of a 4,000-seat house at Vine St. and Sunset Blvd., while Warners propose a theatre of the same capacity at Hollywood Blvd. and Wilcox Ave.

Announcement was made recently in Williamsport, Pa., by M. L. Llewellyn, of Shamokin, representing the Chamberlain-Comerford Amusement Company, that work on the new theatre to be built on the site of the Sterling Hotel property, Williamsport, will start early in October. The theatre will be completed in one year.

The plans, as finally agreed upon, call for a structure to cost $500,000. The front of the building will be used for store rooms on the first floor, with offices on the second and third floors.

On August 9th ground was broken for the $1,500,000 theatre which the Chamberlain-Comerford interests are to erect in Pottsville, Pa. Llewellyn said that when this work is advanced far enough the contractors in charge of the Pottsville job will transfer a large part of their working force to Williamsport to begin work on the theatre there.

### Changes in Producers Field Force

W. J. MORGAN, sales manager of P. D. C., announced a number of changes in the field force of his organization, upon his return from the Chicago meeting of home office executives and district managers.

J. E. O'Toole, branch manager of Minneapolis, has been transferred to the St. Louis office. Ed Lipson, formerly at Des Moines, takes charge of the Minneapolis branch. L. A. La Plante, manager of the St. Louis office, remains there as manager. H. G. Honeck, a salesman in Des Moines, becomes manager of the Milwaukee office. George Erdman, Cleveland branch manager, has resigned and is succeeded by J. E. Beck, who has been manager at Cincinnati. Chester Lowe succeeds Beck.

## Contract Let for Universal Theatres at Kenosha, Wisconsin, and Joplin, Missouri

AL FAIR, president of Universal Chain Theatrical Enterprises, this week completed arrangements for the erection of a theatre at Kenosha, Wis., with a seating capacity of 2,108 and another at Joplin, Mo., to have 2,000 seats. It is estimated that the Kenosha house will cost $456,000 and the one at Joplin $520,000.

The Kenosha theatre will be built on a plot on Main Street. The policy will be combination vaudeville and pictures.

The Joplin house will probably be called the Joplin-Egyptian, the architecture following the Egyptian motif throughout.

# Circuits Active in Detroit

### Construction and Acquisition of Theatres Expected to Change First Run Situation

THE first run situation in Detroit, at present controlled by the Kunsky enterprises in association with B. & K., may be changed in the near future owing to the new factors entering the field which will make the city one of the most highly competitive in the country.

At present, Kunsky enterprises, in association with B. & K., dominate the first run field, although Universal and Charles H. Miles each have a downtown theatre. The Kunsky firm is just completing its Michigan, 5,000-seat house, scheduled to open Sunday, but which will open either Aug. 23 or 29. With this house opened, the Kunsky-B. & K. combination will turn its efforts to further fortifying its position, through several new houses. One of these will be a 1,500-seat house at Birmingham on Woodward Ave., near Maple.

Meanwhile, Miles is planning a new downtown house, with Fox also scheduled to build a big first run. Work on both gets under way within 60 days. The Miles house will be on West Adams, while the Fox venture covers the whole Woodward Ave. block, between Columbia and Montealm.

There is much interest in the expansion of Woodward Theatre Co., headed by Henry S. Koppin, which is aiming at a goal of 75 houses. The Virginia and Irving of Brightmoor, the former a 600-seat house and the latter seating 1,750, are the latest Koppin acquisitions.

Arthur D. Baehr plans to open his new Senate, Michigan Ave. house, about Sept. 20 while Frank and Floyd Wadlow set Labor Day for opening of the new Colony, at Balfour and Mack. Other houses opened recently are the Embassy and the Myrtle, the latter owned by J. E. Stocker.

# "Michael Strogoff" Near Ready

### Cutting on Universal Special Now Finished; Color Sequences Retained

CUTTING has just been completed on "Michael Strogoff," the Universal Film de France super-production, and the picture is now ready for Universal's printing laboratories. The picture will be launched in America this Fall, according to Lou B. Metzger, general sales manager.

This production was made by the Societe des Cineromans from a novel by Jules Verne. Ivan Mosjoukine, a young Russian of French birth, is starred in this production, which deals with the love and adventures of Capt. Michael Strogoff of the Czar's Imperial Guards, on a perilous trip from Russia to Irkutsk, Siberia, during the marching of the Tartars under Feofar Kahn in 1859.

Though it has been necessary to eliminate about 6,000 feet of the original picture, Universal officials claim that the cutting has heightened the action and strengthened the story without detracting from the original version. The picture will be released here in about ten reels.

More than two of the ten reels are in color, which were made by a special French tenell process. Universal has decided to import the necessary colored sequences from France for each of the prints released. These sequences show a grand ball at the Russian Imperial Palace and also festivities at the Court of the Tartar Emir.

## United Amusement Corp., Ltd., Declares Dividend

E. F. McMahon, secretary-treasurer of United Amusement Corporation, Ltd., operating ten high-class moving picture theatres in Montreal, has announced that the regular quarterly dividend of two per cent. on the preferred stock of the company will be paid August 31. A dividend of $2 per share has also been declared on all common stock of the company for the year ending August 31, 1926.

## German Censors Pass Large Number of Films in June

During the month of June, 166 films received permits from the German Board of Censors according to their monthly report. The total is divided in the following fashion: 119 pictures of German make; 33 from the United States; 14 from other countries in Europe. From July 1st, 1925, to the same date this year, a total of 565 pictures passed the censors. Of these, 218 were German, 246 American and 101 from other countries.

## New Companies Incorporate in New York State

Motion picture companies incorporating during the first half of this month, and entering the business in New York State, include the following: Habina, Inc., capitalization not stated. Allan D. Emil, Anna Cohen, Sidney Silverman, New York City; Commodore Operating Corporation, Buffalo, $10,000, Ruben and Hannah Farber, Alexander Yavne, Buffalo; Clamac Corporation, $10,000, Philip Goodman, Anna V. Rodgers, A. M. Wattenberg, New York City; Siletti Films, Inc., $100,000, Mario Siletti, Frank Balletta, Charlotte J. Burr, New York City; Inter-Nation Pictures Corporation, $300,000, Henry P. O. Keuls, Ned Jakobs, Neil Van Aken, New York City; Boston Road Amusement Corporation, $40,000, Harry Suchman, Fred Berger, Jack Rosenthal, New York City; J. H. Hoffberg, Co., Inc., $10,000, E. J. Schneider, Jacob H. Hoffberg, Blanche Berger, New York City; Kurtz Amusement Corporation, $30,000, Henry F. Kurtz, George M. Gunkler, Henry F. Kurtz, Jr., Rochester; Craig Theatre Corporation, $20,000, Christopher Steinkamp, Winifred C. Allen, Mae McAuliffe, New York City; Black-Eyed Suzanne, Inc., $60,000, Herman Gantvoort, Joseph P. Bickerton, Jr., Sidney R. Fleisher, New York City; Piermont Motion Picture Company, $50,000, Jerry Austin, Joseph Ornato, Abraham Kalisky, New York City.

## York Trying to Check Ordinance Enforcement

Although the ordinance banning Sunday movies and other Sunday commercialized amusements in York, Pa., has been passed by the city council and unwillingly signed by Mayor E. S. Hugentugler, several attempts are being made to prevent its going into effect. Among these efforts are proposals to obtain a court injunction to restrain enforcement of the measure, a plan to attack it in the courts on the ground that it is unconstitutional, and a petition signed by 185 citizens requesting the city clerk to submit the question to a referendum vote.

## "The Gorilla Hunt" for New York this Fall

"THE GORILLA HUNT," Ben Burbridge's motion picture of the fearsome Kivu gorilla in its native haunts of the Congo jungle, will have a Broadway run this fall.



Ben Burbridge

Ben Burbridge, probably our foremost hunter of big game, made "The Gorilla Hunt" during his fourth trip into the interior of Africa where he studied the life and habits of the huge man-like ape. His trip lasted two years. During that time he succeeded in capturing alive eight gorillas. Only one remains at the present time, "a Miss Congo," the others having died. Burbridge bagged some 28 lions, 18 elephants and other animals inhabiting the dark continent in the course of his hunt.

## In and Out of Town

*AFTER a three days' stay in New York, William Sistrom, general manager of production for the De Mille and Metropolitan studios, returned to California last Saturday. He asserted that the two studios are two months ahead of their production schedule, having finished sixteen of the 1926-27 group.*

WALTER FUTTER, producer of the "Curiosities" series for Educational, arrived in New York last week on the *President Roosevelt*, after a six weeks' picture-taking tour of Berlin, Paris, Vienna, Brussels, London, and other European cities.

**BOBBY NORTH will leave in a few days for a short trip to Europe.**

AMONG the exhibitor visitors of the week were E. L. Bean, D. W. Plummer and Albert Crosby, of Shelby, N.C.

*MR. and Mrs. Joseph M. Seider recently left New York City for an extensive automobile trip through northern New York and Canada.*

## Gas Explosion in Pa. House Kills Spectator

An explosion of gas in the cellar of the Paramount Theatre, Mechanicsburg, Pa. on August 13, during the evening performance, caused the death of one man and injuries to two other persons. The 300 patrons in the audience made an exeited rush for the exits but an actual panic was averted through the pluck of Helen Rothman, the piano player, and Ralph Wrightstone, projectionist, who stuck to their posts until the patrons had left the theatre.

A section of the floor of the auditorium was ripped out by the blast, plaster was knocked from the walls and glass in the doors and windows was shattered. The front exits were blocked by holes in the floor and the people had to leave by the smaller rear exits.

## Reichenbach A.M.P.A. Honor Guest at Lunch

Harry Reichenbach was guest of honor at the A.M.P.A. meeting held Thursday, August 12, 1926, at the Hofbrau House.

Introduced in a witty speech by President Glendon Allvine, Reichenbach recounted in a delightful and amusing manner his adventures in Europe and his plans for the future.

The nominating committee reported its selection of Mel Shauer of Famous Players for the candidacy of treasurer of the association in place of Charles Einfeld, who declined the nomination.

## M-G-M Pictures Corporation Declares Dividend

The board of directors of Metro-Goldwyn-Mayer Pictures Corporation has declared a quarterly dividend of $1\frac{3}{4}$ per cent. on the company's preferred stock, payable September 15th, 1926, to stockholders on record at the close of business on August 28, 1926.



Maxime Mongendre, French Consul-General, decorates Marcus Loew with the Legion of Honor on behalf of the French Republic

# Loew Gets French Honor Medal

### Receives Award for Service in Improving Standard of Product and Presentation

MARCUS LOEW, president of Metro-Goldwyn-Mayer, was awarded the French Legion of Honor medal on August 12, at his office, in the New York City headquarters of the company. The presentation was made by Monsieur Maxime Mongendre, Consul General of France, to the United States, in recognition of Loew's service in improving the status of French Film products and theatrical enterprises and as a token of regard for the American theatrical magnate held by the French Government and people.

The presentation was made in Loew's private office. Monsieur Mongendre delivered a short address of praise in the name of his government, presented Mr. Loew with an official diploma describing the award, and then pinned the medal on his coat lapel.

While on his European trip of last spring, Loew voluntarily gave his time and ability to the cause of standardizing the French film product. He also acquired control of the entire Gaumont chain of theatres throughout France, and was remarkably successful in revitalizing theatrical enterprises in that country by instilling American methods of showmanship and theatre presentation. The beneficial effects of this wave of progress were so marked that they were quickly perceived by the French Government, which voted to publicly honor Loew.

## Schine Bros. of Gloversville Change Name of Company

The Schine brothers of Gloversville, with about seventy houses to their credit, have changed the name of their company and filed a notice to that effect with the Secretary of State. Instead of being known as the Schine Theatrical Company, it will now be the Schine Chain Theatres, Inc.

## Eastman and Pathe Reported in Big Raw Stock Merger

VIRTUAL confirmation was secured in New York Wednesday of a big combination of international proportions of raw stock for moving picture and other camera uses. The story originated in Berlin through the columns of "Lichtbildbuehne," the leading German moving picture publication authority. It claimed that Eastman Kodak of Rochester and Pathe Freres of Paris have worked out a plan for the distribution of their joint product through one channel.

Into the combination willl come, it is believed, the famous German house of Goerz, long most famous, not only in Germany but the world over, for their lenses and raw stock. Eastman officials have already inspected and reported on the plants of the Teutonic company. In this country the Fish-Schurman Corporation is the distributor of the Goerz stock. No comment would be made by their officials of the proposed merger. Paul Fuller, of the famous international lawyers, Coudert Brothers, referred queries in regard to the Pathe end to the latter company. From other sources the story was practically confirmed.

Jules Brulatour, of the Eastman company, disclaimed any direct knowledge of the deal or negotiations on the proposed purchase. He admitted having heard reports that such a deal was under consideration.

# "Metropolis" Likely to be Sensation

## German Writer Believes Ufa Special, for Paramount Release, Will Create Unparalleled Interest Here

*(Editor's Note—The following has been written by Albert A. Sander, former foreign publicity director of the Ufa at Berlin and now conducting his own press bureau in that city. It is, of course, an expression of opinion, but comes from a source which makes it worthy of attention.)*

BERLIN, End of July.—When this article appears in print, Fritz Lang, the famous producer of "Dr. Mabuse," "The Nibelungs" and other international successes, will have finished the greatest picture which was ever produced in Europe and perhaps even in Hollywood. Contrary to "The Nibelungs," which was a historical and chiefly pictorial master work, "Metropolis" has a modern—even ultra modern—plot conceived by Thea von Harbou, the famous scenario and novel writer, Fritz Lang's consort and faithful collaborator. I have seen almost every one of the gorgeous sets that were erected for this production, I have watched Lang directing some of the most exciting mob scenes, I have had the fortune of seeing some of the daily rush prints and from my observations I can say without fear of being contradicted that "Metropolis," when it comes to America, will create a sensation such as never created by any picture so far screened.

At this moment, when the closing shots are still to be made, Fritz Lang's latest is being discussed by every trade paper in the world. As a matter of fact, it is the first picture of continental origin which was sold to America and Great Britain at a record price before it was even completed. The technical innovations I have seen, the wonderful trick shots, the phantastic inventions of times yet to come are so wonderful that I lack words to describe them. At Staaken, the biggest studio in the world, I have seen entire factories blown into the air by terrific explosions. I have seen—on the screen—countless men being hurled into the air like so many particles of mere dust. At the Neubabelsberg plant of the Ufa, I have witnessed an entire city being destroyed by explosions and water. On another set, I was enchanted by the view of about a hundred of the most beautiful women that could possibly be found, each of whom, as far as face and figure is concerned, could have easily carried off first honors at any beach beauty contest. I have witnessed with my own astonished eyes how the wonderful genius of Lang transformed mere beginners—the rawest of raw material—into true revelations of dramatic art. In fact, whenever I left a Metropolis set with Lang at work, my eyes were dazzled from the splendor they witnessed. The wonderful aspects even came back to me in my dreams. All I can say is that the Americans have a surprise coming which will open their eyes wide.

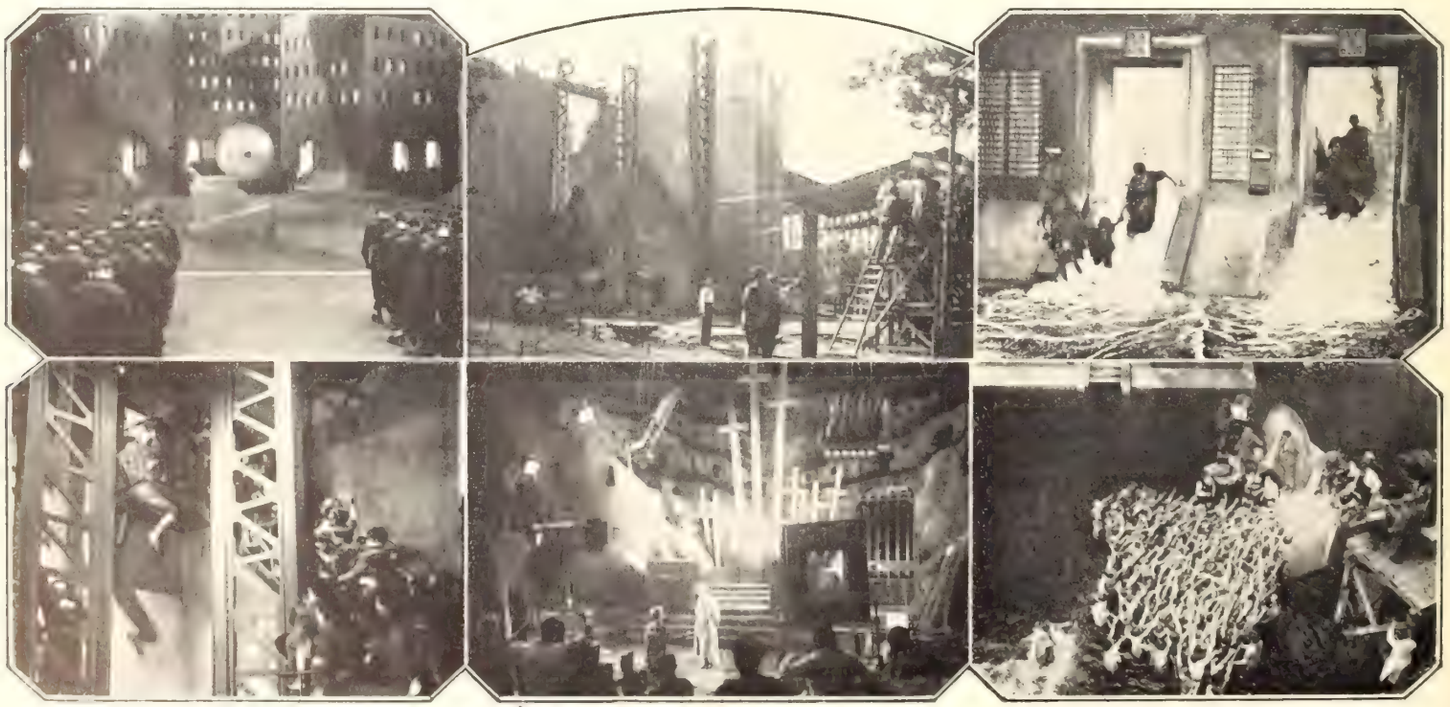
### *Lang Not to Go to Russia*

What Fritz Lang will do after he has finished "Metropolis" is still a matter of speculation. I am, however, in the position, to authentically deny the rumors saying that the famous producer will go to Russia. It is true that Lang has received propositions from that country so wonderful and so fabulous, that one would hardly believe it. But it is equally true that he has declined all of these proposals, because he had reason to fear that the element of propaganda that is noticeable in every Soviet production would have been to the detriment of that cinematographic art of which Lang is the most faithful exponent. It is Fritz Lang's credo that real art has nothing in common with propaganda. To him, a dyed-in-the-wool idealist, no offer could have been temptign enough to make him forget the one principle of his life's work and ambition.

I am far from even attempting of giving a pre-view of "Metropolis," but I think that, without doing harm to anybody, I can say this picture embodies in itself all the elements which are indispensable for a success in America—tension, action, excitement, beauty of persons, of settings, motives and thoughts and—above all—one of the most beautiful and tender love stories which one could imagine. Fritz Lang has told me that he has benefited to a large extent from his trip to the States. He has learned to understand the American mentality and his observation of American production methods has afforded him many valuable ideas.

Whoever had the pleasure of watching Fritz Lang on the set will carry home one outstanding impression, the wonderful gift of this man to be a real leader of men. When he employes massed crowds he is not satisfied with standing next to the camera and directing his crowds by means of megaphone and assistant directors. One minute he is here, the next there.

This is the way in which Lang has directed "Metropolis." The film will be completed when this article is printed and it will not take long before the American public will have an opportunity to judge it on its merits. Whatever the verdict may be, one thing one can safely predict and that is, that every cent spent on the production will be found back again in the negative.



These scenes give some idea of the magnitude of the latest Ufa production "Metropolis" to be released through Paramount, which was produced and directed by Fritz Lang. The scene in the upper left hand corner shows how one group of men were photographed as four separate units through clever use of the camera. Top center shows the director supervising the erection of one of the sets. In the upper right hand corner and directly below Lang is seen directing the flood scene in the production

# BritishNat.ContractwithF.P.-L.

### To Handle "Nell Gwyn," "London" and "Tiptoes" for World Wide Distribution

REPRESENTATION for British-made motion pictures on the screen of America was assured yesterday when a simultaneous announcement was made in London and New York of a contract whereby the Famous Players-Lasky Corporation will release three productions made by British National Pictures, Ltd.

The contracts were signed by S. R. Kent, general manager of Famous Players, and J. D. Williams and I. W. Schlosinger, directors of British National Pictures. Immediately after the signing of the contract, Williams returned to London where he announced the deal.

The three pictures, which will be given world-wide distribution by Famous Players, will star Dorothy Gish, by courtesy of Inspiration Pictures. The productions are "London," "Tip Toes," with Will Rogers, and "Madam Pompadour," which will be a big special production. All three pictures have Herbert Wilcox as the director. Wilcox directed "Nell Gwyn" also produced by British National Pictures, which was recently shown on Broadway.

"The cordial reception given to 'Nell Gwyn,' since its release here" said Kent, "has proved that the American market is glad to absorb fine imported pictures when they are of the standard to which the American public has been accustomed. 'Nell Gwyn' has played in the finest theatres in this country, and this contract proves once and for all that good British-made pictures can get distribution in America.

"These three pictures will be known as Over-seas Specials. They will be distributed in the United Kingdom on an individual basis. We probably will release 'London' this winter in our Spring group and it is our present intention to release the two other pictures next fall."

The following is the statement made by J. D. Williams, which was given out both at London and New York:

"I am returning to London, happy that Paramount and ourselves have taken the initial steps toward the improvement of the vexed British film situation. The contract just completed will prove the forerunner of more cordial motion picture relations between America and England. I look forward to friendly artistic rivalry in production. The output of our new studios at Elstree will aim at quality, not quantity."

# Four in September from F. N.

### Productions Starring Constance Talmadge, Langdon and Sills Offered

A GROUP of four productions have been listed for release during September by First National Pictures. These pictures are "The Duchess of Buffalo," starring Constance Talmadge, a September 5th release; "Subway Sadie," starring Dorothy Mackaill and Jack Mulhall, released September 12; "The Strong Man," starring Harry Langdon, September 19, and on September 26 a Milton Sills starring vehicle, "Paradise."

The Talmadge picture is a comedy with the star in the role of a dancer who falls in love with a Russian Army officer and captivates a Russian duke. Sidney Franklin directed and the supporting cast includes Edward Martindel, Tullio Carminati, Chester Conklin and Rose Diome. "Subway Sadie" tells the romance of a sales girl who falls in love with a subway guard who turns out to be the son of the president of the road. Alfred A. Santell directed.

"The Strong Man" shows Harry Langdon in the role of a German weight lifter who has gained fame through his feats of strength. Priscilla Bonner, Gertrude Astor and Arthur Thalasso are in the cast. Frank Capra directed.

Ray Rockett produced "Paradise," the Sills vehicle, with a South Sea Island locale. Sills is shown as a native with Betty Bronson as his sweetheart.

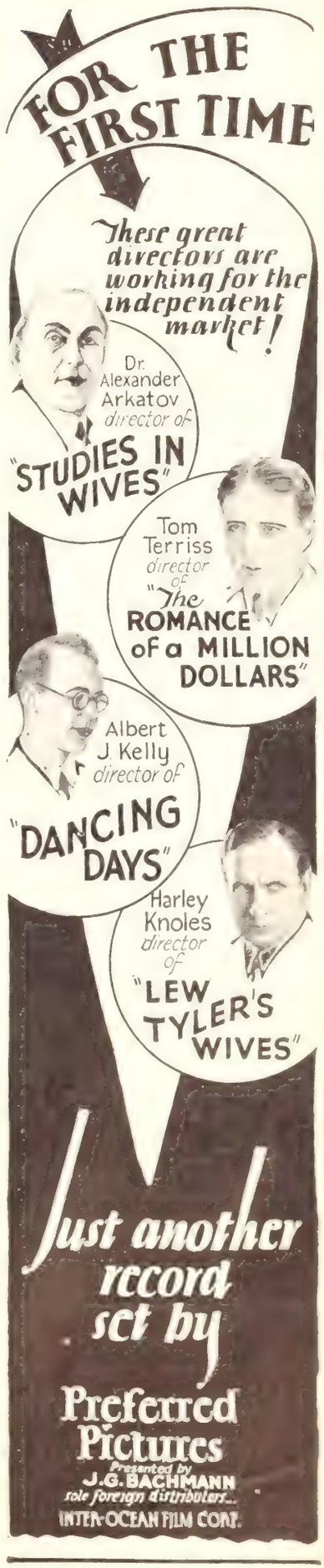
# Columbia Gets Another Outlet

### Independent Films of Canada Joins Brandt Organization's Distribution

AS the result of a conference between Joe Brandt, president of Columbia Pictures Corporation, and Louis Rosenfeld, president of Independent Films, Ltd., of Canada, arrangements have been made whereby the Canadian company and the distribution interests of Columbia become consolidated in the Canadian territory.

Rosenfeld, in commenting on the arrangement, said that, having seen several of the new releases offered by Columbia for the new season, he was confident that Columbia would have an outstanding program for this year. He also stated that the new arrrangement would not affect the present personnel of Independent Films but that the staff would be augmented by several men who will become identified with Columbia Pictures of Canada. He also claimed that the consolidation places his organization in a strong financial position.

Joe Brandt stated that with the new link in the nationalization plan all set, the company now has one hundred per cent representation with the best distributors in the United States. "This is in line with our policy of not only giving to exhibitors the best pictures that the Independent market can possibly produce but also the best possible distributing facilities."



## Legionaires for "Beau Geste" Premiere

THREE persons, or fifty per cent of the quota of Americans who have served in the French Foreign Legion, will be guests of Paramount at the world premiere of "Beau Geste" at the New York Criterion Theatre on Wednesday, August 25th. The three Legionaires claim that except during the World War the total of Americans serving in the Legion came only to six.

The Criterion is now closed for redecoration. Hugo Riesenfeld is conducting an orchestra of forty picked musicians through daily rehearsals.

## Standard Pictures Begins Work on "Salvage"

The first scenes of the Standard Pictures Corporation featured, "Salvage," were started this week with Earl Williams, Anders Randolph, Mary McAlister, Carol Nye, and Lou Archer. The company will spend about ten days at sea and will cruise along the California coast for action shots. Harry L. Frazer will direct, James Brown, Jr., is cameraman and Joseph McGuire first assistant. "Salvage" is from the pen of Jay Gelzer.

## Richard Talmadge Starts First Universal Picture

"The Black Hand," Richard Talmadge's first of six features for Universal release has been started under the direction of Irvin Willat. The picture is of the romantic comedy-drama type with the settings in Spain and Lower California. Grover Jones, director, author and scenarist, acts as gagman; Eugene McMurtrie, a former engineer of the United States service, as technical advisor; Doane Harrison is film editor.

## Hobart Henley Will Direct "Tillie the Toiler"

Marion Davies' next Cosmopolitan starring vehicle based on Russ Westover's comic strip, "Tillie the Toiler," will be directed by Hobart Henley. The original story and continuity are being completed by Agnes Christine Johnston who wrote the screen play for "Beverly of Graustark."

## Fay Wren Wins Long-Term Paramount Contract

Jesse L. Lasky announced last week that he had signed Fay Wren to a long-term contract with Paramount. Miss Wren was discovered by Von Stroheim and is now playing her first important part opposite him in "The Wedding March."

## Whittaker to Supervise in Berlin

CHARLES E. WHITTAKER will sail on the Aquitania on August 24 en route to Berlin, where he will supervise the productions that are being made jointly by Famous Players and UFA. He will go first to London, thence to Germany, where he will take up his new duties.

## Leo Maloney Producing at San Bernardino Studio

The Leo Maloney Westerns for Pathe release, the first of which is "The High Hand," are being produced at Maloney's own studio at Skyland, in the San Bernardino Mountains of Southern California. The studio, located at an altitude of 5,000 feet, directly above the orange groves of the state, includes fifty buildings and was constructed at a cost of more than one hundred thousand dollars. Modern equipment is in evidence and the place offers every comfort for the thirty-five people who dwell there all year round. It has its own lake and stream and herd of horses which are used in the Maloney productions.

## De Mille and Clara Beranger Again Working Together

William de Mille, director, and Clara Beranger, scenarist, who formed a team responsible for many Paramount successes will come together again when work begins on the Leatrice Joy starring vehicle, "Nobody's Widow." The Cecil B. De Mille studio has signed Miss Beranger to adapt the Avery Hopwood stage success to the screen. William de Mille will direct.

## "Red, White and Blue" Civilian Camp Story

Harry Rapf, associate studio executive, last week announced "Red, White and Blue" as the title of the civilian camp story which Metro-Goldwyn-Mayer plans to put into production shortly. The story is an original comedy-drama by E. Richard Schayer and Philip Cline, who also prepared the continuity. Edward H. Griffith will direct the film.

## Paramount Signs Margaret Quimby to Contract

A long-term Paramount contract was signed last week by Margaret Quimby, now playing her first role under its terms in "Kopf Hoch Charly" ("Cheer up Charlotte"), a Ufa production on location at the Paramount Long Island studio, to film an American sequence of the picture, starring Ellen Richter and directed by Dr. Willi Wolffe.

## Jack Jungmeyer Installed as Fox Films Scenario Editor

Jack Jungmeyer, for the past three years motion picture editor of Newspaper Enterprises Association, began this week his new duties of scenario editor of Fox Films West Coast studio. He had been writing continuities and doing other scenario work on the Coast and in New York for the last two years.

## "One Increasing Purpose" Players Sail for England

Lila Lee, Edmund Lowe and Lilyan Tashman, principal players in the Fox Films picturizations of the novel by A. S. M. Hutchinson, "One Increasing Purpose," sailed last Wednesday, August 18th for England aboard the Mauretania.

They will be met upon their arrival by Harry Beaumont and Bradley King, where the director and scenarist respectively have been discussing story details with Hutchinson.

## Universal Buys "Alias the Deacon"

SCREEN rights to "Alias the Deacon," the successful stage play of John B. Hymer and Leroy Clemens which has just closed an eight months' run in the Hudson Theatre, New York City, under the production management of Sam Wallach. The screen version of the play will have Jean Hersholt in the principal part, and a strong supporting cast with one of Universal's comedy directors handling the production.

The film will be made this fall or next winter for release the following summer or fall. No definite information has been released as to the price paid for "Alias the Deacon," but it is known that the play was held at $50,000.

## Ruggles Will Direct Fourth "Collegians" for Universal

Wesley Ruggles is enroute from New York to Universal City to assume the position of director of the fourth of "The Collegians" series, starring George Lewis with Dorothy Gulliver, the feminine lead. He starts work immediately upon his arrival.

## W. C. Hermann Resigns Big "U" Position

On the eleventh of this month, W. C. Hermann, general manager for the past six years of the Big "U" Exchange in New York City, resigned to accept an important post with the Universal Chain Theatrical Enterprises. He is succeeded by Joseph Friedman, one of Universal's veteran sales executives, who will conduct the exchange under the supervision of Earl Kramer, sales director for the Eastern division.

## Louise Dresser Will Appear in "Everybody's Acting"

Marshall Neilan has signed Louise Dresser to enact the role of the hero's mother in his forthcoming production, "Everybody's Acting." Betty Bronson is the star and Lawrence Gray will be seen in the leading male role.

## "The Buckaroo Kid" New Title of Gibson Film

The title of the Hoot Gibson picture, which was previously announced as "Oh Promise Me," has been replaced by "The Buckaroo Kid." Lynn Reynolds is directing the star, with Ethel Shannon playing the chief feminine role.

## "The Wind" Next Lillian Gish Starring Vehicle

AN elaborate screen version of "The Wind," a psychological study by Dorothy Scarborough which was proclaimed one of the most dramatic books of the past publishing season, will serve as the next starring vehicle for Lillian Gish. Selection of director and supporting players is to be made in the near future.

## Ray Rockett May Make Trip to England

A TRIP to England this fall or late this winter may be made by Ray Rockett, First National producer, who is as yet undecided whether to film "The Head of the House of Coombe," a forthcoming special, in California or in England, where all of the scenes are laid. It is understood that he will start production at the New York studio of First National within the next three weeks. A cast of celebrities is planned.

## Warner Bros. Sign John T. Murray to Assist Fazenda

With the acquisition of John T. Murray, stage and screen comedian, Warner Bros. plan a series of comedies wherein he will be featured with Louise Fazenda. Murray, who was signed by Jack L. Warner to a long-term contract, was for several years a star attraction over the Orpheum circuit. He was a New York Winter Garden star with the Shuberts for eight years and also appeared for two years in "Maytime." He has played on the screen in "A Madonna of the Streets," "Sally," "Winds of Chance" and "Bardleys the Magnificent."

## Tim McCoy, M-G-M Western Star, Wounded

Col. Tim McCoy, Metro-Goldwyn-Mayer Western player, was accidentally wounded in the neck and right ear this week when a member of the posse he was with discharged a gun while shifting it to another position. The posse was in pursuit of two robbers who early Saturday plundered the registered mail pouches on the mail car of the Union Pacific train between Rawlings and Wasmutter, Wyoming. The posse was obliged to return to Lander to give McCoy medical aid.

## Torrence and Edeson in "The King of Kings"

Two more actors of repute, Ernest Torrence and Robert Edeson, have been added to the cast of "The King of Kings," which will be Cecil B. De Mille's next super production and according to the producer, the greatest production of his motion picture career.

## Associated Will Release "Flames" in September

THE Associated Exhibitor special, "Flames," will be released nationally in September, according to an announcement emanating from Lewis J. Selznick, president. "Flames," which was directed by Lewis H. Moomaw, has an all-star cast including Virginia Valli, Jean Hersholt, Eugene O'Brien, Bryant Washburn, Cissie Fitsgerald, George Nichols and Boris Karloff. The production was photographed in the Cascade mountains in Oregon. The Forest Fire Protective Association of the state cooperated in the filming of the fire sequence.

## Scott Sidney Will Handle "No Control"

Scott Sidney, director of "The Navy Wreck," with Harrison Ford and Phyllis Haver, will direct "No Control" for Metropolitan Pictures corporation. It is intimated that the two players of "The Navy Wreck" will again appear in this picture. "No Control," it is announced, will be a Christie special.

## Actual Production on "The Yankee Clipper" Started

Production work on "The Yankee Clipper" was started this week when the clipper ships "Indiana" and "Bohemia" sailed from Los Angeles Harbor on an extended cruise. Director Rupert Julian and over two hundred attaches will be aboard throughout the cruise. Leigh Smith, technical director of "Down to the Sea in Ships," supervised the conditioning of the two windjammers and will assist Julian on the present production. "The Yankee Clipper" is woven around an historic race between two clipper ships, one American and the other British, from China to Boston Harbor.

## Preferred Players Hurt in Film Auto Crash

A realistic automobile crash, a final scene in the Preferred production of J. G. Bachmann, "Dancing Days," resulted in an accident when Helen Chadwick, driving one of the cars, speeded up at the last moment in order to have the scene directly before the camera. The machine driven by Forrest Stanley collided with such force as to completely overturned both cars. Miss Chadwick was slightly stunned while Stanley suffered minor bruises and was laid up for several days.

## Fox Plans Picture Based on Noted European Dancer

A picture based on the life of Gaby Deslys, dancer who won a name for herself in the courts of Europe, and who rose to prominence before the throne of the King of Portugal, is planned by Fox Films as a vehicle for the directorial talents of Howard Hawks, whose first production for the new season is "Fig Leaves." The role of Gaby is played by Virginia Valli, George O'Brien is the prince and J. Farrell MacDonald the American ambassador.

## Porter Paramount Editorial Representative

Verne Porter has resigned as editor-in-chief of the story department of Paramount to take up new duties as special editorial representative.

Maude K. Miller, who has been in the Paramount story department for a number of years, has been promoted to manager of the department.

## Frank Pangborn's Initial Mermaid, "The Jellyfish"

Frank Panghorn's initial picture for Educational will be "The Jellyfish," a Mermaid comedy. Estelle Bradley is his leading lady.

## Fifty Cents Top N. Y. Hippo's New Scale

FOLLOWING an announcement made several days ago by E. F. Albee that De Mille-Metropolitan productions would be shown at the New York Hippodrome, comes another statement announcing an unprecedented scale of prices for a metropolitan theatre.

With the reopening of the house on August 30th, the best orchestra seats for evenings during the week will be no higher than fifty cents. On week-day matinees the orchestra will be thirty-five cents. On Saturdays and Sundays the scale will be a trifle higher.

## New Contract for "Alfred A. Santell Productions"

Because of the quality of Alfred Santell's recent First National productions, Richard A. Rowland, general manager of First National, has stated in a letter to Santell that all of the director's future productions shall be known as "Alfred A. Santell Productions." Santell began the string of First National successes with "Classified," followed by "Bluebeard's Seven Wives," "The Dancer of Paris," "Sweet Daddies," "Subway Sadie." He is now finishing "The Charleston Kid."

With the completion of his current picture he returns to the Burbank studio to direct Colleen Moore in "Orchids and Ermine."

## Tiffany's "Fools of Fashion" Completed

The Tiffany production, "Fools of Fashion," suggested by the George Randolph Chester story, "The Other Woman," has just been completed and is scheduled for release September 15th. Players in the cast are Mae Busch, Marceline Day, Theodore Von Eltz, Hedda Hopper, Robert Ober, Rose Dione and Albert Roccardi. It was directed by James C. McKay, who was responsible for the Tiffany production of last year, "Souls for Sables."

## Bruce Barton Adapting His Latest Story for Famous

Bruce Barton, well-known author and editorial writer, has arrived in Los Angeles to adapt his latest volume, "The Man Who Forgot God," soon to be published, for production by Paramount.

## M-G-M Plans Film About Coast Guard Life

THE life and activities of the coast guards is to be dramatized by Metro-Goldwyn-Mayer and will be shortly put into production under the title of "The Surf Man." An original story by Arthur Howdan Smith will be used when Jack Conway directs. The Coast Guards division of the Internal Revenue Service will be pressed into service. When he has completed his present picture, "The Understanding Heart," Conway will start shooting the film.

# Exhibitors Service Bureau




A ring around the lines featuring the Educational comedy "Bear Cats" brings to your notice another instance in which a leading theatre practices the sound showmanship of exploiting his short subjects. The above photo shows the California Theatre, San Francisco




Setting the cool atmosphere and the star of "The Gold Rush" (United Artists), the display shown above was used by Manager Brunn of the West Coast Highland Theatre, Los Angeles, to capitalize his presentation of the Charlie Chaplin comedy




Manager E. R. Rogers of the Tivoli Theatre, Chattanooga, supported his showing of "Up in Mabel's Room" (P.D.C.) with a lively campaign. The photos above reveal two of the excellent window displays which figured importantly in the exploitation



The ballyhoo which formed part of the circus campaign staged for the showing of F.B.O.'s "Bigger Than Barnum's" at the Victoria, Philadelphia




Loew's Regent Theatre, Harrisburg, Pa., managed by Russell A. Bovin, added this ballyhoo on "The Cohens and Kellys" (Universal) to a parade arranged by a local newspaper in connection with a special matinee

# Radio Exploits "Boheme" in Philadelphia

## Heavy Response to Offer of Pens for Fans Writing Star

RADIO was a big selling factor in the exploitation for "La Boheme" in Philadelphia. A rather novel idea worked out in the tie-up between the Aldine Theatre and Station WIP brought heavy response from the radio fans. The station announcer told the listeners-in that a quill, similar to the one used by John Gilbert in the picture showing at the Aldine would be presented through the courtesy of the star to all those who wrote to him in care of the station. The fans' letters were answered with a letter presumably signed by Gilbert. Possession of such a letter entitled the fan to a souvenir quill, obtained by presenting the letter at the box office of the Aldine. It was not necessary to buy tickets in order to obtain the quills.

According to report 3,000 people called at the Aldine for the souvenirs and over 2,400 of these bought pairs of seats at $1.65 per.

Broadcasting also proved effective as an exploitation device for "The Road to Mandalay" in Colorado Springs, Col. A tie-up with the America Theatre there gave Station KFXF a feature of popular appeal. It was called "The Lon Chaney Radio Contest" and the object of it was to have the fans express their opinion as to the roles they would prefer to have him play. The stunt was tied-up with other agencies in the city—the Postal Telegraph office, for one, displayed a copy of the telegram which Chaney sent the station requesting its managers to have the fans tell him the kind of roles they liked him to play on the screen.




*Manager W. R. Allen of the Majestic, Memphis, Tenn., visualized the speed of Universal's serial, "The Radio Detective" in his frontal display, featuring cutouts made from the stock 24-sheets*

# "Felix the Cat Night" Proves Business Getter in New York City Hotel

PUBLICITY Director Harry C. Klemfuss, of the McAlpin Hotel in New York City, originated a novel stunt recently which proved a business getter for his hotel and also gave evidence of the popularity enjoyed by "Felix the Cat" who appears in animated cartoons.

Klemfuss conceived the idea of having a special night's program with Felix making his roof garden debut on Broadway. The hotel used $700 worth of newspaper advertising, special folders and envelope inserts distributed to hotel guests and also mailed to regular McAlpin Roof patrons, and special display arranged in the hotel lobby, as advance publicity to the special night on the McAlpin Roof. In addition, announcement of the feature program was broadcast for more than a week over the McAlpin Roof Station WMCA.

The day prior to the event news photographers from leading syndicates and principal New York newspapers took stunt pictures of Felix performing on the McAlpin Roof. These will be reproduced in roto and picture sections in newspapers throughout the country.

The Felix the Cat Night program started at midnight and continued until after 2 a. m. The [illegible] releases. Each guest was presented with [illegible] original drawing by Pat Sullivan, creator of the cartoon.

A pantomime in which a large representation of Felix, impersonated by Earle H. Wellman, took the principal role, started off the program. As part of the plan to launch the evening's special program, Felix was induced to make a [illegible] into the microphone. The appearance of this figure carried out the forecast that he would appear in person on the program.




*Entrance to B. S. Moss' Broadway Theatre, New York City, showing display for the presentation of Producers Distributing Corporation's "Up in Mabel's Room"*

# THE CHECK-UP

## *Weekly Edition of Exhibitors' Box Office Reports*

Productions listed are new pictures on which reports were not available previously.

KEY—The first column following the name of the feature represents the number of managers that have reported the picture as "Poor." The second column gives the number who considered it "Fair"; the third the number who considered it "Good"; and the fourth column, those who considered it "Big."

The fifth column is a percentage giving the average rating on that feature, obtained by the following method: A report of "Poor" is rated at 20%; one of "Fair," 40%; "Good," 70%; and "Big," 100%. The percentage rating of all of these reports on one picture are then added together and divided by the number of reports, giving the average percentage—a figure which represents the consensus of opinion on that picture. In this way exceptional cases, reports which might be taken alone, and such individual differences of opinion are averaged up.

For ratings on current and older releases see MOTION PICTURE NEWS—first issue of each month.

| Title of Picture | Reporting Poor | Reporting Fair | Reporting Good | Reporting Big | % Value | Length |
|---|---|---|---|---|---|---|
| **FAMOUS PLAYERS** | | | | | | |
| [illegible] | — | — | 5 | — | 70 | 6 Reels |
| Crown of Lies, The | — | 5 | 5 | — | 55 | 5,020 Ft. |
| [illegible] | — | 2 | 2 | 1 | 64 | 6 Reels |
| It's the Old Army Game | 1 | 3 | 5 | 1 | 60 | 6 Reels |
| Palm Beach Girl, The | — | 2 | 4 | 2 | 70 | 6,918 Ft. |
| [illegible] | 1 | 3 | 5 | — | 54 | 6,055 Ft. |
| [illegible] | — | 4 | 5 | — | 57 | 6,271 Ft. |
| [illegible] | — | 2 | 9 | 1 | 68 | 6,805 Ft. |
| Wet Paint | 4 | 1 | 10 | — | 55 | 5,109 Ft. |
| **FILM BOOKING OFFICES** | | | | | | |
| Born to Battle | 1 | — | 13 | — | 66 | 5,100 Ft. |
| Hands Across the Border | — | 1 | 8 | — | 67 | 5,267 Ft. |
| [illegible] | — | — | 5 | — | 70 | 4,750 Ft. |
| **FIRST NATIONAL** | | | | | | |
| [illegible] | — | — | 4 | 3 | 83 | 6 Reels |
| Old Loves and New | — | 3 | 3 | — | 55 | 7,432 Ft. |
| [illegible] | 2 | 2 | 5 | — | 52 | 7,322 Ft. |
| Sweet Daddies | — | — | 5 | 1 | 75 | 6,562 Ft. |
| [illegible] | — | 1 | 4 | 1 | 70 | 7,533 Ft. |
| **FOX** | | | | | | |
| Fighting Buckaroo, The | — | 3 | 4 | — | 57 | 5,096 Ft. |
| [illegible] | — | — | 5 | — | 70 | 4,744 Ft. |

| Title of Picture | Reporting Poor | Reporting Fair | Reporting Good | Reporting Big | % Value | Length |
|---|---|---|---|---|---|---|
| Rustling for Cupid | — | — | 5 | — | 70 | 4,835 Ft. |
| Tony Runs Wild | — | 1 | 4 | 2 | 74 | 5,477 Ft. |
| **METRO-GOLDWYN-MAYER** | | | | | | |
| Brown of Harvard | — | — | 9 | 7 | 83 | 7,600 Ft. |
| Lovey Mary | — | 1 | 5 | 1 | 70 | 6 Reels |
| Mike | — | 6 | 23 | 6 | 70 | 6,755 Ft. |
| Paris | 1 | 2 | 7 | — | 59 | 6 Reels |
| **PROD. DIST. CORP.** | | | | | | |
| Eve's Leaves | 1 | 1 | 3 | — | 56 | 6,750 Ft. |
| Paris at Midnight | — | — | 5 | 1 | 75 | 6,995 Ft. |
| Prince of Pilsen, The | — | 1 | 3 | 1 | 70 | 6,600 Ft. |
| Unknown Soldier, The | — | — | 3 | 5 | 89 | 7,979 Ft. |
| Volga Boatman, The | — | — | 6 | 4 | 82 | 10,050 Ft. |
| **UNIVERSAL** | | | | | | |
| My Old Dutch | 1 | 2 | 2 | — | 48 | 7,750 Ft. |
| Phantom Bullet, The | — | 1 | 4 | — | 64 | 6,148 Ft. |
| Skinner's Dress Suit | 1 | 7 | 9 | 1 | 57 | 7,025 Ft. |
| Still Alarm, The | — | 3 | 10 | 3 | 70 | 7,406 Ft. |
| **WARNER BROS.** | | | | | | |
| Hell Bent Fer Heaven | — | 1 | 6 | — | 66 | 6,578 Ft. |
| Why Girls Go Back Home | 1 | — | 6 | — | 63 | 5,262 Ft. |

**FILL IN THIS BLANK AND MAIL TO—**

*Motion Picture News, Inc.,*
*729 7th Ave., New York City*

*Date,*.....

*In accordance with your request we are reporting herewith the results from a box office angle, with the following pictures, same to be used in compilation of your "The Check Up." It is expressly understood that under no circumstances will you publish same over my signature.*

| TITLE OF PICTURE | DISTRIBUTED BY | WEATHER CONDITION | REPORT Big, Good, Fair, Poor |
|---|---|---|---|
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |

Class of patronage..... Theatre.....

Population of Town..... City..... State.....

# Short Subjects and Serials

## Christies Sign Duffy to Long Term Contract

JACK DUFFY will continue to appear in Christie-Educational comedies as he signed a contract with Al Christie calling for feature roles as well as appearing numerous times during the coming season in other comedies being produced by the Christies. In a new series Duffy will take his first star role in "Uppercuts," a prize-ring comedy. He is also seen with Bobby Vernon in "Dummy Love" and with Billy Dooley in "A Dippy Tar."

## Production Work Completed on "A Dippy Tar"

"A Dippy Tar," Billy Dooley's first Educational comedy for the 1926-27 season, has been completed at the Christie studio under the direction of William Watson. Molly Malone and Jack Duffy are in the supporting cast.



Scenes from "Mixed Brides," a Stern Bros. comedy released by Universal




A quintet of stills depicting the humor to be found in "Wait a Bit," a Universal comedy

# Day Comedy Heads Pathe List

### Schedule for August 29 also Includes Roach Single-Reel and Aesop's Fable

"HER ACTOR FRIEND," a Mack Sennett two-reel comedy starring Alice Day, heads the list of Pathe releases for the week of August 29. Also included in the program is "Fully Insured," a Hal Roach single-reel reissue, with Snub Pollard starred, and the usual Pathe News and Topics of the Day numbers.

Eddie Cline directed "Her Actor Friend" and the supporting cast for Miss Day includes Eddie Quillan, Joseph Young, Ruth Taylor, Danny O'Shea, David Morris and Thelma Parr. It is a story of small town people. Two girls fall for an actor, but he turns out a tourflusher.

"Fully Insured" is a rollicking single-reel comedy with Snub Pollard in the leading role.

"Daybreak" is the title of the ninth chapter of the Patheserial, "Snowed In," co-starring Allene Ray and Walter Miller. In this chapter an exciting game of hide-and-seek is played with a million dollars' worth of government bonds. Passing from hand to hand, the bag containing the wealth is almost lost. Spencer Bennet directed, from Frank Leon Smith's story.

Pathe Review No. 35 offers: "The Animal Academy," dumb beasts proving they're not so dumb; "St. Bartholomew's Lake," Konigessee in the Bavarian Alps in Pathecolor and "Fashions in Photographs," proving that the day of the daguerreotype is gone.

"A Knight Out" is the latest of the Aesop's Film Fables series. Topics of the Day No. 35 offers the latest humor from the press of the world. Pathe News Nos. 71 and 72 offer last-minute news events.

## Hi-Mark Prod. Will Handle Steve Donaghue Series

A series of six two-reel racing stories made in Great Britain and featuring Steve Donaghue, famous jockey, will be handled by the Hi-Mark Productions of New York City. The series, which will be sold on the state right plan, has the following titles: "Riding for a King," "A Dark Horse," "A Knight of the Pigskin," "Beating the Book," "The Ringer" and "The Golden Spurs." They all have racing climaxes.

## "Golfing Widows" New Fox Imperial Comedy

A Fox Imperial comedy with Barbara Luddy, Archie Burke, Oliver Eckhardt and Dot Farley has been started on the Coast under the direction of Max Goss and Alfred Davis with George Marshall supervising.

# Fire Razes Stern Bros. Studio

## Rubel Leaves for Coast for Reconstruction; 6 Months Ahead on Production

THE Hollywood producing plant of Stern Brothers, at 6100 Sunset Boulevard, was almost entirely destroyed by a severe conflagration causing property loss estimated between $400,000 and $500,000 which, it is understood, is fully covered by insurance. The fire got beyond control and threatened many adjoining motion picture properties. The cause can not be ascertained. The only ones present at the time of the blaze were two watchmen.

This unlooked-for mishap will in no way upset the production plans of Stern Brothers, as the company is fully six months in advance of its schedule. Ample time will be had to reconstruct the studio before additional comedies are required to meet release dates. Julius and Abe Stern, president and treasurer, respectively, now abroad for the summer, will probably return at an early date to supervise the rebuilding program. Beno Rubel, secretary and New York representative of the producing company, left for Los Angeles early this week to manage the fire-loss check-up and after-fire activities.

"We are very fortunate in that our production is more than six months ahead of schedule," he said on the eve of his departure for the Coast. "That gives us plenty of time to look over the ground and reestablish things before we have to start work on the last half of our 1926 27 pictures.

"The fact that we are so far ahead of schedule saved the day for us as regards negatives. When work was stopped at the Stern Brothers Studio for the summer, all comedies then in the making were completed and shipped to New York. The fire, therefore, did not set us back even by one day in our current release schedule.

"Whatever may have been the results of the studio fire, and I will not be able to determine this until I am on the ground, it should not materially affect fall production especially as far as costumes and sets are concerned, as under the new production policy of the Stern Brothers, new sets and costumes are used for each picture of the new series, which are being made at greatly advanced production costs and aimed in every possible way at first-run audiences.

"The final outcome of the fire probably will mean better studio facilities than ever before for the Stern Brothers, and therefore, even better productions for the coming months."

# Resume of Current News Weeklies

PATHE NEWS, No. 67: Yamaguchi, Japan—How to raise a bumper crop; Cowes, England—Fleetest sailing craft contend in England's classic regatta; Forest Hills, N.Y.—Racquet stars complete Davis Cup trial doubles; Paris, France—Clemenceau makes public debt plea to President Coolidge. Eighty-five-year-old "Tiger" urges easier settlement terms; New York City—Prohibition Chief back from European mission; Austin, Texas—Refuses to accept defeat in Democratic primaries; Washington, D.C.—To supervise commercial aviation; Philadelphia, Pa.—Dedicate New York buildings at Exposition; Mexico City, Mexico—Public School children celebrate quaint flag festival; Los Angeles, Calif.—Beautiful even when they turn their backs on you; New York City—Athletic Commission sanctions Dempsey-Tunney championship bout; Dover, England—Makes amazing swim in Channel attempt; St. Michaels, Md.—River Yacht Club Regatta attracts full fleet; Cedar Rapids, Ia.—Bronco-busting champions conquer manfighters; Memphis, Tenn.—Powerful swimmers vie in eight-mile contest; Philadelphia, Pa.—"Miss Georgia" and "Miss South Carolina" visit Sesqui; Willow Grove, Pa.—Choose "Miss Philadelphia"; Columbus, Ohio.—Primaries decide gubernatorial and senatorial candidates.

PATHE NEWS NO. 68: Saratoga Springs, N.Y.—Champion and challenger train for world title bout; Durban, South Africa—Country's best thoroughbreds vie in chief turf classic; Paul Smiths, N.Y.—Hoover confers on Presidential vacation; Forest Hills, N.Y.—Helen Wills abandons tennis for this year; Seattle, Wash.—Secretary of Navy tours Northwest; New York City—Southern beauty prize winners visit metropolis; Naples, Italy—General Umberto Nobile welcomed home; Sturgeon Bay, Wis.—Everybody works when cherries ripen; Dover, England—Gertrude Ederle's great Channel victory; Riverhead, N.Y.—Long Island railway wreck; Kansas City, Kan.—Dedicate Wyandotte county courthouse; Galveston, Tex.—Tiny beauties from many cities compete in Junior Revue; Lincoln, Neb.—Welcome second annual Commercial Airplane Reliability Tour; New Kingston, Pa.—"Water fight" features convention of Western Pennsylvania Firemen's Association; New Orleans, La.—Animal pets vie for honors in Audubon Park Zoo show.

INTERNATIONAL NEWS, No. 66: Dublin, Ireland—Riders of many nations compete in Irish Horse Show; Washburn, Wis.—Girl log rollers shine in championship meet; Atlanta, Ga.—Bootleggers use smoke screen to aid escape; Philadelphia, Pa.—Quaker City chooses "Miss Philadelphia"; Rome, Italy—Famous gold Cathedral sheds dust of centuries; New York City—Film leader honored; Cowes, Isle of Wight—England's speediest yachts in great regatta; Middletown, N.J.—Goats climb trees; Washington, D.C.—Twin dirigibles in unique flight over the Capitol.

INTERNATIONAL NEWS NO. 67: Chicago, Ill.—Girl daredevil in new leap from auto plane; Ranier Park, Wash.—Navy Chief explores picturesque glacier; Shanghai, China—First Chinese dog show; Brooklyn, N.Y.—Law melts profits of "short weight" ice men; Galveston, Tex.—Baby bathing girls hold beauty contest; Minneapolis, Minn.—Minnesota golfer new public links champion; Detroit, Mich.—World's record falls in new Detroit pool; San Diego, Cal.—Mermaids show speed in San Diego races; Dixville Notch, N.H.—Mayor of New York shows how to get some real good out of vacation; Speculator, N.Y.—Tunney begins training to take title away from Dempsey; Wheaton, Ill.—Red Grange delivering ice again; Frisco, Cal.—"Women in politics should maintain home life"; New York City—Only woman jurist in West; New York City—When dreams come true; Manhasset Bay, N.Y.—Speedy baby motor boats tune up for Gold Cup races; Chicago, Ill.—Rodeo stars ride 'em rough in title contests; Cape Gris Nez, France—Graphic views of Gertrude Ederle's extraordinary feat.

FOX NEWS, VOL. 7, No. 91: England—Gertrude Ederle swims Channel in new time record; Ludlow, Vt.—Attorney Gen. Sergent keeps busy hoeing garden patch; Los Angeles, Cal.—Nine thousand-pound Jungle Beauty gets her annual cleaning; Yosemite Valley, Col.—All-year-round road opened to public by Governor Richardson; St. Louis, Mo.—Eighth annual Fashion Show displays styles for coming year; Greenhithe, England—Cadets of naval training ship *Worcestor* man yards when Duke of York comes to visit them; Sydney, N. S. W.—Fastest speed boats compete in spectacular race; Philadelphia, Pa.—Sgt. Major Jiggs, only dog on official records of U. S. Marines, returns to duty after brief illness; Rye, N.Y.—The U. S. Army team, champions of Junior Polo League, wins from Greenwich Four, 8—7; Vienna—Greatest gymnastic festival since war brings together 30,000 athletes; Coronado Beach, Cal.—Open season for water sports reaches heights.

FOX NEWS, VOL. 7, No. 92: Cowes, England—Guns boom welcome as King and Queen arrive to attend regatta; New York City—Dempsey and Tunney meet in the office of Boxing Commission; Middletown, N. J.—Pair of Indian goats startle birds by climbing into trees; Philadelphia—"Miss South Carolina" and "Miss Georgia" two charming visitors to Sesqui-Centennial; Philadelphia—Anna M. Reefer wins "Miss Philadelphia" title; Lead, S.D.—Celebrate fifty years' progress in mining gold in this country; New York City—Marcus Loew receives Legion of Honor from France; Los Angeles, Cal.—"The Girl with the Most Perfect Back" is Miss Vivian de Barre; New York City—Doctors say you should eat "light" lunches in the summer; Lido, Venice—This is the height of the season at this resort, by the Adriatic; Quantico, Va.—Expert trench-fighter of U. S. Marines shows how unarmed man can win against cold steel; Forest Hills, L.I.—Tilden Williams, Johnston and Richards meet in the Davis Cup trials; Spring Lake, N.J.—Recent storms along Atlantic coast give surf-board daredevils plenty of excitement.

## Mack Sennett Studio in Full Production Swing

Practically the whole of the Mack Sennett units are actively engaged in future comedy productions for Pathe release. Photography has been finished by St. Elmo and Lew Jennings on a new "Smith" comedy. Featured in this offering are Raymond McKee, Ruth Hiatt, Mary Ann Jackson and "Omar," the dog. Directors Alf Goulding and Harry Connett are now supervising the cutting and titling of the comedy, besides preparing for another of the same series. Larry Semon and Elmer Decker are collaborating on the direction of an Alice Day vehicle with Danny O'Shea, Eddie Quillan, Andy Clyde, Louise Carver and Barney Hellum in the supporting ranks. Del Lord is directing Ben Turpin, with the assistance of Glen De Vol. Ruth Taylor, Vernon Dent and Barbara Tennant are the assisting players. A company, composed of Madeline Hurlock, Billy Bevan, Marvin Lobach and Bill Searbie, are engaged in the making of another comedy under the joint direction of Eddie Cline and Joe Bordeaux.

## Select Juvenile Lads for "We're in the Navy Now"

In Paramount's "We're in the Navy Now," now in production, the leading juvenile roles will be played by Richard Arlen and Betty Jewel.




## "The Shoot 'Em Up Kid"

### (Universal-Mustang—Two Reels)

*(Reviewed by Paul Thompson)*

"FEATURING Hoot Gibson"—no, not as the star in a typical Western, but as a director. More power to him, for he has done a good job directing the destinies of Fred Gilman. He has shown a real flair for using the megaphone. The piece is entertaining and well done throughout. It takes its title from a cowboy who makes a practice of riding into town and, quite innocently, in a spirit merely of fun, announcing his arrival by unloading his six-shooters. He commits the unpardonable sin (in any locality) of mixing in a family fight and, before he is licked, trimming enough opponents to make Jack Dempsey proud had he been involved instead of Fred Gilman alias Terry Moore. The judge offers him the alternative of getting married within two weeks or an equally cynical alternative of the rock pile. He elects the wife sentence. His letter answering a Denver paper's matrimonial ad gets mixed with the judge's request for a servant girl. Of course, Terry gets the peach in the end, after he has staged a thrilling rescue of her in a runaway stage coach, which is mighty well done and the judge gets his appointed Swedish servant girl. Before that, to make it a full day, the "Shoot 'Em Up Kid" baffles the villain and his pals in stealing a pay roll carried by the stage coach. Terry's feats of valor entitle him to his girl reward.

THE CAST

Fred Gillman, Jim Corey, Ida Tenbrook, Dorothy Gulliver. Director, Hoot Gibson. Story by Carol Holloway. Scenario by William Lester. Released August 11, 1926.

## "Don't Miss"

### (Educational-Cameo—One Reel)

FOR the theoretical purpose of learning duck shooting, but (this is not a secret) in reality to provide an unusual setting for the comedy, a so-called shooting school is used for the locale. Two would-be nimrods take lessons in make-believe marshes with a typical shooting gallery background. Their marksmanship remains at zero, although they succeed in partly demolishing the studio. What they have left undone is completed by the man in the room directly beneath, who, boring to attach to the ceiling a gas fixture, penetrates the bottom of a pond in the shooting gallery and thereby ruins both the artificial pond and the other studio. The most amusing conceit in the whole piece is the first scene, where the actors are preparing for their hunting expedition and are sleeping in a tent erected in their bedroom. The inevitable girl and her father, in this case owner of the school for hunters, complete the dramatis personae. E. W. Hammons presents, and Stephen Roberts directs, the opus.—PAUL THOMPSON.

## "Smith's Vacation"

### (Pathe-Sennett—Two Reels)

*(Reviewed by Paul Thompson)*

RUTH HIATT and Raymond McKee are the players featured. Possibly before them, as with so many graduates of the Sennett school, stardom lies, who can tell? Baby Mary Ann Jackson and "Cap," the dog, should also be mentioned in this piece which Eddie Cline directed. It belongs in the series of rapid-fire domestic comedies which have been coming from the coast with consistence. Better sometimes the comedy phase than the family tragedy of the longer length and more pretentious films. This simple and touching tale deals with a family vacation inspired by a three months' salary fund. That in itself justifies not only vacation but amazement. Where outside of the movies would an ordinary person get three months' salary together for a vacation? Well, anyway, with the connivance of the scenarist, the producer and the cameraman the actors did and went. The dog and a forest fire add excitement and thrills to the expedition and laughs for the onlookers—this side of the screen and that side of the projection machine. It is a typical Mack Sennett opus.

## "Pathe Review No. 34"

### (Pathe—One Reel)

"HITS and Misses" is the contribution of Eric Hagenlacher, the famous billiardist. He shows one is as important in some respects as the other. He demonstrates with the aid of the cameraman how it is done, but try to do it yourself and discover the difference between precept and execution. But that applies to any thing a master demonstrates.

Brown University is the American college treated in the Pathecolor series. That old institution at the top of one of the steepest hills in an American city towering over Providence, R.I., lends itself to effective pictures and full advantage has been taken of this fact by the cameraman. The latter is successful in giving the age—only comparative age considering the great English Universities such as Oxford and Cambridge—impression from the old stone and ivy-clad buildings of the beginnings of the college.

"The Lost Empire of Africa" cannot but appeal to everyone. It deals with the activities of Count de Prorok to prove the existence of an empire long since covered by the waters of an inland sea. The proofs are secured through the agency of sponge divers bringing up vases, etc. Good pictures and interesting from every point of view.—PAUL THOMPSON.

## "Scrambled Eggs"

### (Pathe-Fable—One Reel)

HERE the title is apt and descriptive, for that is the theme and the climax of this Paul Terry latest animated cartoon of the immortal trinity of Farmer Al, Thomas Cat and Little Stella, the latter now Al's stenographer. Now the farmer has turned business man and has systematized the matter of hens laying and the collection of these eggs into boxes for shipping in a manner that would arouse envy on the part of any corporation. But—ah, there's the rub, when there are attractive girls in an office. Instead of attending to the business of crating the eggs as they come down the shutes, Thomas falls for the skirt and leaves the eggs to run riot. This they do most disastrously, submerging the sleeping boss until he finds himself deluged with eggs. The ingenuity of the cartoonist is what always strikes the beholder of the antics of his creations as much as the humor of the same. This is no exception to that rule.—PAUL THOMPSON.

## "Crazy Like a Fox"

### (Pathe-Hal Roach—Two Reels)

*(Reviewed by Paul Thompson)*

CHARLEY CHASE is always funny; that is axiomatic. When his material is worth while logically he becomes even more entertaining. That is true of the vehicle used for his exploitation for the week of August 22. A marriage of convenience has been arranged by two old friends but the boy and the girl united have never met. To escape her sight-unseen suitor the girl decides to run away. At the railroad station she runs into, literally, the hero arriving on an incoming train. She returns to her home ignorant of the identity of the stranger as he is of hers. That he may marry the unknown girl Chase, at the suggestion of his valet, pretends to be insane at frequent intervals and thus break off the pre-arranged match. That is the motive of the picture. To humor him the father of the girl pretends he too is a bit balmy, as our English cousins would describe it. From this come innumerable amusing situations. It has the merit, possessed by all too few screen comedies, of being entirely plausible and all the more enjoyable on that account. Naturally the truth comes out before the second reel has unwound itself and the sanity of the comedian being established he gets the girl to the satisfaction of everybody. Martha Sleeper makes of the girl an understandable incentive for Chase to play the fool.

THE CAST

Charley Chase, Martha Sleeper, William V. Mong, Milla Davenport, William Blaisdell, Max Asher, Al Hallett. Director, Leo McCarey.

*Summary*—Bright amusing story, situations and good photography.

## "Dummy Love"

### (Educational-Christie—Two Reels)

*(Reviewed by Paul Thompson)*

CYNICS, whether married or bachelors, will probably assert that the qualifying adjective in the title of this Hammons comedy featuring Bobby Vernon is superfluous. Be that as it may, it is justified as used here. Following the usual tradition that the course of true love runs anything but smooth, the girl in question wants to marry a man her uncle does not approve of. Said uncle has another more satisfactory to him alliance in mind. Bobby Vernon, truly a friend in need, blocks the plans of the uncle and succeeds in getting the lovers nearly married. Unquestionably they are really united after the comedy ends, when they find a minister insteead of the undertaker they have mistaken for a clergyman.

Before the principal characters arrive in the show window of a furniture store filled with dummies—hence the title—they go through many and weird experiences at the home of the bride-to-be and her irascible uncle. Like the proverbial bad penny, Vernon, in the guise of the god-from-the-machine, keeps reappearing in the house from which he is repeatedly and summarily ejected. One clever touch is using a tea wagon in which Vernon and the girl escape from the uncle and his favored suitor. A regular Hollywood pursuit race ensues. Sig Herzig wrote the story, and Harold Beaudine directed. The latter has devised some unusual [illegible] situations.

It doesn't matter at all that the trade mark of Red Seal Pictures is covering up part of this message. Red Seal pictures have often covered up white shots that otherwise might have gone kerflop - so we stop at a little mark[illegible]body is familiar with Red Seal has [illegible] snappiest produc[illegible] the new year that any company could boast. And besides, 22 fast moving exchanges are all set to handle the distribution. It's going to be a great year, boys!



## "Her Ambition"

(Universal-Stern Bros. Two Reels)

*(Reviewed by Paul Thompson)*

THIS would never do for consumption by the stage-struck, whether their goal is the speaking stage or the screen, for the heroine, Bartine Burkett, a farm slavey, realizes her ambition. She ends by getting a contract from the typical hard-boiled manager, who has, prior to this, never been known to laugh. If they accept it literally the hegira to New York or Hollywood of potential stars will be augmented considerably. Possessed of histrionic ambitions, even though her audience is limited to the hired man and the other dumb animals on the farm, Bartine gets her chance when a wandering theatrical man puts in an opportune appearance in a smart car and whisks her off to the big city. To save her from what he thinks is certain ruin, at least morally, the hired man follows. Thwarted in trying to enter the house where Jane is having a try-out before the above-mentioned critical manager, this son of the soil, played by Al Alt, makes an entrance through the chimney and fireplace. His rescue scene with Jane is so amusing both are hired for a long-term contract, subject of course to some other enterprising manager seeing them perform and stealing them.

THE CAST

Bartine Burkett, Al Alt, Art Rowlands, Dorothy Vernon. Director, Charles Lamont. Released August 25, 1926.

*Summary*—Mildly amusing comedy utilizing much live-stock as extras.

## "The Pig's Curly Tail"

(Bray-Unnatural History—One Reel)

DIRECTOR WALT LANTZ as an actor attempts to succor a little girl, Nancy Kelly, in her distress because her papier mache pig is broken. To divert her he tells a tale of how pigs happen to have curly tails and holds her attention completely to the end (no play on words was or is intended). The awakening come when the keeper from an asylum puts his hand on his shoulder to take him back to the institution from which he had escaped. In the meantime the story told vocally by the good samaritan is told pictorially through the cartoons to the theatre-goer. There is no question about its appeal to the younger generation, but my contention is that adults also are held by these films. It is clean, amusing and ingenious.

It is interesting to note that in this decidedly close corporation of two players the star, Walt Lantz, has for leading woman that clever and attractive youngster, Nancy Kelly, who does such excellent work all through "Miss-Mates," the feature picture shown in the larger houses of the country.—PAUL THOMPSON.

## "The Lady of Lyons, N.Y."

(First of an H. C. Witwer serial)

*(Reviewed by Paul Thompson)*

FROM the pen of the industrious mauler of English language, H. C. Witwer, following in the footsteps of Ring Lardner, but miles behind that genius, has come and is coming a series of pictures with a taxi-cab driver as the central figure. It is called "Bill Grimm's Progress," probably to differentiate it from the presumably more famous "Rake's Progress" of Hogarth and Bunyan's "Pilgrim Progress." No one acquainted with the style, so-called, of the American language butcher could make the mistake of confusing the three. In this, the first of the series, the hero plays a comparatively unimportant role. He is really only introduced taking the girl who hails from Lyons, New York hence the play on the weepy old sob-drama of every stock or traveling theatrical company since time immemorial—from the railway station to her hotel. The real story in these two reels centers around a burlesque prize fight. A hypnotist trying to throw each of the two fighters alternately into a trance is one of the mildly amusing episodes. Again, as in most movie fights, I rise to protest at the number of blows exchanged that should be deadly but which seem to be harmless.

THE CAST

Margaret Morris, Jack Luden, Grant Withers, Al Cooke, Kit Guard, Yvonne Howell, Mabel Van Buren, William Martin, Johnny Gough. Director, Ralph Ceder.

*Summary*—Mildly amusing; plenty of action and slang titles. Produced by F. B. O. Length, two reels. Released August 15, 1926.

## "Rustler by Proxy"

(Universal-Mustang—Two Reels)

*(Reviewed by Paul Thompson)*

THE maintenance of a high standard week after week in any series of westerns or other type of piece is difficult. This is one of the issues of the Mustang series which falls below the usual high average. The premise is fatuous and the story really never holds or convinces you. Just because the girl, Betty Allen, played by Nelma Connor, wants the finery of her sisters of the cities and her stepfather refuses to let her have them, she decides to let the villain rustle some of her personally owned horses and from the monetary proceeds buy the wished-for clothes. The guilt is directed toward the fine, upstanding Jack Preston (in other words the star Fred Humes). Pulling the stunt once is not enough, but it is repeated. To make matters more interesting and afford the hero a chance to do something the villain attempts to make love to the heroine with the natural result he gets one or more cowboy beatings. Stepfather sees the error of his ways, permits Betty to spend her own money as she pleases and also to fade out in the arms of the hard-riding Jack. The two reels have good photography, but that is about all. William A. Grinley directed the story and the scenario made from it by the joint efforts of R. McCaskill and William D. Boll. August 28 is the release date.

## "Red Hot Rails"

(Educational-Life Cartoon Comedies—One Reel)

OBJECTORS might protest, "There are too many animated cartoons on the screen already." Like most contentions or assertions, this is at once true and not true. There will always be room for newcomers in any department if they bring with them fresh and original ideas. Hence the justification, if it be needed, for the cartoons sponsored by Charles Dana Gibson and his managing editor of Life, Robert Sherwood. Three leading characters are featured—Mike, Myrtle and High-hat Harold, the latter the villain. They are based on cartoons and jokes in Life and form part of an indefinite series. In this, the first to be released, a gripping, fast-moving melodrama, deals with the flapper heroine, Myrtle, being locked in a cattle car. Her rescue from the fiendish devices of Harold to encompass her end is accompanied by the valiant and always chivalrous and heroic Michael. Action, always action, it holds the spectator spell- or rail-bound as the tale unfolds. The scenes promises to be productive of good entertainment.—PAUL THOMPSON.

## "The Spirit of Play"

(Pathe-Sportlight—One Reel)

JACK DEMPSEY, with his several years' lay-off since he captured the heavyweight pugilistic title, to the contrary, Grantland Rice is more or less right in his contention that the spirit of play is as natural as breathing. Perhaps it is, but he should differentiate between play and sport. Football, for example, and rowing in college are tasks and let no one else tell you different. Most undergraduates go into those two sports more because of the glory and prestige that accrue from doing them well and resulting in the prized College Letter than they do for sheer love of the game. Other sports, yes, such as baseball, where it is inherent rather than developed, more truly express the so-called "Spirit of Play." But as always, Grantland Rice, one of the best informed writers on sports in this country, is interesting.

—PAUL THOMPSON.

## "Back Fire"

(F.B.O.-Standard Comedy—Two Reels)

*(Reviewed by Paul Thompson)*

NOT the two Dromios of Shakespeare but three comedians, eloquently if inelegantly called "The Ton of Fun," are utilized for laugh-provoking purposes in this comedy by the Standard Comedy Cinema Corporation. They are "Fatty" Alexander, "Fat" Karr and "Kewpie" Ross and are aptly christened. In this farce-comedy the three are introduced rescuing their Ford car from a dump wagon which is carrying away debris from the street, an auspicious beginning. With this start they report at the office where a dyspeptic boss employs them. With the assistance of a trained monkey, a most capable member of the supporting company with what is at times more than human intelligence, they succeed in wrecking the office and the employer. Hence their activities are transferred to a "kid party." The possibilities of the three fat men are realized to the utmost in playing various children's games, the climax coming in a football game that would shame "Red" Grange, "Lefty" Flynn or "Big Bill" Edwards. The latter, incidentally, would qualify for the cast both on the score of tonnage and football knowledge. Suffice it that the fat trinity succeed in wrecking the home as well as the office of their employer and are last seen pursued by that naturally irate individual, presumably in search of a job for their next picture release.

Released through F. B. O. August 8.

## "Dinky Doodle in the Army"

(Bray—One Reel)

LIKE its predecessors in this series, rather a clever combination and blending of photography and drawing is this contribution from Bray, done by that one-man-band, Walt Lantz. Not content with drawing at least half of the three thousand or so individual drawings that go into the one-reeler, the youthful craftsman plots his story, directs and acts in his offerings. The plot is amusing but possibly more important as suggesting a thesis on the comparative merits or demerits of pole-cats and limburger cheese in their respective reactions on the olfactory nerves. I suggest this because when the only human being in the film calls for a "gas attack," after the most approved modern warfare scheme, both smells or odors are employed with disastrous effects. Not a bad idea is utilized in having the young actor-artist-director asleep in a hammock—a real photograph—and being awakened at the end by his cartoon characters cutting the supporting ropes. Thus he and the audience realize the preceding action has all been a dream.—PAUL THOMPSON.

## "Here Comes Charlie"

(Educational-Hamilton—Two Reels)

*(Reviewed by Paul Thompson)*

LIKE olives, caviar and other things, Lloyd Hamilton may be a cultivated taste. I like both olives and caviar—in moderation. In this two-reel comedy the star attempts to portray a floor walker. Even the layman can see the possibilities with the inevitable remnant sale for a crashing finale and the comedian-hero buried beneath the debris. Of course, he is in love with the daughter of the store's owner and understandably from every point of view, not acceptable as a suitor. He certainly would not be were I Virginia Vance's screen father. But that is a mere detail. He does enough damned fool things in the department store to get what, I presume, is the regular quota of laughs from his followers and that, after all, is what Norman Taurog in the two-fold role of writer and director was striving for. Glen Cavender, George Davis, Stanley Blystone and Florence Lee form the supporting company with Miss Vance metioned above.

# The Runaway Express

### *Thrills and Suspense Galore*

**(Reviewed by Paul Thompson)**

HERE is melodrama for anyone and everyone, I care not what his previous condition of servitude may have been. It is essentially a railroad story and full advantage has been taken by director Edward Sedgwick, of the countless possibilities offered by the setting and the co-operation of a trans-continental railroad. While the spectator's credulity may be stretched at times, yet that is conceded because of the way in which the story really holds and because it is plausible. Then, too, the suspense created is decidedly effective if possibly too accentuated for comfort. The use of close-ups of the driving wheels of the engine is skillfully made to heighten the impression of the terrific speed at which the runaway train is going. Comedy in a drama of this kind plays a minor part, but here, principally of a tramp's participation, is brought in not at all illogically. Personally, I think it is a good, gripping, entertaining picture and as such recommend it unreservedly.

Jack Daugherty is featured as a cowboy who returns to his first love as an engineer. First he practically steals a freight to get his cattle through on time. Then after having been knocked out so he cannot take his self-sought task of bringing in the trans-continental express, he recovers in time to mount a pony and board the run-away train to stop it just on the brink of a washed-out bridge, a piece of work due, of course, to the villains. Blanche Mehaffey as the waitress in a western railway station justifies Jack's falling in love with her. It is a capable supporting company, too.

*The Cast: Jack Daugherty (featured), Blanche Mehaffey, Tom O'Brien, Charles K. French, William A. Steele, Harry Todd, Madge Hunt. Director, Edward Sedgwick.*

**THEME: Melodramatic rescuing of a runaway train.**

**PRODUCTION HIGHLIGHTS: Convincing restaurant scenes, all railroad shots at distance and closeups, in cab, etc.**

**EXPLOITATION ANGLES: Use production highlight suggestions.**

**DRAWING POWER: Good for houses featuring westerns and others as well.**

*Produced and Distributed by Universal-Jewel*
*Length, 5,865 feet. Released August 24, 1926*



*Ingenious, laugh-provoking situations run merrily through "Her Big Night," a Universal release featuring Laura La Plante*



*Incidents incorporated in the Associated Exhibitors release, "The Hidden Way"*

# The Cowboy Cop

### *Not Much Action for Western Star Here*

**(Reviewed by William Campbell)**

TOM TYLER is cast as an Arizona cowpuncher who is stranded in Los Angeles and forced to become a special mounted cop during a crime wave. His role of the officer takes him into the wealthy residential district, where there is little opportunity for much action. There is a stereotyped rescue of the heiress from the runaway steed and an automobile chase after some safe-robbers. This role does not offer Tyler as much opportunity for Western stunts as some of his other pictures but his characterization of the policeman is an interesting one. Little Frankie, the newsboy, should win much sympathy in his scenes with Tyler.

Tom saves the heiress during a runaway and they become friends. She invites Tom and Frankie to a party during the course of which a band of robbers rifle the safe and carry off the girl, who has surprised them at their work. Tom and his little pal start in pursuit of the crooks. The car the cowboy-cop is driving is ditched in the chase and he resumes the chase with a motorcycle cop's machine. He succeeds after a terrific fight in subduing the crooks. Then he decides to return to the ranch in Arizona and the girl's father, noting the growing interest between the cowboy and his daughter, invites Tom to go West with them.

*The Cast: Tom Tyler, Jean Arthur, Irvin Renard, Frankie Darro, Pat Harmon, Earl Haley. Author, Frank Richardson. Director, Robert Delacy.*

**THEME: Western. Cowboy appointed special mounted policeman rescues heiress and wins her love. He foils attempts of crooks to rob her father and captures entire band before starting back to Arizona.**

**PRODUCTION HIGHLIGHTS: Comedy scenes with cowboy cop and little newsboy he has adopted. The thrilling automobile chase.**

**EXPLOITATION ANGLES: Use Tyler's name to draw them in. The presence of the newsboy and his pony should strongly attract juvenile fans.**

**DRAWING POWER: Fair entertainment for smaller houses and of interest to Tyler fans.**

*Produced and Distributed by F. B. O.*
*Length, 4,385 feet. Released July, 1926*

# The Hidden Way

*Pollyanna and the Crooks She Reformed*

**(Reviewed by Paul Thompson)**

To signal his return to the moving picture industry as head of the Associated Exhibitors, granting that this picture was not in the works before his return, Lewis J. Selznick offers "The Hidden Way." Through the power of prayer and example Mary Carr reforms three crooks, two just released from the State penitentiary. Thinking they were gyping her they pretend they have found a mineral spring on her farm with great medicinal qualities. For a matter of fact, the spring really does possess the qualities they had credited to it. In the round-up of getting back the property from the hard-hearted village squire who had bought it for next to nothing the girl, who had been ruined by the squire's ne'er-do-well son, has the promise of marriage (after the finale) with one of the most hardened of the crooks. The Mary Pickford heroine, presumably, will also soon hear wedding bells, hand-in-hand with a second member of the crooked trinity, and all's well with the world. It is really a rehash of "The Fortune Hunter" and many, many other Broadway plays, both legitimate and movie. The introduction of the ex-jail birds into the household is due to their rescuing the heroine from certain death in a runaway that just missed the West-bound—or East—express.

*The Cast: Mary Carr, Gloria Grey, Tom Santschi, Arthur Rankin, Ned Sparks, Jane Thomas, Billie Jean Phelps, Wilbur Mack, Samuel Ryno. The director, Joseph De Grasse.*

**THEME: Mother love conquering evil.**

**PRODUCTION HIGHLIGHTS: Good acting by cast. Convincing small farm scenes.**

**EXPLOITATION ANGLES: Mary Carr's unquestioned reputation for parts of this kind. Closeups of child. Emphasize lessons of kindness and goodness.**

**DRAWING POWER: Should be fair even though old theme; elemental human appeal.**

*Produced and Distributed by Associated Exhibitors*
*Length, 5,919 feet. Released July 26, 1926*



***Plausibility, effective suspense and skillful close-ups stand out in this railroad melodrama, "The Runaway Express," released by Universal***



*Diverting episodes in "The Cowboy Cop," an F. B. O. Release*

# Her Big Night

*Highly Amusing Farce—Not by Elinor Glyn*

**(Reviewed by Paul Thompson)**

WHETHER movie patrons are Laura La Plante fans or not they are going to like her and this farce-comedy. It has plausibility, is convincing, with ingenious situations and is ever laugh provoking. What more can the most captious ask for? Echo should answer: "Nothing" and there you are. Melville W. Brown, both scenarist and director of Peggy Gaddis' story, has piled up laugh after laugh, especially in the latter part of the piece when you think the last possible situation or combination has been reached. It is all mighty good fun, and if a reviewer can enthuse on a hot day, it is fair to assume his verdict will be more than substantiated when the picture is released in the winter.

The blonde La Plante is here a department store clerk in love with Einar Hanson. Offered a thousand dollars to double for a famous movie actress and make a personal appearance for the latter in the absence of the star, she goes through with it. Tully Marshall, one of the most convincing reporters I have seen on the stage or screen, suspects the deception and because the movie star is tangled up with a scandal, endeavors to prove the hoax so he can spring his story and beat the town. Through the opportune return of the celluloid vamp, also played by Laura the fair, he is thwarted and the press agent, whose idea it was in the first place, scores his merited triumph.

*The Cast: Laura La Plante (starred), Einar Hanson, Zasu Pitts, Tully Marshall, Lee Moran, Mack Swain, John Roche, William Austin, Nat Carr and Cissy (she of the wink) Fitzgerald. Director, Melville W. Brown.*

**THEME: Shop girl doubling for movie star.**

**PRODUCTION HIGHLIGHTS: Early closeups, La Plante and Hanson; La Plante doubling in two roles.**

**EXPLOITATION ANGLES: Star's appearance in previous successes; laughter element of piece.**

**DRAWING POWER: Should be excellent; all the world not only "loves a lover" but to laugh.**

*Produced and exhibited by Universal—a Jewel picture*
*Length, 7,603 feet. Released December 12, 1926*

# The Bonanza Buckaroo

*It's Real Estate—Not in Florida—That's Saved*

**(Reviewed by Paul Thompson)**

BARR CROSS, the author, and responsible for the continuity of this "Buffalo Bill, Jr." Western evidently decided that the Florida real estate boom of last winter justified the use of a triangular lot in the land some distance west of water tower as the material thing to be fought for. It is hardly necessary to add that the hero again thwarts the villains, stakes off the land with the assistance of his side-kick, records the deed, outwits the eastern capitalist, who, curiously, happens to be the father of the girl, and sells him the property for the negligible sum of one hundred thousand dollars. A figure important only as a stake and the nest egg required by the afore-mentioned capitalist for any suitor for his daughter's heart and hand. How did the cowboy meet the girl? By a bit of rough and fast riding and stopping, this time not a horse, but a runaway automobile. The rest is easy, accepting and applying the business philosophy of the capitalist-father. Comedy comes from the introduction of the two children of the wide open spaces to a reception or tea where they act, not as human beings, but as the scenarist and director wish them to act. An amusing scene is one where the hero pretends to be getting bids from a dummy and thus persuades the capitalist on the other side of the door to raise his bid. There are the usual quota of fights in which it is uncanny the number of blows exchanged.

*The Cast: Buffalo Bill, Jr., Harry Todd, Judy King, Lafe McKee, Winifred Landis, Al Taylor, Charles Whitaker, "Dutch" Maley, Emily Barrye, Billl Ryno. Director, Richard Thorpe.*

**THEME: Preventing theft of land by villainous would-be-squatters.**

**PRODUCTION HIGHLIGHTS: Novelty of motive, logical story, good photography.**

**EXPLOITATION ANGLES: Play up—because of present vogue—as a "western." Auto rescue by hero. Hero lassoing fleeing villain.**

**DRAWING POWER: Fair. One day picture. Should please lovers of thrillers.**

*Produced by Action Pictures. Distributed by Associated Exhibitors.*

*Length, 4,460 feet. Released July, 1926*



*Remarkable camera angles and fine action shots are featured in "One Minute to Play," the Red Grange vehicle released by F. B. O.*



*These stills from "Laddie," an F. B. O. release, are characteristic of the convincing and simply told story*

# 3 Bad Men

*Thrilling Story of Historical Period*

**(Reviewed by Paul Thompson)**

SUGGESTING the Biblical "For a Little Child Shall Lead Them" as a motive, but in this instance it is attractive Olive Borden who brings about the regeneration of the unholy trinity. Obviously, the Fox Company hopes in "Three Bad Men" to find a successor to that other American epic of theirs, "The Iron Horse." Whether they will or not only the gods, whose special province is moving picture destinies, can tell. Certainly nothing has been spared in money, time and care to create a lasting picture. The cast includes an unusually long list of names to conjure with in the screen world, supplemented by some fifteen thousand extras and the employment of about two thousand horses. One year is said to have been devoted by John Ford to his task of taking the picture in Jackson Hole, Wyoming and the Mojave Desert. Photographically, it is stunning. The story is of the period of the early seventies when President Grant made his land grant proclamation. All the characters are part of the great hegira to the land of gold. The three "Bad Men," wanted for innumerable crimes, become the guardians of a southern girl, rendered fatherless through murder. How they give up their lives to protect the girl and her lover from the villain form a striking apogee to the tale. It is vivid melodrama and well done.

*The Cast: George O'Brien, Olive Borden, Lou Tellegen, J. Farrell MacDonald, Tom Santschi, Frank Campeau, George Harris, Jay Hunt, Priscilla Bonner, Otis Harlan, Walter Perry, Grace Gordon, Alec B. Francis, George Irving and Phyllis Haver. Director, John Ford.*

**THEME: Redemption of three outlaws in a land grant rush in the '70s.**

**PRODUCTION HIGHLIGHTS: Stunning covered wagon mass scenes. Handling army of players. Excellent acting of all principals.**

**EXPLOITATION ANGLES: Use of pictures of stampede when land rush starts. Burning prairie wagons used for arson. Strength of cast and size.**

**DRAWING POWER: Should be good; has all the spectacular qualities.**

*Produced and Distributed by Fox Film Corporation*

*Length, 8,710 feet. Released October 3, 1926*

# One Minute to Play

### *Red Grange Scores Box-Office Touchdown*

**(Reviewed by Oscar Cooper)**

FOOTBALL'S Galloping Ghost steps on to the screen and scores a decisive hit. In the picture, he wins the game in the last minute of play; he will also win at the box office for the full length of the film.

There have been celebrities on the screen before. Most of them have been dismal failures. Not so Red. He is, entirely outside his tremendous publicity prestige created by the newspapers, a fine, natural screen personality, who acts before the camera just as he acts in real life.

Byron Morgan wrote a story filled with humor, human interest, and thrills; and Director Sam Wood translated it into a picture that carries punch and is altogether one of the best pieces of entertainment in years. The college stuff is small town and forms a fine background.

Red appears as the great football hero whose father does not want him to play. The old man shows up on the eve of the game and reads the riot act. So Red pretends to break training but gets into action just in time to save the day and, thus, win back the girl.

*The Cast: Red Grange, Mary McAllister, Charles Ogle, George Wilson, Ben Hendricks, Jr., Lee Shumway, Lincoln Steadman, Jay Hunt, Edythe Chapman. Story and continuity by Byron Morgan. Director, Sam Wood.*

**THEME.** Small town boy goes to college, becomes football hero, wins the girl.

**PRODUCTION HIGHLIGHTS.** Grange himself as a movie actor puts some of the big stars to shame. The football game with remarkable camera angles and action shots. The excellent supporting cast. The refreshing story. far out of the beaten path of film stuff.

**EXPLOITATION ANGLES.** You have, of course, Grange's big gridiron following to build on; and you can go the limit in promising the best football picture ever made.

**DRAWING POWER.** Great for any type of house.

*Distributed by F. B. O.*
*Length, about seven reels. Released September, 1926.*



*Group of highlights from the William Fox production "3 Bad Men" featuring George O'Brien and Olive Borden*



***A logical story backs up these stirring scenes from Associated Exhibitor's recent release, "The Bonanza Buckaroo"***

# Laddie

### *Gene Stratton Porter's Story Well Done*

**(Reviewed by Paul Thompson)**

NOT being one of the two million readers of this work of the popular novelist or, for a matter of fact—a possibly pathetic confession—ever having read anything by the author, my appreciation of the picture based on "Laddie" is unbiased. To me it is one of the best and most convincingly pictured stories I have seen on the screen. This is due to several people. It has been admirably cast, the actors and actresses are the people they depict and the happenings just do happen in the settings in which they are photographed. Never is your sense of plausibility violated, for which a thousand thanks. The story is human, interesting and holds one to the end. Here is as good a place as any to publish some credit lines. Son-in-law J. Leo Meehan directed; he also wrote the continuity from his wife, Janette Porter Meehan's, adaptation. The work of both was successfully supplemented with the most convincing exteriors and interiors on a farm possible of realization. It is a real story simply told and naturally gaining everything from those two facts. Even the children, Gene Stratton and John Fox, Jr., are unlike stage or screen children and make their elders look to their laurels. All their scenes together, alone or with the adult members of the cast stand out.

*The Cast: John Bowers, Bess Flowers, Theodore Von Eltz, Eugenia Gilbert, David Torrence, Eulalie Jensen, Arthur Clayton, Fanny Midgley, Aggie Herring, AND Gene Stratton, John Fox, Jr. Director, J. Leo Meehan.*

**THEME:** Alliance of two familes, one typical middle-class American, the other English aristocrats.

**PRODUCTION HIGHLIGHTS:** Convincing, simply told story with admirable settings.

**EXPLOITATION ANGLES.** Every one of the novelist's readers should be told. Inform others here is a real sane picture that will not offend their intelligence.

**DRAWING POWER:** Should be great because of name and word-of-mouth advertising by those who have seen it.

*Produced and distributed by F.B.O.*
*Length, 6,931 feet. Released September 26, 1926.*

# Regional News from Correspondents

## Denver

FRED LIND, well known to all exhibitors hereabouts, has again been promoted, this time to the branch managership of the Film Booking Offices branch office in Salt Lake City. Lind has a host of friends among exhibitors and exchange men of Denver and surrounding territory and they all wish him the best of success in his new location.

Charles Klein, president of the Black Hills Amusement Company, operating a chain of theatres in the Black Hills of South Dakota, has returned home after a ten days' visit with local exchanges.

R. J. Garland, manager, and Seth Perkins, district manager of Metro-Goldwyn-Mayer, are spending several days visiting exhibitors in New Mexico.

H. W. Braly, manager and E. I. Reed, assistant manager of Paramount, spent the week visiting exhibitors in Alamosa, Monte Vista and other towns of that section of the State.

Joe Wolf, supervisor of western sales representatives of Metro-Goldwyn-Mayer, spent several days in Denver last week.

Lee Marcus, general sales manager for Film Booking Offices of America, was one of Denver's most prominent guests for a day this week. Mr. Marcus arrived in Denver from Kansas City and left for Salt Lake City, accompanied by Fred Lind.

G. E. Rosenwald, Universal manager, has just returned from a sales trip to western slope Colorado theatres.

## Milwaukee

F. J. WILLET, for five years associated with First National, has severed connections with that company and is now representative for Universal in Michigan territory out of Milwaukee.

Work of rebuilding the Colonial Theatre, Milwaukee, will soon be under way, according to Ernest Lankmack, manager. The present theatre will serve as foyer for the new, with the theatre proper running at right angles to the entrance. The new house will have a capacity of 1,200. New equipment will include a new organ.

S. H. Abrams, manager of F. B.O., Milwaukee office, has returned from an extensive trip through southwestern Wisconsin.

John Hanus, manager of the Armory of Antigo, spent a few days in Milwaukee on business.

Arthur Roberts, assistant manager, F.B.O., is back at his desk after a week's vacation in Minneapolis.

Sam Ludwig, of the Columbia and Elite theatres, Milwaukee, is looking over several theatres with the idea of incorporating them into a chain of theatres. He is planning to include six or seven houses in the combination for the present.

Mrs. H. Eckhart, who is managing the Palace Theatre in Wisconsin Rapids, stopped in at the various distributing offices and arranged for next season's product.

H. H. Colburn, manager of the Orpheum Theatre, Burlington, was a Film Row visitor this week.

J. Plowright has been added to the sales force of Producers Distributing Corporation, Milwaukee.

Jack Thompson has joined the F.B.O. sales force. He will travel the northeastern Wisconsin territory in the Fox River Valley district.

S. G. Honeck, better known as "Doc," who was recalled about a month ago to the picture business by P.D.C., has been appointed Milwaukee branch manager for P.D.C. "Doc" has returned from a short trip through the territory, where he renewed old acquaintances.

J. Van Dyke, manager of the Vaudette at Kaukauna, spent a few days in Milwaukee visiting around office for the past six weeks, is at the distributing offices.

E. J. Lipson, who has been traveling the territory for P.D.C., out of Milwaukee, has been transferred to the Minneapolis office of P.D.C.

C. L. Roser, of the Al Ringling Theatre, Baraboo, spent a few hours along Film Row.

The foundation and walls of Steve Darece's new Star Theatre in Racine are emerging into view, giving promise of early completion of the new house.

Frank Nowacheck, of Adams, Wis., paid his quarterly visit to the branch offices this week.

Frank Cook, of the Mozart Theatre and the Bijou, of Appleton, has been ill for a week.

N. Blumberg, manager of the Palace Rialto, of Racine, and E. Mickelson, of the Palace and Orton theatres, Madison, were among the Milwaukee visitors at the branch offices this week.

It is expected that Saxe's new Ambassador Theatre, on the north side of Milwaukee, will be ready to open by the end of the year. This will give the Saxe chain a pre-release suburban house in each of the four quarters of the city, The Ambassador completing the chain composed of the Modjeska, Tower, Tivoli and Savoy.

Jack Kraker, who has been traveling in the Michigan Peninsula for Paramount for the past year and a half, has been promoted to the city zone.

J. G. Frackman, manager of Progress Pictures, Milwaukee branch, spent a few days at Cedar Lake with his family recently.

Danny Ryan, traveling the territory for Paramount, stopped in for a few moments at the branch offices to bid his friends good-bye. Danny is returning to France, where he left his wife and two kiddies.

Francis Kadow, of the Mikadow Theatre, Manitowoc, was a visitor in Milwaukee this week. He is enthusiastic over the reopening of his house, which has been closed for several weeks, undergoing extensive repairs and redecorating.

Fred Knsipel, who has been acting manager for Milwaukee P.D.C. leaving this territory temporarily. He expects to spend his time around and in Chicago, Milwaukee and Minneapolis territory for P. D.C.

W. T. Cuddy, director of publicity for Saxe, is off with the Wisconsin editors on their annual press tour through northern Wisconsin.

J. P. Gruwell, of the Ideal Theatre, Wisconsin Rapids, was in Milwaukee for a short time.

Miss Anita Horn, secretary to the manager of Saxe Amusement Enterprises, is on her vacation, which she intends to devote to mastering the intricacies of golf.

The Mozart Theatre, Milwaukee, which has been managed by Frank Cook, will be taken over by Bert Fisher, of the Park Theatre.

Harry Perlowitz, manager of the Savoy Theatre, Milwaukee, is closing for a few weeks for extensive alterations, which will include an enlarged stage. It is his idea to run special attractions in addition to the regular picture program at increased admissions.

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# Kansas City



PATRONS of the Globe Theatre, first-run house, of Kansas City, found a much changed theatre when the house opened its doors after a period of six weeks' remodeling. The walls have been retinted with a deep cream with polychrome trimmings. There is a women's smoking room, nursery, rose velvet drapes for the stage, new carpets on the lower floor and a tile floor for the balcony foyer. The total cost of the improvements was more than $80,000, according to William Flynn. Admittance prices will be 25 cents for matinees and 50 cents at night.

Bruce Fowler, managing director of the Newman and Royal theatres, Kansas City, is a doubly busy man. Since the abandonment of the Greater Movie Season campaign as an M. P. T. O. Kansas-Missouri project locally, the Newman and Royal theatres have been making progress in staging the campaign between themselves. All of which leaves Mr. Fowler much time to loaf—not.

Among the out-of-town exhibitors in the Kansas City market this week were: T. D. Peal, Royal, Grain Valley, Mo.; Claire Reams, Ritz, Baxter Springs, Kas.; T. S. Wilson, Casino, Excelsior Springs, Mo.; Mr. and Mrs. A. S. Raborn, Lyric, Almena, Kas.; "Doc" McDowell, Wellington, Kas.; H. McGuire, Darlington, Mo.; I. Weinsheink, Grand, Mexico, Mo.; W. P. Cuff, Chillicothe, Mo.; Walter Wallace, Orpheum, Leavenworth, Kas.

The New Diamond Theatre, suburban house of Kansas City, is undergoing redecorating work, which also includes a new front canopy.

M. B. Shanberg, president of the Midland Theatre and Realty Company of Kansas City, which supervised the promotion of Loew's new $4,000,000 Midland Theatre, in Kansas City, left on a hurried business trip to New York, Saturday.

After working almost incessantly for more than one year in exploiting Paramount productions, Bob Gary is enjoying a rest at Mercer, Mo.

Kenneth Howard has been added to the shipping department of the Midwest Film Distributors, Inc., of Kansas City.

Joe Bloustine, Paramount booker, is recovering from a tonsil operation at his home, while Harry Hays, also a Paramount booker, is away on a vacation.

A. H. Chaffee, First National Exchange cashier, returned from his vacation with a good coat of tan, while "Gib" Jones, Metro-Goldwyn-Mayer booker, selected a spot where the fish swim in droves for his vacation.

Ray Whittaker, manager of the Shubert Theatre, Kansas City, returned from New York this week, just in time to plunge into the midst of redecorating work.

The Rockhill Theatre, $250,000 Kansas City theatre, to be constructed at Forty-sixth Street and Troost Avenue, will be operated by the Midwest Film Distributors, Inc., of Kansas City, it was confirmed this week by E. C. Rhoden, manager of Midwest. The new house, with a seating capacity of 1,600, will be the largest suburban house in Kansas City. Plans are being drawn by Shepard & Wiser, architects. It will be the seventh Midwest house.

William Warner, First National branch manager, was out in the "110 in the shade" Kansas heat this week, hustling contracts for fall.

E. S. Lowery has been added to the sales force of the Midwest Film Distributors, Inc.

M. C. Brodsky, former Universal salesman, has been made Northwest Kansas representative for First National Exchange, according to William Warner, branch manager.

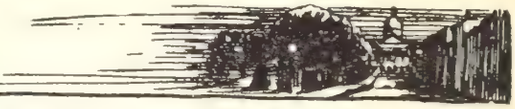
J. E. Stout has joined the Enterprise Corporation's sales staff.

Roy E. Churchill, F.B.O. branch manager, asserts he is fully satisfied with business.

M. A. Masters, F.B.O. office cashier, departed for Glacier National Park for his vacation. Fred Quimby, Fox short subject manager, was a Kansas City visitor, as was J. E. Flynn, Metro-Goldwyn-Mayer district manager.



# New England



HARRY GOLDSTEIN, formerly manager for the Franklin Film Company, at New Haven, has been appointed special representative for Film Booking Office.

Bill Raymond, former manager of the State Theatre, at Utica, N.Y., has been transferred to the New York offices of the Goldstein Amusement Company and will have full charge of the vaudeville end of the Goldstein Circuit.

Webster Pike, who besides being one of the best known operaters in New England at the Warner Bros. Exchange, Boston, is an ardent "Brother Bill," is attending the Elks convention at Atlantic City as part of his vacation.

Charles J. Somin, purchasing agent for Metro-Goldwyn-Mayer, with headquarters in New York City, paid a visit to the Boston exchange during the week, following up the recent installation of a special service department at the Boston exchange which is in charge of Milton Hill.

Mark Jeffries, of Tiffany's sales force, whose brother, George, is special Harold Lloyd representative in New England, and his brother, Al, a member of the Independent Films, Inc., sales force, has returned from Indianapolis. Upon his return he was doubly welcomed, for Mrs. Jeffries presented him with a son.

John Mahan, formerly branch manager at New Haven for Pathe, has joined the sales force of Producers Distributing Corporation at Boston as city salesman.

The Cameo Theatre, at Bridgeport, Conn., a Warner Brothers house, is undergoing extensive repairs and improvements. The auditorium and stage will be enlarged and additional ground was purchased for the purpose. It is understood that with the reopening of the theatre, vaudeville will be added to the programs. The house will reopen Labor Day under the management of the Alfred Grossman Enterprises.

The Lyric Theatre, at Westerly, R. I., formerly operated by D. Novograd and seating 300, has been taken over by Miss J. C. Davidson, who is operating it.

The Municipal Theatre, at East Millinocket, Me., which has been successfully operated by J. Reagan, has been purchased by Dickinson & Bulmer.

The Opera House at East Pepperell, Mass., formerly operated by Shepherd and Wood, has been taken over by C. C. Felton, who plans improvements and will continue it in operation.

The Rivoli Theatre in Roxbury, Mass., is installing a new $20,000 Moeller pipe organ which will be ready about Labor Day.

E. H. Warren, who covers Maine and New Hampshire for Pathe, is covering the territory in a new Chandler sedan which he has just purchased.

H. Ramette, assistant shipper at the Pathe Exchange, Boston, was called to Alliance, Ohio, during the week by the death of his mother.

L. J. Hacking, district manager for Producers Distributing Corporation, has been in Chicago on a business trip.

J. A. McConville and A. Montague, of Independent Films, Inc., Boston, spent the greater part of the week in New York City.

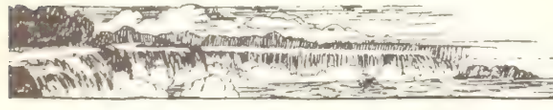
Miss Elizabeth Montague has joined the office staff of Independent Films, Inc., at Boston.

Arthur J. Donaldson, formerly advertising manager for Famous Players, has joined the sales force of Metro-Goldwyn-Mayer, Boston.

Arthur Widener, formerly of Bangor, Me., has been appointed salesman for the Maine territory for First National.

Miss Catherine Ahearn, secretary to District Manager L. J. Hacking, of Producers Distributing Corporation, is vacationing at Nantasket. Miss Agnes Donahue, assistant booker for Producers, is spending the summer at Brant Rock. Miss Helen Benham, cashier of the same exchange, is spending her vacation at Gloucester. Miss Mary Meagher, of Producers, has returned from her vacation, spent at Vineyard Haven.

S. Eckman, Jr., district manager for Metro-Goldwyn-Mayer, spent two days during the week as the guest of the Boston office of that company.



# Buffalo



THE new de luxe policy at Shea's Hippodrome got away to a flying start the past week with five acts of vaudeville. Capacity audiences were the rule all week, Buffalonians appreciating the real bargain in the program, which is being offered at the same prices formerly prevailing. Harold B. Franklin, vice-president of Publix and vice-president of the Shea Operating Company, was in town for the inaugural program Sunday, August 15.

Al Becker, head of the Becker Theatre Supply Company, of Buffalo, is the proud father of a baby boy. His assistant, Mr. Bird not to be outdone in the father line, announces the arrival of an additional member of his family.

George E. Willams, former Paramount exploiteer, and now manager of the Victoria, reports excellent business at that community theatre in spite of the warm weather. George is planning a bunch of stunts to build up box office receipts this season.

Greater Movie Season has been a big success in Buffalo. The *Evening News* has helped along by sponsoring the contest, for which many prizes are offered, to guess the names of pictures and stars. Marion Gueth, secretary at the M.P.T.O. of N.Y. office in the Root Building, made a flight over the city Monday distributing cards announcing a contest in the community theatres to find the city's most beautiful movie fan. The *News* is also boosting a Greater Movie Season marathon. Bill Brerton deserves much credit for some fine publicity on the campaign.

Shea's Court Street Theatre is about to open with big-time Keith vaudeville and much remodeling and redecorating has been done in preparation for the opening.

# New York and New Jersey

CONTINUED expansion on the part of the larger circuits, juggling of several of the smaller groups of theatres, Blue Law litigation over in New Jersey and the operators wage scale seem to form the most important news items in this zone during the past week.

According to reports received, the theatre checkerboard has undergone several changes of position: Max Pear, who with his son, Harry, have long held sway over in a section on the South Side of Brooklyn, have surrendered their holdings—the Avon, 16th Street and Garfield theatres to Messrs. Jennell and Peckelner. Foresight evidently engineered this move, as a large house being built-by Loew, Inc., in that section, is already taking form.

In another section of Brooklyn, on Fulton Street and on Broadway, three other houses are said to have deals set whereby they are to be taken over by the firm of Small and Straussberg. These theatres are: The Normandy and Globe, owned by Morris Needles, and the Colonial, owned by Otto Lederer.

Over in New Jersey Louis Gold is reported as having purchased the Joyland and Garden to add to his string of houses. Mr. Gold also operates the Ironbound, Treat and Rivoli, also in Newark.

It is further said that Drake and Faulkner's Montclair Theatre and one other house not named at the present writing, have joined the Fabian-Stanley group of theatres, while in Dover, Baker & Woodhull's house has gone over to the same firm.

In Jersey City, it is reported, both Fox and Loew have applied for building licenses and will immediately start construction on two large theatres. This will give Jersey City five more theatres, counting the three new projects Morris Kutinsky has under way at the present time.

Vacationists among the local film trade are still going and returning. Despite the fact that litigation over defiance of Jersey's century-old Sunday laws stare him in the face, due to a recent Sunday opening in Plainfield, Walter Reade has packed his bag and hied himself to Saratoga Springs where they run other things besides theatres and is, no doubt, happily mingling with those who crowd that spa at this time of the year.

Still on the subject of Walter Reade, his Lyric Theatre at Asbury Park is reported as being entered on the ever-popular day of Monday (last) by yeggs, who made a get-away with $1,000. It is said that this particular gang were equipped with everything modern in their trade, thus insuring a most neat and thorough job in the matter of opening the Lyric's safe.

William Raynor, Pathe branch manager, is back from Soundview, L.I., where he spent his vacation and John Dacey will start on his next week, when he will leave for a rest on the Nelson estate, also on Long Island.

Andy Sautelle, another Pathe man, is also back from his vacation. Andy spent his two weeks at the Greenbrook Country Club, where the presence of Ed Carroll always adds to its ultra-exclusiveness. There's no doubt that the rest did Andy good, for, according to his own statement, he "feels like Man o' War."

Chester Sawyer, treasurer of Howell's Cine Equipment Company, has returned from Havana, Cuba, where he has been for a two weeks' vacation.

The Small & Straussberg theatre circuit, of Brooklyn and Long Island, have extended their operations to Kew Gardens, where Samuel Straussberg has purchased for the firm a theatre building designed to seat 2,500. When completed, the new house will represent an investment of $750,000, it is said. The Interboro Mortgage Company and John Ryan are the builders and the deal was negotiated through the brokerage firm of Berk & Moross.

Two Newark theatres, Peter Adam's Newark and Fabian's Rialto, are closed for the balance of the summer months.

Louis Rosenthal, of the Rosenthal Circuit, was recently observed investing in a most pretentious golf outfit. It is almost needless to state that there will be another cup contender in the next tournament.

Eddie Seider has returned from his vacation, spent up in the Catskills, and announces that William Burns is no longer connected with the firm of Burns, Moley & Seider. This trio have been engaged in supplying presentation stunts and acts for neighborhood theatres. Moley & Seider (or Seider & Moley) will continue the business, with head quarters at 745 Seventh Avenue.

The Crown Theatre, Ditmas Avenue, Brooklyn, has temporarily closed for alterations, which will include an increase of seating capacity and redecorating.

William and Harry Brandt are reported as actively engaged with the invasion of East New York and Brownsville territory, where Messrs. Rachmiel and Rinzler have long held forth. It is rumored that the Brandts have three new projects under way in that section.

Portchester, N.Y., is getting her share of theatres of late. Last Thursday the Embassy opened and on August 16th the Capitol, said to be one of the finest houses in Westchester County, will open its doors.

From all accounts the opening of "Mike" Glynn's new Bayshore Theatre, at Bayshore, L.I., was a most successful event. Everything about the house is strictly up-to-the-minute.

Harry A. R. Dutton, head of the recent supply dealers' merger and his associate, Glen Lincoln, are in town, conferring with Joe Hornstein.

The morning following the severe fire at the Oritania Theatre, Hackensack, N. J., when the projection booth was completely destroyed, Howell's Cine Equipment Company rushed over a truck with new equipment and they held a show that very same night. That's rather fast work, Joe!

The progress on the New Concord Theatre, Fulton Street, Brooklyn, is moving along very rapidly and results can be seen by looking at the foundation, which is already laid. Auditorium, 2,200 seats, roof garden, 1,500 seats, cooling system, double-sized furnace. Roof garden will be of Italian design and would remind one of being in a gondola on the canals of Venice. Some class.

The Leader, Coney Island Avenue, will open about September 20; delayed on account of not being up to Messrs. Rosenzweig & Katz's O.K.

Liberty Avenue house now in construction and will be the talk of Richmond Hill, according to the owners.

Locations will be announced later as there are more new houses to be erected.

# Central Penn

CROWDS of patrons had to be turned away from the Capitol Theatre, York, Pa., when it was formally opened on August 9, under the management of the Nathan Appell Amusement Enterprises, which recently acquired the theatre, which was for many years known as the Jackson. In the preceding two weeks the theatre had been closed during which time it was completely renovated and refurnished and a fine new organ installed.

The staff of the new Capitol Theatre, York, in addition to the manager, Ernest L. Hickey, consists of Theodore R. Aurand, organist; C. H. Baker, assistant organist; Miss Sarah Jane Gladfelter, treasurer; William Reever, chief projectionist; John Pomraining, chief usher; George Rinehart, doorman, and Nelson Ness, special policeman. The ushers all appear in uniforms of royal blue, with black and gold trimmings.

Part of the Masonic Temple, Lewistown, Pa., containing the Temple motion picture theatre, has been condemned by the State Department of Labor and Industry because of improper exits and fire escapes. As a result, it is announced, the theatre portion of the building will be torn out and offices substituted. O. O. Orner was manager of the theatre, and it is understood he has no plans for obtaining quarters for the theatre elsewhere. Lewistown has three other well-equipped movie houses, The Rialto, Pasttime and National.

Announcement was made through the office of Governor Pinchot, in the capitol, at Harrisburg, on August 10, of the appointment of Carl Cowell, of Philadelphia, as a temporary motion picture machine operator for the Pennsylvania State Board of Censors.

Motion pictures will be one of the features introduced for the first time this year at the Linglestown, Dauphin County, fair, in the latter part of August.

A number of York theatre patrons have written to the management of the Hippodrome Theatre requesting that Walter C. Simon, organist, whose contract expires on September 1, be retained there. It has been his announced intention to obtain a position in another city.

Mrs. Florence Ackley Ley, head of the Community Service Bureau maintained in Harrisburg by the Wilmer & Vincent theatre interests, accompanied by Mr. Ley and her mother, Mrs. Rebecca E. Cooper, left by motor on August 9, for a vacation trip to Livermore Falls, Maine.

Manager M. Clyde Gibble, of the State Theatre, Harrisburg's largest vaudeville and picture house, arranged to have motion pictures taken of scenes at the annual picnic of the Philadelphia Division of the Pennsylvania Railroad.

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# Minneapolis

THREE Minneapolis branches have new managers this week, making all but a clean sweep for the managerial forces here since the beginning of summer.

Jack O'Toole, for several years manager of Producers Distributing Corporation branch and president of the Film Board of Trade in Minneapolis, has been transferred to the larger field of the St. Louis branch.

His place has been taken by Edward J. Lipson, former manager of the Des Moines branch of the same company, who is replaced by L. L. Phillips there.

The new Minneapolis manager of Pathe is W. R. Leibmann, also formerly of Des Moines, who replaces H. J. Bayley, resigned to go into other business in Texas. The Des Moines office is placed in the hands of H. A. Kaufman, former inspector booker from the home office.

H. O. Martin has arrived from Chicago to take charge of United Artists branch in Minneapolis, succeeding Tom McVoy.

With the other new managers functioning in the Metro-Goldwyn-Mayer, Warner Brothers, Fox Film Corporation, First National and Film Booking Offices branches, there remain only a few managers who know their way to the water coolers off-hand but it is said business is looking lively in all the offices.

Practically all the Minneapolis changes seem to have been occasioned by promotions or by better offers from other companies, which speaks well for the caliber of the men.

Ed Rekow has moved into his theatre at Elbow Lake, Minn. He bought the house recently.

H. Manheim arrives this week to become exploitation man for the Minneapolis Fox branch.

H. A. Nelson, of the Princess Theatre, at St. James, Minn., has a new manager. He married Maba Mae Anderson, of Nashua, Ia., last week.

Frank W. Burke, Hennepin Orpheum and Seventh Street theatres publicity man in Minneapolis, has taken a six weeks' leave of absence to do special work for Madame Anna Fitziu, prima donna, in New York.

Frank N. Phelps, Hennepin Orpheum manager, has been promoted to the Chicago office of the circuit with supervisory duties. His place here has been taken by C. S. Williams, of the New St. Louis Theatre, formerly of the Palace Orpheum, St. Paul.

The Lawler Theatre, Rochester, Minn., has reopened with a new organ.

F.B.O. officials here, including Max J. Weisfeldt, division manager and M. J. Frisch, branch manager, are back from the midwest conference in Kansas City, attended by branch, division and home office officials and all bookers and salesmen in the territory.

The Orpheum Theatre at Fort Madison, Wis., is closed for a month for repairs, according to W. Ebinger, manager.

Construction of the new Capitol Theatre at Madison, Wis., will begin within a month, it is announced.

Besides the new $500,000 roof garden and theatre being built by Saxe Amusement Enterprises in Kenosha, Wis., A. G. Wolff and Noel Ramsthal will spend the same amount on a ballroom and theatre there, they announced.

Hoff and Adams have offered a prize for a name for their new theatre at Port Washington, Wis.

The LaCrosse Theatre at LaCrosse, Wis., will reopen at 10 cents, F. L. Koppelberger, general manager of the company, announces.

The city hall at Platteville, Wis., is being redecorated by Frank Cook, of Milwaukee, and will show pictures as the New Park Theatre.

A. H. Friese, former owner of the Majestic Theatre, Plymouth, Wis., has taken the managership of the Orpheum Theatre, St. Augustine, Fla.

W. R. Vincent will enlarge the Grand Theatre, Oconto Falls, Wis.

W. H. Smerdon has bought and will manage the New Casino Theatre, Glidden, Ia., which will give two shows a week for a while.

The Majestic Theatre, at Letts, Ia., has been sold to A. M. Gipple by Lawrence Brookhart, of Cranston.

L. J. Wegener, of the Capitol Theatre, Des Moines, is the new manager of the Rialto and Majestic theatres, Fort Dodge, Ia., succeeding P. R. Touney.

The Lyric Theatre, at Lakota, N.D., has reopened under management of J. B. McCormick.

Indefinite closing of the Rex Theatre at Bismarck, N.D., is announced by Bohler and Haase, owners.

George W. Turner, formerly of the Universal organization, has joined the sales force of Metro-Goldwyn-Mayer in Minneapolis.

C. F. Rose, from Omaha, has just been added to the Minneapolis Paramount organization.

Mrs. A. J. Kruske, of Princeton, reports that she has sold her theatre there.

Associated Exhibitors has put on two new men in its Northwest sales force working out of Minneapolis. H. C. Remington has the North Dakota territory and H. L. Muir is handling Southern Minnesota. Both are Minneapolis men.

Abe Fischer, district manager for Warner Brothers, supervising Omaha, Kansas City, St. Louis and Minneapolis, is back from New York, where he attended the opening of the Vitaphone production.

Warner Brothers Minneapolis branch, under the direction of Lou Blumberg, new manager, has just taken on Jonh Copald and Barney Cohan for its sales department. Copald comes from United Artists and Cohan from Pathe.

J. Edelstein, of South Hibbing, operating the Garden Theatre, was in Minneapolis last week.

Bert Parsons, of Springfield, Minn., has been buying equipment in Minneapolis for his new theatre, which he will call the State and which is expected to open about September 1.

G. R. Grainger, general sales manager, Max Wilder, home office representative, and L. S. Levin, manager of advertising accessories for the Fox Film Corporation, went to St. Louis from Minneapolis, where they spent two days last week. They stopped off a day in Chicago.

A. M. Leitch has purchased the Strand Theatre at Milford, Ia., from Gjerkins brothers. Mr. Leitch is a former owner of the theatre, having sold to the Gjerkinses some time ago.

W. L. Crouse, of the Ideal Theatre, at Bloomer, Wis., has been visiting in Minneapolis.

N. F. Hall, Fox cashier in Minneapolis, is back from a vacation spent in Northern Wisconsin.

A. M. Van Dyke, for nearly four years a salesman of the Fox staff out of Minneapolis and formerly with Fox in Kansas City and Detroit, has severed his connection with the company and gone East.

# Butte

FROM August 2nd on, the Rialto and American theatres of Butte are a part of the North America Theatres Corporation.

The same is true at Great Falls, where there are three theatres for transfer, The Grand, Capitol, and Liberty.

The entrance of the new company into Butte will not, at present, change the management. W. J. Sullivan, manager of the Silver Bow Amusement Company, who has been in charge for some years, will continue to direct the affairs of the Rialto. The American is at present closed during the summer season. Lewis Dreibelbis and J. H. Rowe, stockholders in the Silver Bow Amusement Company, and who for years have been associated with Logen and Von Herberg, will retain some holdings in the new company, though they will retire from the directing end of the corporation. Their interests will be in the real estate end.

Metro-Goldwyn-Mayer Corporation offices are now open and in full swing. Mrs. Emily Larson is booker-manager and Dave McIlhenney is territory representative, while Manager L. Chester Wingham, of Salt Lake, is the director in charge of both the Salt Lake and Butte offices.

N. E. Huff, of Couer d'Alene, who has just installed a big orchestral organ in his playhouse is enjoying the compliments of his numerous fans, who declare he has added a big business to his house by the musical addition.

The Regent Theatre, at Billings, under the management of Messrs. Duncan and O'Keefe, is closed for the summer.

Percy Hurst, who formerly owned the Ellen Theatre at Bozeman, and who went to the Coast in film work after selling his theatre interests, has signed up with the Columbia Corporation for the Montana territory. He arrived in Butte from Seattle last week and is now out in the territory doing sales work for Columbia.

J. T. Warren, who was manager for Associated Exhibitors, has resigned his position in Butte to take up work on a labor paper in the Mining City.

M. F. Kellar, representing Warner Brothers, is covering the Treasure State.

Frank Murphy, of Famous Players, is in Kalispell this week and is expected home the week of August 1st.

Merrill Denton, booker-salesman for Columbia Exchange, is having a chance to "step out." In other words, he has been making the Dillon territory. Manager E. C. Shaffer is away from the exchange on a drive that will keep him on the go for several weeks.

Shipping clerk of Associated First National, James P. Griffin, and Miss Helen L'Vin were married August 4 by Rev. Father Connors and immediately started on a honeymoon to the Yellowstone National Park. Paul McIlhinney, of the Metro-Goldwyn-Mayer Exchange here and Mrs. Shae, were the attendants at the nuptials.

At the recent meeting of the Board of Trade of the State of Montana, W. M. Hughart, manager of the local Pathe Exchange, was elected president; C. R. Wade, local manager of the Producers Distributing Corporation Exchange, vice-president; and Harry Meyers was re-elected general counsel.

J. Linn, former manager of the Fox Exchange in Butte, has been selected to head the exchange in Portland.

Manager and owner of the Strand Theatre, E. P. White, of Livingston, has been participating in the Annual State Golf Tournament, held at Anaconda the past week and has been the centre of considerable attraction through the fact that he brought his "golf dog," Tom White, as he calls him, to help him play the game.



# Cleveland

J. A. BEIDLER, of Toledo, is now head of a formidable circuit of theatres. His latest acquisition includes the Pastime and National theatres, purchased from Jack Spurlock. This gives Beidler six houses. The others are the Eastwood, East Auditorium, Royal and Savoy.

G. Gulia, for the past ten years conspicuous in Akron exhibition fields, has sold his National Theatre to F. C. Bubin. Gulia is planning to take an extended vacation which will include a trip to Italy. Bubin also has the Palace Theatre in Akron.

Ed Bokius, proprietor of the Valentine Theatre, Canton, journeyed up to Cleveland last week and arranged his P.D.C. bookings for the coming season.

William J. Banks, secretary of the Cleveland Motion Picture Exhibitors Association, has added a Studebaker to his family possessions and is taking a vacation trip through Canada.

Sam Barck recently bought the Glen Theatre, Cleveland. Still more recently, he sold it to Nicholas Toetz. That leaves Barck with the Ball Park as his sole theatre possession.

B. Schwartz has temporarily retired from theatre management with the sale of his Glenside Theatre to Messrs. Friedman and Kohn.

N. J. Werba steps to the front with the announcement that he is opening the Opera House in Bucyrus, which has been dark these many months.

E. C. Carter is here introduced as a seller and purchaser of theatres. Last week he sold the Dreamland Theatre at Cardington to F. Hindman, and soon thereafter bought the Exhibit at Ashley.

Miss Bessie Grover has taken over the Luna Theatre at Prairie Depot, a motion picture theatre formerly under the management of E. Stover.

Plans of a more or less uncertain nature are now on foot to reopen the Metropolitan Theatre, of Cleveland. The Metropolitan was at one time one of the leading first-run theatres of the Loew's Ohio Circuit. As more downtown houses began to be built and as the residence section moved further out into the suburbs, the Metropolitan was abandoned. It has been dark, except for occasional presentations, for several years. The Loew management said some definite announcement regarding the house would be made during the week.

George W. Erdmann has resigned as manager of the Cleveland P.D.C. Exchange because of poor health. A few weeks ago Erdmann underwent an operation from which he has not regained his strength. He plans to take a long vacation and get back into fighting shape before he resumes active participation in any business. With Erdmann's resignation comes a readjustment all along the line. J. E. Beck, who has been P.D.C. Exchange Manager in Cincinnati comes back to Cleveland as Erdmann's successor. Chester Loewe, special representative in this territory, has been boosted to Cincinnati exchange manager, and Abe Chapman, who was booker at the Detroit P.D.C. Exchange, fills Loewe's position as district representative.

Barrett C. Kiesling, general director of publicity of the DeMille Metropolitan Studios, spent Monday in Cleveland. He held a special luncheon meeting at the Statler Hotel which was attended by members of the press and of the P.D.C. organization, at which he outlined his publicity plans for the year and arranged for local newspaper co-operation. Kiesling is making a tour of the high spots in the country.

Howard Dennison is seeing the country. He was formerly shipper at the Cleveland F.B.O. Exchange. Now he's filling a similar job for P.D.C. in Pittsburgh.

R. G. Wykoff, Fox traveling auditor, is in town. He'll stay and help the office move. Moving day into the new Fox home is now set for September 1st. The new Fox home is a one-story building which the company has erected on Payne Avenue and East 22nd Street, and which will be the last word in fire prevention equipment.

David Rubinoff, musical director at the Allen Theatre, has just returned from a four weeks' engagement at Loew's State Theatre in St. Louis. Rubinoff was such a success in St. Louis that when he left he was laden with presents of appreciation. One of the presents was a silver loving cup more than a foot high, from the Lotus Men's Club.



# Southwest

THE Oklahoma City Film Board of Trade office is closed for the last three weeks of August. During this time there will be no meetings held by any of the Committees, Board of Trade, or Arbitration Board. C. R. Zears, secretary of the Board, has gone to Colorado and will return the first of September.

Griffith Brothers announced this week that the new Rex Theatre at Panhandle, Texas, is nearly completed and will be opened next week. The Rex seats 800 and is thoroughly up-to-date in its equipment. Fred Morley, who has charge of the Rigg Theatre, at Borger, will also manage this new house of Griffith Brothers.

Griffiths are also redecorating the Glory-B Theatre, at Miami, having added cushioned chairs and an organ to the show.

W. D. Caldwell has just recently joined the sales force of Pathe. Caldwell came here from Dallas not long ago to sell for Liberty and was with that company up to the time of the Liberty-Specialty merger.

Wayne Pittenger, booker for Pathe, is spending his vacation touring northward. He and Mrs. Pittenger will visit Chicago, Ft. Wayne, Terre Haute and other cities during this trip.

The Griffith Brothers Amusement Company have moved into temporary quarters in the old Metro-Goldwyn-Mayer offices until the new film building at Lee and Grand is ready for occupancy. This removal from their offices with Oklahoma Specialty was necessitated by the merger of Liberty-Specialty which brought the Liberty personnel over to the Specialty exchange.

Walter Penn, who has been selling for Liberty down in Texas up to the time of the merger, has arrived in this territory to represent Home State. Penn will be remembered by many as having represented Liberty in this territory before the local Liberty office was opened here last spring.

L. W. Brophy, well known throughout this territory as a theatre owner, is writing back news from his trip in Europe where he is spending the summer with his wife and daughter. Mr. Brophy, of course, is especially interested in motion picture houses and is making a special study of them in the countries he has visited so far. Ireland, England, Holland, Germany and Italy.



# South East

F. A. ABBOTT is expected to assume control of the Charlotte Broadway Theatre about the first of the month. While the contracts released to the Broadway Theare were still unsigned with the return of F. A. Abbott from conference in New York with the owners, Warner Brothers, it was indicated that the Charlotte man will assume control by September 1st. In the event of the transaction materializing, the theatre will be operated either as a picture house exclusively or a vaudeville house with an eight-year Keith contract, according to Mr. Abbott. Mr. Abbott was manager of the Old Broadway, which was owned by R. D. Craver.

E. C. Pearce, former manager of the Rialto Theatre at Rock Hill, S. C., is now associated with the management of the Alemena Theatre, Albemarle, N.C.

The opening of the Southern Theatre Equipment Company's office at Charlotte was a big occasion. This is an up-to-date supply house. Rufus Davis, who is in charge, issued invitations and kept open house, serving refreshments and a Dutch lunch.

Ben Styles, manager of Paramount Exchange, is spending two weeks' vacation with his family in and about Charleston, S.C.

Fred Young, manager of the Capitol Theatre, Salisbury, N.C., was a Charlotte visitor the past week.

W. E. Fields, who formerly owned the Pastime Theatre, Kings Mountain, and sold same, is arranging to take over the Princess Theatre at Spartanburg, S.C. This house was formerly one of the Paves houses which was taken over by Mr. James Reynolds.

E. D. Turner, president and general manager of the Carolina Theatres, Inc., left for Pendergrass to look after some interests he has in that vicinity.

C. A. Anderson, salesman for Universal, is spending two weeks' vacation visiting his brother, W. W. Anderson, manager of the Pathe branch in Atlanta, Ga.

Misses Lee and Agnes Dardine, the two charming daughters of E. F. Dardine, manager of the Universal, at Charlotte, are spending two weeks camping in the mountains of Western North Carolina.

Marvin Rodgers, who was formerly cashier of the Universal office in Charlotte, now assistant manager of the Universal, St. Louis, Mo., is spending a vacation with his parents, who live outside of Charlotte. Mr. Rodgers was accompanied by his wife.

Fred Pollock, manager of Metro-Goldwyn-Mayer Exchange, was called to his home office in New York on a conference.

George Fuller, district manager for Fox, was in Charlotte over the past week.



# Albany



JAMES ROACH, general manager of the Farley theatres in Schenectady, is once more wearing a broad grin, despite the efforts of Alex Weisman, local manager for Metro-Goldwyn-Mayer. It all came about in the following way: The other night Mr. Weisman, accompanied by an executive from his company in New York City, called on Mr. Roach at the latter's office in the Electric City. Naturally, Mr Weisman was looking for contracts and dates, a habit he has with him twenty-four hours of the day. He became so excited while talking with Mr. Roach that at one time he was smoking both a cigar and a cigarette, having lighted the latter without knowing that he was still smoking for contracts and dates, a to Mr. Roach's evening came when Mr. Weisman donned the former's straw lid and walked out. A few days later Frank Learnan, manager of the Strand in Schenectady, came to Albany and recovered the straw and returned it to Mr. Roach.

The Strand, in Ogdensburg, owned by Bob Landry, is to reopen on August 30th, according to present plans. The house has been closed for some little time to permit of extensive remodeling and redecorating.

Jake Rosenthal, of the Rose, in Troy, has decided to give the amateurs of his city a little midsummer vacation. Amateur nights will be resumed at the theatre one night a week some time in September.

Tony Villier, manager of the new Mark-Ritz, in Albany, expressed himself as well pleased with the opening of the theatre last week. About 4,000 persons attended the opening between 10 a. m. and 9 p. m. Mr. and Mrs. Walter Hayes and their son, of Buffalo, were present.

Louis Rinn, of the American, in Troy, is enjoying his honeymoon at the present time, a bit late perhaps, as Mr. Rinn was married a couple of weeks ago. It was not convenient for him to get away at that time.

Gardner Hall, in Troy, one of the Rose houses, is closed for this month to permit of certain improvements. William Rose is enjoying a few days' vacation. James Rose, owner of the chain, is spending a portion of his time at Queechy Lake, where he has a summer theatre.

Ted Hayes, a well known film salesman, formerly with First National and the Pro. Dis. Co. exchanges, is now with Warner Bros., taking the place of Eddie Hochstim, who recently resigned.

Louis Buettner, owner of a couple of houses in Cohoes, has in his own words, "discarded his overalls" for a two weeks' vacation and spends his time in short auto trips. His larger house, the Majestic, will reopen on Labor Day.

The Hudson, in Albany, owned by Julius Berinstein, will reopen on August 30. The Delaware, in Albany, is closed without any date yet set for reopening.

George Roberts expects to open his new theatre in Albany shortly after Labor Day. He has taken a 15-year lease on the building. A survey made by a mercantile establishment some time ago pronounced the corner upon which the theatre will be located as the third best in the city. Mr. Roberts will charge a 15-cent admission.

Alex Herman, local manager for First National, had one of his fingers badly burned last week by a match. The burn was so bad that the skin from the middle joint down came off.

Moe Streimer, general sales manager for United Artists, together with Mrs. Streimer, were on a recent motor trip with Julius Berinstein, of Albany.

There is a possibility that W. W. Farley, who financed the new film exchange building in Albany, may erect another building which will become an additional unit to the original six, all of which will shortly be occupied.

Evans Linton, son of "Pop" Linton, of Utica, was in town last week, accompanying his father on a buying expedition along Film Row and learning the business. Mr. Linton is now broadcasting his organ music from his theatre one night a week.

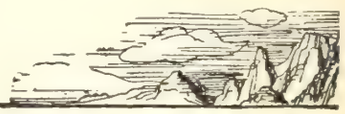
Jake Golden, manager of the Griswold, in Troy, made his first appearance in town last week since last December and received a royal welcome from his many friends. Mr. Golden was confined at a Boston hospital for many months and at one time no hopes were entertained for his recovery. When he was released from the hospital he weighed less than 100 pounds.

A new organ is to be installed at once in the American Theatre, in Troy. Since the house was taken over by the Strand people, a piano has been furnishing the music.

With vacations depleting the usual working force, and with many houses closed for the month, Film Row in this city is presenting a quiet aspect these days, but one that will change from Labor Day on.



# Salt Lake City



WALTER S. RAND, local branch manager for United Artists, leaves next week for some of the larger key cities of Idaho and Montana. Milton Cohn is leaving for a four weeks' trip into Montana out of this office.

J. J. Hunter is building a new theatre in Elko, Nev., and according to report, has just purchased a new twelve thousand dollar C Sharp Minor Organ for this house.

L. W. Weir, division manager for Producers Distributing Corporation, is visiting the local office.

C. R. Wade, Producers Distributing Corporation sales representative, is in this city attending a sales conference.

James R. Keitz has returned to his managerial desk at the local Columbia Exchange from an extended trip throughout Idaho. Keitz leaves to cover the entire State of Utah, immediately upon the return of Miss Nina Scott, assistant manager here, who is now taking her vacation.

Claude Hawkes and Vete Stewart, Associated First National sales representatives, are both in the Idaho country.

John Rugar, of the American and Orpheum theatres at Park City, is in the city.

Lee Marcus, sales manager for F.B.O., is expected to arrive in this city within a few days.

Salesmen Lee K. Solomon and W. T. Withers will arrive in Salt Lake this week for a sales conference.

Branch manager L. A. Davis just returned from a trip into Idaho where he closed all of the key cities one hundred per cent.

Louis Marcus, district manager of the Intermountain territory of Famous Players-Lasky Corporation, was a recent visitor in Salt Lake City.

Mrs. F. J. Murphy, wife of the Butte manager of Famous Players Exchange, has returned to Butte after a visit with friends in this city.

L. J. McGinley, manager of the local Famous Players Exchange, just returned from a week's trip into Montana.

Mrs. L. J. McGinley, wife of the local manager of Paramount, is visiting in New York and Connecticut.

Stanley Rich, of Montpelier, Idaho, was a Film Row visitor this week.

Mathew Aparton, Universal manager in this city, has just returned from an extended trip throughout Idaho.

An unusually large crowd was drawn to the American Theatre here last week, due to a fashion show which was staged by the American Theatre and a local department store.

Manager C. F. Montgomery, of the American, and Dave Schayer, publicity man for this house, are both on a short business trip in Idaho.

Dave Farquhar, manager of the local Warner Brothers Exchange, will soon leave for Butte, where Warner Brothers are going to open up a district office. This will be a sub-office, under the jurisdiction of the exchange here.

George Mayne, owner of the local Preferred Pictures Exchange, is expected to return soon from the Idaho branch.

L. C. Wingham, local manager for Metro-Goldwyn-Mayer, just came back from a week's trip into Montana. C. F. Parr is covering Idaho out of this exchange, and Davis McElhenney is in Montana. R. Egner, C. C. McDermond and F. McGraw are all in the Utah territory.

H. C. Kaufman, traveling auditor from New York, is visiting the local Metro-Goldwyn-Mayer Exchange.

Joe B. Roden, manager here for Associated Exhibitors, is in from Idaho.

Al Hager, of the Rex Theatre, at Idaho Fall, has made a number of improvements in his house of late, according to report. He has reseated, redecorated and changed the lobby of this theatre.

Paul De Morduant, operating the Rialto and Mission theatres at Blackfoot, Idaho, has taken over the Rex and Elk theatres at Rexburg, Idaho. These latter houses were formerly operated by Mrs. M. C. Madison.

J. A. Epperson, manager of the Pathe Exchange, of this city, is enjoying a vacation at Fish Lake, Utah.

Hy Olsen, owner of the Photo Play and Forum theatres here, is attending to his fall bookings this week.

H. Bradley Fish has left his managerial desk at the local Fox office to make a short trip into Idaho.

## Canada

WHEN fire broke out in the Ideal Theatre, 1852 Notre Dame Street West, Montreal, early in the afternoon of August 12 with about 200 persons in the theatre, Mrs. Delisle, the pianist, proved herself to be a heroine and also undoubtedly saved people from being injured when she continued to play the piano. She remained at her post until every patron had left. The fire was quickly extinguished by the fire department. The theatre reopened later in the afternoon.

Before he left the Classic Theatre, Stratford, Ontario, where he had been manager many years, John V. Ward was presented with a handsome silver dish by the members of the house orchestra as a token of good will. Mr. Ward is now directing the destinies of the Queen Theatre, Niagara Falls, Ontario.

Throughout the summer season the Griffin Theatre, St. Catharines, Ontario, is open only one day each week, namely Saturday. Manager George J. Forhan plays three shows during the one day and secures capacity business at slightly advanced prices with pictures and Pantages vaudeville. The Griffin will return to full-time operation in the fall.



# THEATRE MANAGEMENT
## EQUIPMENT CONSTRUCTION OPERATION



# Choose the Right Medium for Advertising Appeal

## *Successful Advertisers Are Human Chameleons Who Change Their Color to Suit Conditions*

**BY BEN FERRISS**

General Advertising Director, Finkelstein & Ruben

*(Editor's note.—The following discussion of the basic principles of successful theatre advertising as outlined by Ben Ferriss, chief advertising executive for the F & R circuit of theatres, and generally recognized as one of the most experienced and able experts in this field, records the address which he made before the delegates to the recent theatre managers' convention of the organization in Minneapolis, and is published by* Motion Picture News *through the courtesy of Mr. Ferriss.)*

YOU gentlemen will be interested in hearing the figures on the 1925 advertising expenditures in the United States at the outset of our discussion of the Finkelstein & Ruben advertising problems.

All forms of advertising in this country last year cost $1,300,000,000. Of this amount the newspapers were paid $600,000,000. Direct-mail campaigns total $433,000,000. Magazines absorbed $125,000,000. Outdoor campaigns cost $60,000,000.

These figures indicate that the advertisers of the nation place newspapers first as their best medium. Direct-mailing campaigns come second. Third place goes to the magazines. Outdoor billing takes fourth place for general advertising.

In the amusement business we depend upon three major mediums of appeal. Our greatest efforts as exhibitor-advertisers are put forth to advertise a particular attraction playing a specific theatre on a definite date. At the same time we must appeal to all classes of people for the simple reason that our biggest sale is only 50c. To reach all classes of people and gain mass circulation we utilize the newspapers, our screens, and outdoor billing.

### *Determine Points of Appeal*

When a new production comes up for advertising discussion we decide whether the best appeal can be made by giving the bulk of the advertising to the newspapers or on outside billing. In the recent case of "The Greater Glory" we had a decided marketing advantage in the twenty-four sheets provided by the exchange. They were eye-stopping and sold the picture. We supplemented this 24-sheet campaign with teaser copy in the amusement columns of the newspapers. Here is a case where billboards were used in preference to newspapers because of the pulling power of the 24-sheets. Gilda Gray and "The Lost World" are other examples of effective outdoor advertising. In the case of Gilda Gray we sought to sell her name above everything else. With "The Lost World" it was a matter of getting those mastadonic animals pictorially before the people and did it as no other means could. On the "Cohens and Kellys" we used a combined campaign of snipe, street car cards and newspapers. Our idea here was to drive home the title of the picture. In some localities where people are not given to reading, flashing billboards undoubtedly have an advantage over the printed page. Outdoor billing in the proper seasons is a valuable adjunct to any advertising campaign. Attention-getting colors, exaggerated display, and head-on position make billboards decidedly effective for communicating our ideas to the public.

### *Newspapers for Mass Circulation*

We are large users of newspaper space because of the newspaper's manifold advertising advantages. They carry our message direct into the homes every day. They have strong reader interest. They give us mass circulation. The newspapers offer us a medium of photoplay expression through their news columns. They have the additional advantage of quick changes of copy. Newspapers are read much more closely by women than men. The women are the ardent film fans. Our appeal therefore is directed mainly to the women. Newspapers enable us to talk to women patrons effectively. The newspapers should be one of our best builders of new clientele.

Of prime importance for advertising purposes are our screens. Here we talk to people whom we know are interested in the photoplay. On the screen we transmit a moving message; a message which can be made to carry a powerful punch. Watch your trailers! See that they are grammatically correct. Keep them short and snappy. Guard your screen as you would your life. It is one of your most valuable advertising allies.

Car cards are of inestimable value on short titles like "Irene," "Mike," "Kiki. They are moving billboards from the outside and have large attention value for car patrons inside. We use short titles for a flash on the street side of car cards and a more prolonged selling message on the inside where car riders have plenty of time to read. Tack cards and window cards lend

*(Continued on next page)*

## Equipment

## Screens

**By P. M. ABBOTT**

SCREENS. Not a very interesting or important subject, you might say. But volumes of valuable data could be written on them and then all would not be told.

In fact, projection screens are one of the most vital units in the presentation of pictures. For they can make good projection practically impossible and a picture that should provide good entertainment, an irritating strain on an audience.

There is so little attention paid to the screen in the average theatre that we recommend that exhibitors test the efficiency of their screens every six months.

By testing the efficiency of screens we mean the degree to which they have depreciated. Dust, dirt and a sort of corrosion in some cases, cause screens to lose a major portion of their reflective qualities. Light falling on such surfaces is simply absorbed—and light, in the case of pictures, is practically the picture itself.

A simple method of determining whether or not a screen needs replacing or renovating is to fasten a piece of new screen, of the same type, against the old one. Then by illuminating both, a direct comparison is obtained—and a screen that has served its usefulness is readily detected.

It is also important that the correct type of screen be installed. By type is meant reflecting or diffusing.

A wide house with a balcony should not install a highly reflective type screen. For seats on the extreme sides of the theatre, and perhaps those in the balcony will not show a bright picture. Nor should a long, narrow house have a highly diffusing screen. This makes the projection extremely inefficient and runs up the electric bill.

And, as a matter of warning, do not let any inventor convince you that some trick screen will do away with distortion.

# Choose The Right Advertising Medium

## Different Pictures Require Different Methods of Appeal

themselves very well to display; therefore they have strong attention-getting value. This is also true of the smaller sizes of paper such as one-sheets. In special cases we find lithographing and sniping of one-sheets very effective, as in the case of an act like Sissle and Blake.

Our lobby displays are excellent mediums of expression after people have arrived in the vicinity of our theatres. Lobbies serve to put the final clincher on the patron's imagination and sell him. The lobby offers you perhaps the best medium for novel display. Use your imagination and do the unusual. An old pair of shoes get a lot of attention for "Tramp, Tramp, Tramp." One woman actually thought they were Langdon's shoes.

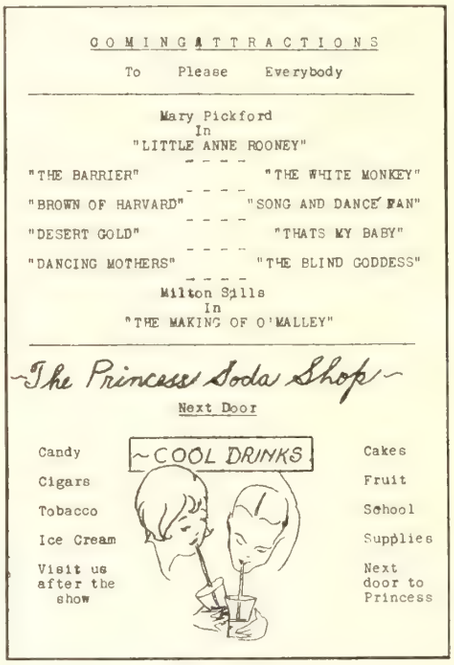
Remember when you are laying out advertising campaigns that at best in our theatres we sell only an impression. It cannot be worn or eaten. Therefore its lasting qualities are dependent not upon the commodity, but upon the impression we have created upon the minds of our patrons. Be careful, therefore, to make your advertising truthful. Plan your advertising so that the show can live up to it most fully.

At all times see that you make your F&R shield stand for the highest ideals of advertising as well as presentation and service. You may fool some of the people for a while, but not for long. Don't exaggerate unless you can do so conscientiously. Suggestive copy has lost its force as a general proposition in the picture business.

Detailed discussion of the value of heralds, programs, novelties and similar attractors cannot be gone into within the time limits at our disposal. They are supplementary to the major advertising appeals that we use. They all have their place in any amusement advertising scheme under discussion, some of them being of prime importance under certain conditions. Do not fail to study them and keep informed of the best modern practices in their usage.

In conclusion, let me say that no phase of theatre operation is more important than the advertising. If you are to be successful advertisers you must be human chameleons and constantly change your color to suit modern advertising conditions.

*Standard*
VAUDEVILLE
*for*
Motion Picture Presentation
THE FALLY MARKUS VAUDEVILLE AGENCY
*Lackawanna 7876*
1579 Broadway, New York City




**Reproduction showing new effects obtainable with mimeographed stock program covers. Note ad on lower portion of page—which is sold for a rate which covers cost of programs**

## Wide Use of Mimeograph for Program Printing

The use of Mimeograph for imprinting programs and date lines on heralds is becoming more popular, particularly with houses in smaller towns and where daily changes are the policy, according to the Hennegan Co., of Cincinnati, which specializes in program covers and heralds for picture theatres.

The Mimeograph has supplanted printing for programs at the Trigg Theatre, Glasgow, Ky., among others. Bruce Aspley, manager of the house, reports that the idea of using stock heralds as a weekly program—the bill for the week being Mimeographed on the back cover of the herald—has proved a money-saver and is popular with his patrons. "They save the heralds," he says, "to look over at any time during the week. The use of the Mimeograph for this work affects a great saving. The stencil costs 15 cents and about 20 cents' worth of ink will print 2,000 heralds."

The stock program covers are also being Mimeographed with billing for several small town theatres. Attractive effects are obtained by adding small illustrations—sketches made on the stencil. This latter idea is employed in the case of ads printed in the programs. One theatre reports that the cost of Mimeographing 5,000 of the program covers is done at a cost of not over 50 cents.

## Local Artist in Prologue Stirs Interest in Show

Manager Harry Gould of the Palace Theatre, Fort Worth, made local interest count at the box office when he engaged a local girl, formerly in the Gilda Gray Revue, to star in the prologue he staged for his presentation of "Aloma of the South Seas."

## Revival Program a Success at York, Pa., Theatre

The experiment of presenting "Revival Week," in which old-time favorite picture features were shown, with a different picture each day, was tried with very favorable results in the Hippodrome Theatre, York, Pa., in the week of August 2. The program for the successive days consisted of: Monday, "The Birth of a Nation;" Tuesday, Douglas Fairbanks in "The Mark of Zorro;" Wednesday, Mary Pickford in "Pollyanna;" Thursday, the Griffith picture, "Orphans of the Storm," with Lillian and Dorothy Gish; Friday, Douglas Fairbanks in "Robin Hood," and Saturday, Mary Pickford in "Through the Back Door." Newspaper reports showed the venture was a marked success.

## Devises Accompaniment for Trade Mark on Leader

Manager Goldberg, of the La Porte Theatre, La Porte, Ind., in arranging the musical score for his motion picture programs, has prepared a little novelty stunt, which is used regularly with the showings of Pathe comedy pictures.

When he shows a Pathecomedy, the entire orchestra plays during the introduction titles but stops completely when the rooster trade mark appears, at which point the drummer, with a special instrument, imitates the crow of a rooster.

## Newspaper Campaign Sells "Fascinating Youth"

Three solid weeks before "Fascinating Youth" made its appearance at the Strand Theatre, Birmingham, Ala., the Age-Herald broke with front-page notices about the opportunity for some Birmingham girl to get into the movies by submitting their photos to the Movie Contest Editor.

These notices were inserted about three times a week together with an announcement that "Fascinating Youth" was coming to the Strand.



**Fred M. Shafer, who recently joined the Henry S. Koppin chain of theatres in Michigan as one of the directorial executives of the company**

# *Commercially since 1895*

Greater Movie Season, which celebrates the thirtieth birthday of the motion picture, calls to mind the fact that Eastman Film fathered the industry by making motion pictures practical.

Commercially manufactured since 1895 Eastman has always been, and still is, unrivaled as the "film that carries quality through to the screen".

Prints on Eastman have the black-lettered identification "Eastman" and "Kodak" in the transparent margin. Look for it.

EASTMAN KODAK COMPANY

ROCHESTER, NEW YORK

# Military Guard for Film Launches Drive



BROOKLYN STRAND PRESENTATION

**Borrah Minevitch, harmonica virtuoso, and his Harmonica Ensemble, who have appeared in several picture theatres as a stage feature, were presented at the Brooklyn Mark Strand, Brooklyn, in the setting shown above, which was enhanced by fine lighting effects arranged by Edward L. Hyman, managing director of the house**

## Handy Desk Record Shows Advertising Costs at a Glance

C. L. McVEY, manager of the Dreamland Theatre, Herington, Kan., keeps a desk record of his advertising costs which serves the double purpose of informing him at a glance as to the expenditures for advertising material for every pictur he plays, features and short subjects, and simplifies details of ordering and checking posters, mats, slides, etc.

The form which McVey uses and highly recommends for other theatre men, especially those located in a small town miles away from the exchanges, is reproduced above. The forms are blueprinted at a cost of 6 cents each. As each form covers a month's transactions, the total cost per year is 72 cents for the forms which enable the theatre manager to keep a permanent desk record.

Explaining the Dreamland forms and the method of using them, Mr. McVey says:

"The quantity of advertising ordered from the exchanges is entered on the blank under headings provided for the specific items at the time the requisition is sent out by the exhibitor, and so serves as a great convenience for checking the material received. The various items are checked against the entries on the desk form, a check mark being used to indicate that the invoice agrees with the order, whereas when the invoice is short, the exact amount of the shortage is entered in the next column and a circle made around it.

"I have a complete record since March 1917 of every bit of film played in the theatre by months, and find this system a great time saver as well as a ready record of the pictures played and the money spent for advertising material for them."

## Ray Deusern's Contact with Newspapers Produces Publicity for Terminal

SELLING ideas to the newspapers sometimes becomes one of the toughest assignments the theatre manager is called upon to execute; but Ray J. Deusern, manager of the Fox Terminal Theatre in Newark, N. J., does it with remarkable regularity. Following the newspapers religiously has been a hobby with Deusern and it is a hobby which has enabled him to work out many a successful publicity idea.

Not long ago the Fox picture, "A Trip to Chinatown" played the Terminal, and Deusern crashed the Newark Ledger columns with publicity for the picture by issuing an invitation to the members of the "Ledger Lady Club," a regular feature of the woman's page of the newspaper, to be his guests at a showing of the photoplay.

The letter issuing the invitation was carefully written to develop the point that the picture would afford the members of the club opportunity to explore San Francisco's Chinatown and take in all the extraordinary sights afforded by that celebrated quarter right at home and in all the realism within the wide range of the cinema. The letter was published in full—and in display type—in a Sunday issue of the Ledger, and in addition, the editor of the page printed an article giving details as to the manner in which club members could obtain admission to the show. This stunt, which culminated with the publication of photos showing the club members assembled at the Fox Terminal, gave the theatre valuable publicity for a period of three days.

## "Flaming Frontier" Campaign Interests Fans in Charleston

TO do honor to the illustrious Seventh Cavalry which rode to its doom in the Battle of the Little Big Horn, the National Guard in Charleston, W.Va., escorted the pictured version of the Seventh's last stand, "The Flaming Frontier" to the Kearse Theatre when the production opened an engagement there.

A one-pound gun mounted on a carriage, drawn by a placid donkey, led a parade through the business section of Charleston, on the Saturday afternoon before the opening. In a bright red box, built on top of the carriage, were the cans containing "The Flaming Frontier."

A detachment of soldiers marched on each side of the gun while behind was a Stutz straight eight with banners reading: "Guard of honor conveying 'The Flaming Frontier' to the Kearse Theatre."

When the cavalcade reached the theatre, the gun was unlimbered and placed in the lobby with the film cans where it remained until the showing of the picture.

In return for the National Guard's courtesy the entire local enrollment were the guests of the theatre at the 9 o'clock show on Wednesday night.

## Food Products Tied-up With "The New Klondike"

Tying the Gooch Food Products Co. to the production, "The New Klondike," Manager Chas. F. Shire got all he could reasonably ask for in the way of advertising when that film showed at the Rialto Theatre, Lincoln, Neb.

Free admission was given each boy and girl who presented six empty Gooch macaroni, spaghetti, or eggnoodle cartons at the ticket office window.

Additional interest was stimulated in the stunt by giving an autographed baseball from Thomas Meighan to the boy presenting the largest number of cartons, and a beautiful Lila Lee Eversharp pencil and an autographed photograph of Thomas Meighan to the girl presenting the largest number.

## F. & R. Increase Admissions at State Theatre

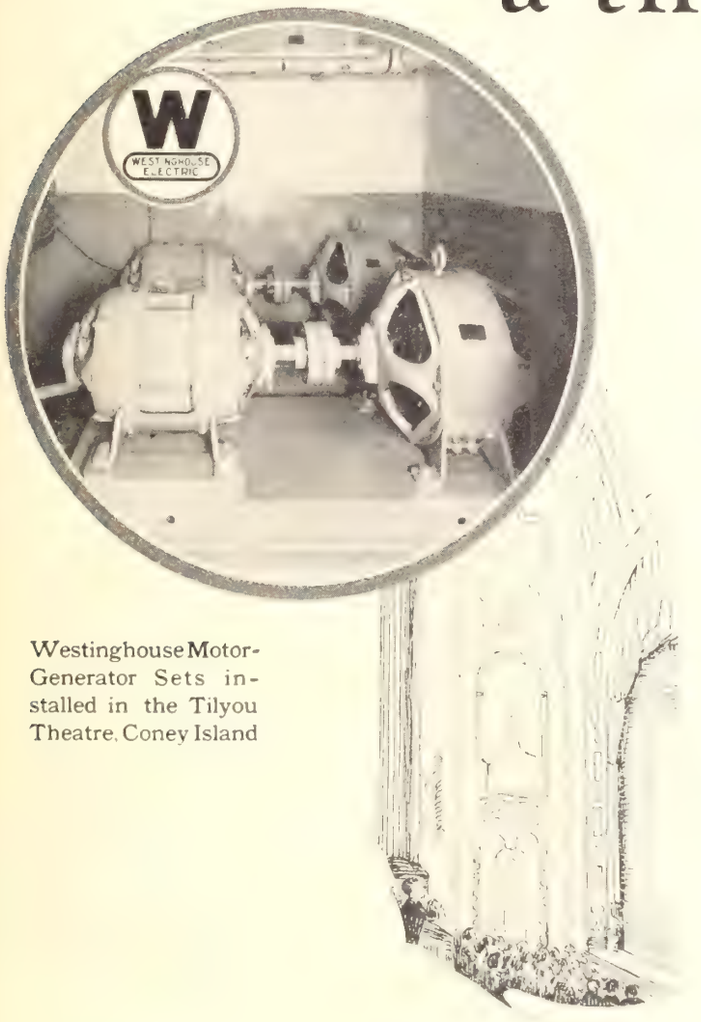
An indication of the type of production and the prosperity of the Northwest is found in the fact that Finkelstein & Ruben have increased prices at the Minneapolis State. The schedule goes up 10 cents with the opening of Greater Movie Season. This is made necessary by the fact that the State is putting everything possible into de luxe productions.

### New Bedford Engagement Closes

Arthur Martel, former organist at the Fenway, Boston, and now playing a series of concerts in Publix houses, has just closed a successful two weeks at the Empire Theatre, New Bedford.

COSTUMES FOR HIRE PRODUCTIONS EXPLOITATIONS PRESENTATIONS BROOKS 1437 Broadway Tel. 5580 Pen.

# So Little
## a thing to ask




Westinghouse Motor-Generator Sets installed in the Tilyou Theatre, Coney Island

AUDIENCES are critical—harsh in their demands: gilded domes and draperies of deep plush; noiseless aisles of velvet; fine organs—and—infinitely more important, yet so little in cost—by comparison

### FLAWLESS PROJECTION

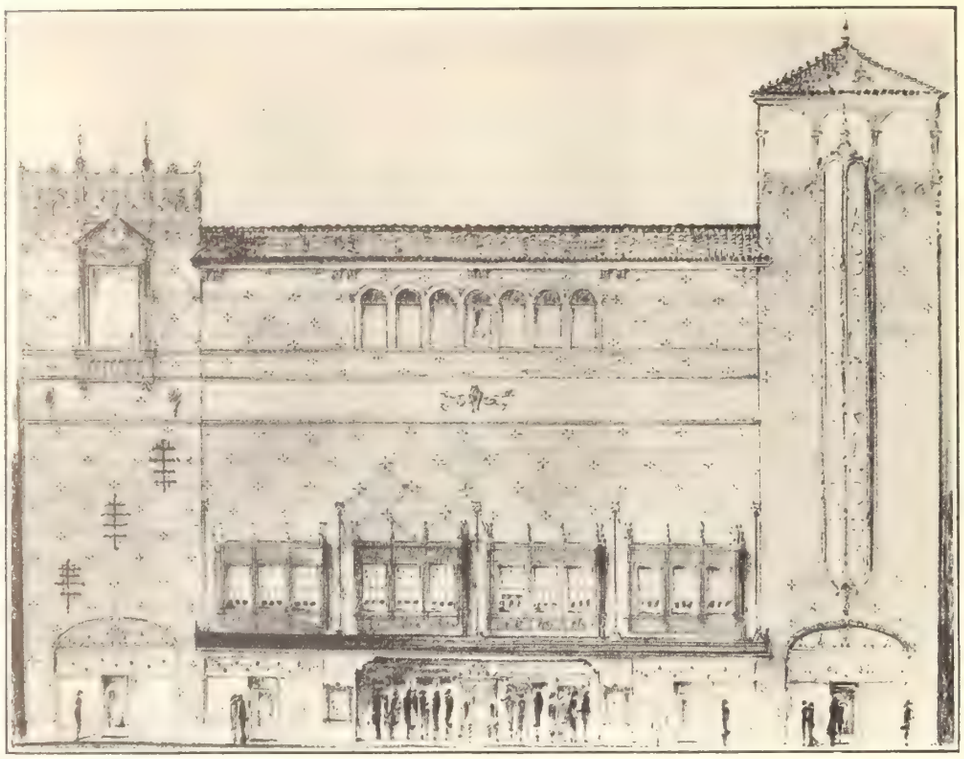
Constant, uninterrupted light means sustained interest. In the corner of the projection room of America's finest theatres are Westinghouse motor-generator sets, guarding the steady, full white light. Small is the first cost, and soon forgotten; but the return accumulates year by year in good-will and pleased patrons.

### Priced

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Architect's sketch of New York's first "Atmospheric" theatre which will be built in the Boro Park section of Brooklyn, N.Y. It is being planned by John Eberson who originated the "outdoor effect"

# New York's First "Atmospheric" Theatre to be Built by Universal

CONSTRUCTION on the first "atmospheric" motion picture theatre to be built in New York City started a few days ago when ground was broken at New Utrecht Avenue and 46th Street, Brooklyn, for the new million dollar Universal Theatre When complete it is said that this will be the finest suburban theatre in New York and will vie with the best Broadway houses. It will have a roof garden, an unusually spacious lobby and a change for landscape gardening in its interior such as few metropolitan theatres have.

The new photoplay palace is being projected by the Laemmle Building Corporation, a combination of several prominent Brooklyn real estate operators and the Universal Chain Theatrical Enterprises, a theatre holding corporation connected with the Universal Pictures Corporation. The officers of the building corporation are Oscar Fischbach, president; A. E. Fair, vice-president; Julius Steinberg, secretary, and Charles B. Paine, treasurer. The directors are, Fischbach, Fair, Steinberg, Dr. Leo Hermann and Helen E. Hughes. Fischbach is a leading produce operator in Brooklyn, and Dr. Hermann and Steinberg are prominent in building operations in that borough. Fair, Paine, and Miss Hughes are connected with the Universal interests.

The theatre will have a seating capacity of 3,500 seats and will be devoted mainly to the presentation of Universal pictures. It was designed by John Eberson, one of the leading motion picture architects in America and whose development of the "atmospheric" type of theatre has introduced a new phase of theatre art.

The Universal Theatre in Brooklyn will be in the Italian Rose Garden style. The interior will be constructed with ceiling and walls tinted to give a sky and horizon effect, and in front of the walls the Italian garden effects will be built in, actually, forming a silhouette against the sky and giving a perfect illusion of out-of-doors.

Eberson describes the projected theatre as follows:

"The two sides of the auditorium will not be symmetric in design. On one side there will be the dignified facade of an Italian palace; on the other side the Balustrade, the fountains and wall-gates of a hill-side green. All will be set under a moonlit sky with stars twinkling and with clouds rolling by, giving a perfect illusion.

"The garden walls, garden houses, and palatial facades will be executed in stone and embellished with the carvings and statuary typical of the Roman Gardens.

"The style of auditorium creates an atmosphere of utmost comfort. The foyers and lobbies of the theatre will be consistently treated in antique Italian style and an intricate lighting system will be used to give the side walls and the ceiling the effect of dignified age. The subdued lights gleaming from antique lanterns and torches make one forget the street outside, the city and its surroundings and places one back in the romantic times of the Middle Ages and into the Mediterranean country.

"It is hard to conceive the influence which such architectural and art crafts have on the patrons. The soothing influence of such surroundings on the mind aids in the proper reception of the entertainment offered and helps the illusion.

"Most of the art objects, carved statuary, intricate ornamental iron work and such embellishments, are being collected and imported from Europe. The plans and designs not only call for the general construction and theme, but specify the details of the entire building, based on a careful study of the Italian environs from which the architectural scheme of the theatre has been borrowed.

"In addition to the artistic treatment of the theatre, it has been designed for the maximum comfort of its patrons, particular attention being given to lines of sight and accoustics. The building will contain modern ventillating and refrigeration systems. The theatre will practically control its own weather.

"Spacious retiring rooms will be provided and every possible development added to insure the safety and general ease of the audiences. The theatre has been concived as a mecca of the amusement-loving public of all Brooklyn."

## Randell to Build Chain of Florida Theatres

Henry P. Randell, formerly of the staff of Famous Players, announces the construction of the first link in his chain of Oriental Theatres throughout the State of Florida. This theatre, to be known as the Egyptian Theatre, will be built on Flagler Street in the heart of Miami, where Mr. Randell has been active the last four years.

The architects and builders awarded the contracts are William P. Cave and Ivan G. Black, who have spent the last two years in Persia, Egypt and Morocco studying this particular type of construction so that it could be applied practically for theatre construction in Florida.

The cost of the building and equipment is estimated at $150,000 and will contain every modern convenience known to the film world. Major Satz, general representative, is now in New York completing final arrangements.

## Lancaster House Reopens After Remodeling

After being closed for six weeks, during which the interior was practically rebuilt and redecorated, the Colonial Theatre, Lancaster, Pa., devoted to motion pictures and vaudeville, was formally reopened with an elaborate program on Monday, July 19. The lobby was entirely done over and also the interior of the auditorium. New chairs have been placed through the auditorium.

In the forepart of the balcony, loges have been constructed, provided with entrances from the first floor through the boxes. A women's rest room has been provided and the men's room has been refitted. The ventilating system has been enlarged and improved and a new floor has been placed on the stage.

Douglas P. Hall, New York architect, was in general charge of the improvements, and the general contracting.

## M.P.'s "Crash" Fashionable Milwaukee Suburb

GROUND will be broken this week for the first motion picture theatre in Shorewood, a fashionable suburb of Milwaukee, with 8,000 population. In the past the Board of Trustees of Shorewood have not countenanced a picture theatre and shows have been given in the high school. The new venture is being engineered by Sam Pylet of the Hollywood Theatre, Milwaukee.

# CLASSIFIED AD SECTION

RATES: 10 cents a word for each insertion, in advance except Employment Wanted, on which rate is 5 cents

## Wanted

YOUNG MARRIED MAN, thoroughly capable, with broad experience about exhibition end of business, and best of references, desires position as manager or assistant of Motion Picture Theatre somewhere in California. Box 50, Motion Picture News, 729 Seventh Ave., New York City.

POSTER ARTIST, Lobby Man and Exploitation Expert desires permanent position; references furnished. Address Artist, 820 N. Porter Street, Sherman, Tex.

MANAGER at liberty September 15th. Have had fifteen years' experience in Motion Pictures, Vaudeville and Legitimate houses. Best of references. Know the theatre from front to back stage. Accept any first-class house or houses anywhere. Address Box 55, Motion Picture News, 729 Seventh Ave., New York City.

ORGANIST—Experienced. Concert and Picture. Choicest references. Invite investigation. Address Box 810, Motion Picture News, New York City.

CHIEF OPERATOR, 22 years' experience, desires a change. Would like complete charge of theatre circuits projection. For interview address J. P., care Motion Picture News, New York City.

AT LIBERTY—High Powered Lobby Poster Artist (Pictorial and Scenic a specialty) and also exploitation man capable of making newspaper cuts. Ten years' experience with Eastern firms. References; married, go anywhere. Address "Lobby Artist," Gordon & Howard Co., 717 Wyandotte Street, Kansas City, Mo.

WANTED—To buy or lease Picture Theatre in town of over three thousand in Northern Missouri, Southern Iowa, or Eastern Kansas and Nebraska. Address E. C. Humes, Albany, Mo.

EXPERIENCED motion picture manager wants to rent or buy motion picture theatre, or will buy half interest in well established business in city or town of three thousand or over. Eugene Pelletieri, 2880 Elston Ave., Chicago, Illinois.

ORGANIST desires change of city. Widely experienced in pictures; union; references. Go anywhere, but prefer Western Pennsylvania. State house plans, salary. Box 550, Motion Picture News, New York City.

AT LIBERTY—Now or later. A-1 piano leader. Vaudeville or pictures. Nothing too large. Good library. Married. A. F. of M. Permanent position only. Address Curt Wiehe, Kankakee, Illinois.

ORGANIST, thoroughly experienced, wishes to locate in first-class theatre. Can be featured. Box D, Motion Picture News, 845 So. Wabash Avenue, Chicago, Illinois.

OPERATOR and electrician with ten years' experience wants steady job. Married. Operator, Box 282, Mason City, Iowa.

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FOR SALE—1,500 upholstered opera chairs in good condition. Address Box 60, care Motion Picture News, 729 Seventh Ave., New York City.

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FOR SALE—Used theatre chairs of all descriptions. Immediate shipments. Largest stock of chairs in West. The Theatre Seating Company, 845 S. State Street, Chicago, Illinois.


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## Inquiries and Comments

### *Eighteen Points of Projection*

A MODEST young man from upstate New York, recently sent us a very interesting letter in which he outlined his ideas on what constitutes good projection. For some reason, not clear to us, he requests that his name not be mentioned, giving no explanation other than his desire to remain unknown.

It really seems a shame to withhold credit from the writer of such an excellent letter, but since this be his desire, it shall be observed.

His letter is as follows:

"Dear Sir:

"Quite a while back I read a discussion in your department which compared the merits of the city projectionist and those of the man in the small town.

"On the whole, I agreed with your views as set forth in the article referred to, but one point in particular set me to thinking and as a result I spent considerable time in studying the subject for myself.

"The point I refer to is this: 'Just exactly what constitutes good projection?'

"You will remember that this is the same question you asked of Mr. Johnson, who wrote from Washington C. H., Ohio, and in his answer, Johnson, you claimed (and I fully agree with you), seemed vague and rather at a loss to express himself adequately on the subject.

### *In Same Boat*

"I can now appreciate Johnson's position and also understand why his answer seemed so unsatisfactory to you. In a very brief manner, you explained what goes into the projection of a picture with good results, but I believe you merely scratched the surface in your article.

"I pon reading it, I asked myself the same question and attempted to answer it in my own way. I was rather surprised and somewhat chagrined to find that I had no very correct ideas as to just what really did constitute the desirable points of good projection, so that in this respect I was in complete sympathy with Johnson.

"Being in a small town myself with none of the distractions which you claim hamper the city man in his studies, I decided to learn for myself all the points concerning the projection of good pictures."

### *A Large Subject*

"A little study soon showed that there were quite a number of points to be considered, but I was determined to learn them all, if possible, so as to avoid future embarrassment.

"I believe I have now listed and studied practically all of the most important items and it appears, to me, at least, that they cover the subject pretty thoroughly.

"Here are the results of my labor, namely, the points which should be found in every well projected motion picture.

### *What Constitutes "Good Projection"*

"A word in explanation. I have separated and grouped them into factors which are visible to the audience and those which are not visible."

### *Visible Factors*

"1. Proper intensity of screen illumination. (From all I have been able to learn the proper intensity falls somewhere between 5 and 10 foot-candles of light.)

2. Sharply focussed picture.

3. Even illumination on screen.

4. Steady picture on screen. (Unsteadiness may be the result of either motion in the film itself, while being projected, or by undue vibration of the entire projector.)

5. No flicker in illumination. (Flicker may be caused by improper projector speed, improper shutter, or where A. C. is used, by a peculiar synchronization of the crater light periods with those of the shutter.)

6. No distortion of picture on screen, either vertically or horizontally. (Distortion is usually the result of placing the projector off center with the screen though the same effect can be obtained, to a limited extent, by revolving the screen on its vertical axis.)

7. Proper distribution of light by the screen over the viewing area. (The distribution required will depend upon the particular theatre.)

8. Proper screen postion. (By this is meant the position of the screen with relation to the first row of seats.)

9. No travel ghost.

10. No glare. (This relates to glare as involved by placing bright light sources or other objects within the field of view when looking at the picture.)

11. Good screen registration. (This has to do with the careful selection of the particular screen and then maintaining a good surface. A poor screen surface will not properly register the projected image.)

12. Steady illumination of the screen. (The steadiest illumination I have obtained is from the Mazda lamp, which system I have employed for the past two years.)

13. Neat change-overs. (Preferably of the dissolving type.)

14. Continuity of the show. (By this I mean no accidental interruptions in the projected picture which are ordinarily the result of carelessness.)

15. Proper projection speed. (This should be determined in advance by a rehearsal of the entire projection program.)

16. No color in projected light. (That is, no color which results from a faulty setting of the optic system.)

17. Proper screen border. (It is my firm belief that a jet black border surrounding a brightly lighted picture is glaring and results in eyestrain to the average theatre patron. A figured or partly illuminated border appears to be the most desirable thing.)

18. No extraneous light on the screen. (Any "stray" light or light which does not have its origin in the optic system greatly reduces the contrast of light values within the picture area.)

Aside from the above factors which are directly visible to theatre patrons, there are a number of others which are not directly visible but which, nevertheless, are quite as important to efficient projection."

### *Invisible Factors*

"1. Economy of operation. (This includes efficient equipment and efficient operation; the operating skill of the projectionist also comes under this heading.)

2. Safety; from panic and fire. (The skill, attention to duty, and level-headedness of the projectionist are included here.)

3. Comfort and convenience of projectionist. (This refers to toilet facilities and general comfort of the projectionist while on duty. The projectionist, by the way, frequently has little voice concerning this important point.)

4. Safeguarding of film. (The projectionist should exercise reasonably good care in handling the film while it is in his possession.)

5. Care of equipment. (A projectionist's duties go farther than merely threading the projector and projecting the picture. A certain amount of time is required either before the show or after in looking over the equipment and making adjustments or repairs. My method is to inspect the entire equipment immediately after each night's performance and make notes on the repairs to be made the next day. In this way I regulate my time of arrival at the theatre.)

6. Periodic maintenance. (At stated periods a complete overhauling of the projection equipment should be made in order to offset slow depreciation, which cannot always be detected from day to day, and in order to make major repairs.)"

### *Has a Better Understanding*

"These points sum up the results of my studies and if you will inspect them closely, I believe you will find every really important item concerning projection included. The points necessarily have a broad heading and no doubt each point could be subdivided into other points; but on the whole I think all the vital ones are there.

"I hope you will pardon such a voluminous letter, but I've had this thing on my chest for a long time and it is a relief to unburden myself.

"At least, I can say this much. I now

(Continued on following page)

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## Inquiries and Comments

have a better idea concerning the elements of projection and am now striving to perfect myself on each of these points.

"In all fairness to your department, I must say that I have, at some time or other, seen practically all of these points mentioned in your department articles.

"If you should see fit to publish this I would appreciate it if my name is not mentioned in connection with it."

### *No Comments Needed*

The above letter is printed practically verbatim and we believe that Friend H——, Whoa! We nearly spilled the beans. However, that comes from a natural desire to give credit for such an excellent analysis of projection.

We started out to say that this modest young man has certainly covered the field and we never before realized so many major points could be listed.

If, and when, he ever perfects himself on all of them, we would certainly appreciate seeing the results of his efforts.

Further comments hardly seem to be in order.

Can anyone add any more to the list?

## Nine Theatres Scheduled for Richmond, Ind.

Richmond, Ind., will soon be able to boast of having nine theatres according to a recent announcement. M. E. Remley, already operating three houses in the city, will soon start construction on a $100,000 structure; a Chicago company is erecting a three-story theatre building and Robert L. Hudson has also announced plans for a $50,000 theatre—construction to start at once.

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# Bureau of Standards Completes Tests on Various Types of Curtains

FEATURES other than fire resistance should be embodied in theatre curtains for the protection of audiences, according to experts at the Bureau of Standards, who have just completed comprehensive tests of various types of curtains.

In addition to being resistant to fire, such curtains should be so constructed as not to glow or reflect fire effects to the audience, thus minimizing the danger of panic. Every curtain should have emergency closure controls, operative from two or three points manually and automatically by quick-acting, heat-operating devices, the closing being accomplished by gravity and without the use of machinery and the act of closing be also used to operate large ventilators above the stage.

Other requirements for the perfect curtain are the ability to withstand pressures, facility of operation in emergency, and the prevention of passage of smoke and flame through or around the curtain.

Studies of the subject, both here and abroad, according to the bureau, indicate that the designing of fire curtains is a more serious problem than is generally believed. While most theatres can be emptied in a leisurely manner in less than five minutes, a curtain should afford protection for a period of at least 15 minutes in order to care for emergency conditions.

Well constructed double asbestos cloth curtains, with wire reinforcement, will meet requirements and afford considerable protection to the building, while rigid steel curtains will afford protection for 30 minutes or longer and in addition will give proportionately increased protection to the building. The paint on such curtains should be of a composition which will give off little or no smoke and such smoke as is given off should be of a light, unnoticeable shade.

It is essential in the installation of fire curtains, the tests indicated, that provision be made for close fitting sides and bottom, in order to prevent the leakage of smoke or flame. The sides, especially, should be so handled as to prevent the curtain "bellying" from the heat or wind generated behind it, and the installation should be so made as to absolutely prevent any danger of friction against the side walls hindering the prompt descent of the curtain.

## Start Work on Two New Hartford Houses

Construction work has started on two new theatres for Hartford. David Weinstick of the Grand Theatre is erecting one on State Street for which G. Cudemo and the Southern New England Contracting Co. hold the contracts, and the other, the Colonial, to be built for the new Colonial Theatre Co., at 492 Farmington Avenue, for which Wise & Upson have the contract.

## Jr. Cameramen Banquet at Los Angeles

THE Junior Cameramen's Club gave a banquet to its members and their guests at Branstatter's Piccadilly, Los Angeles, during July.

This was the first of a series of social affairs that this club will hold besides its regular work.

The club is composed of prominent second cameramen, still cameramen, and assistant cameramen in the motion picture business.

The initiation team practised their gags on John R. Marshall, an incoming member.

Among those present were Bob Laprelle of Warner Bros. studio; Bernie Guffy and Cliff Shirpster, of C. B. De Mille studio; Eddie Cohen and Ira Hoke, of United studio; Bill Margolis, Dave Ragin, Anthony Ugrin, Red Marshall, Hatto Tappenbeck, and Frank Powlony, of Fox studio, and K. F. Green, of Hollywood studio.

## Brand to Build 1500-Seat House in Boston

Another new theatre is to be erected in Boston. David Brand, who is interested in a string of successful houses, will build a new motion picture theatre at Humboldt Avenue and Waumbeck Street, Roxbury, with a seating capacity of 1,550.

Plans for the new theatre have been prepared and Mr. Brand expects to have construction started before the end of the month.

Mr. Brand is the active head of the Waltham Theatre at Waltham, Mass.


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# FEATURE RELEASE CHART

*Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy release, as well as information on pictures that are coming, will be found on succeeding pages. (S. R. indicates State Right release.)*

**Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to March**

## MARCH

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Arizona Streak, The | Tom Tyler | F. B. O. | 4640 feet | April 3 |
| Bar C Mystery, The | Phillips-MacDonald | Pathe | 5 reels | |
| Barrier, The | L. Barrymore-Day | M-G-M | 6480 feet | April 3 |
| Bat, The | Special Cast | United Artists | 8219 feet | Mar. 27 |
| Beverly of Graustark | Marion Davies | M-G-M | 6977 feet | May 8 |
| Beyond All Odds | Eileen Sedgwick | Chesterfield | 5 reels | |
| Blue Blazes | Pete Morrison | Universal | 4659 feet | Jan. 23 |
| Broadway Billy | Billy Sullivan | Rayart | 5000 feet | |
| Chip of the Flying U | Hoot Gibson | Universal | 6596 feet | Mar. 6 |
| Combat | House Peters | Universal | 6714 feet | Feb. 20 |
| Coming and Going | Buffalo Bill, jr | Artclass | 5000 feet | |
| Dancing Mothers | Special Cast | Paramount | 7169 feet | Feb. 27 |
| Dangerous Virtue | Jane Novak | Lee-Bradford | 6000 feet | |
| Danger Quest, The | Reed Howes | Rayart | 5000 feet | May 8 |
| Forbidden Waters | Priscilla Dean | Prod. Dist. Corp | 5335 feet | April 17 |
| Gilded Highway, The | Devore-Harron | Warner Bros. | 6927 feet | April 17 |
| Hearts and Spangles | Wanda Hawley | Lumas Film | 5980 feet | May 8 |
| Hell's Four Hundred | Margaret Livingston | Fox | 5582 feet | |
| Her Second Chance | Nilsson-Gordon | First National | 6420 feet | May 8 |
| Highbinders, The | Tilden-Daw | Assoc. Exhib | 5486 feet | May 1 |
| High Steppers | Hughes-Astor | First National | 6136 feet | |
| Let's Get Married | Richard Dix | Paramount | 6800 feet | Mar. 13 |
| Little Irish Girl, The | Dolores Costello | Warner Bros | 6667 feet | April 10 |
| Midnight Thieves | H. Rawlinson | A. G. Steen | 5 reels | |
| Miss Brewster's Millions | Bebe Daniels | Paramount | 6457 feet | Mar. 20 |
| Monte Carlo | Special Cast | M-G-M | 6512 feet | April 10 |
| New Klondike, The | Thomas Meighan | Paramount | 7445 feet | Mar. 27 |
| Night Patrol, The | Richard Talmadge | F. B. O. | 5085 feet | Mar. 20 |
| Non-Stop Flight, The | Special Cast | F. B. O. | 5650 feet | April 17 |
| Nutcracker, The | E. E. Horton | Assoc. Exhib. | 5786 feet | April 17 |
| Oh! What a Nurse | Syd Chaplin | Warner Bros | 6967 feet | Mar. 6 |
| Other Women's Husbands | Blue-Prevost | Warner Bros | 6721 feet | April 3 |
| Out of the Storm | Logan-Burns | Tiffany | 7000 feet | May 1 |
| Red Dice | Rod La Rocque | Prod. Dist. Corp | 6 reels | April 3 |
| Roaring Forties, The | Special Cast | Jans | | |
| Sap, The | Kenneth Harlan | Warner Bros | 5519 feet | |
| Sea Horses | Special Cast | Paramount | 6671 feet | Feb. 27 |
| Secret Orders | Evelyn Brent | F. B. O. | 5486 feet | Mar. 27 |
| Siberia | Special Cast | Fox | 6950 feet | April 24 |
| Six Shooting Romance | Jack Hoxie | Universal | 4869 feet | Jan. 30 |
| Social Celebrity, A | Adolphe Menjou | Paramount | 6025 feet | May 8 |
| Taxi Mystery, The | Roberts-Agnew | Sterling Pict | 5052 feet | |
| Test of Donald Norton | George Walsh | Chadwick | | |
| Three Weeks in Paris | Moore-Devore | Warner Bros | 6050 feet | May 8 |
| Unknown Dangers | Frank Merrill | Hercules | 4700 feet | |
| Untamed Lady, The | Gloria Swanson | Paramount | 6132 feet | Mar. 27 |
| Vanishing Hoofs | Wally Wales | Artclass Pictures | 5000 feet | |
| Whispering Smith | H.B.Warner-L.Rich | Prod. Dist. Corp | 6155 feet | April 10 |
| Yellow Fingers | Olive Borden | Fox | 5594 feet | April 10 |

## APRIL

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Big Show, The | Lowell-Russell | Assoc. Exhib | 5385 feet | May 15 |
| Blind Goddess, The | Special Cast | Paramount | 7249 feet | April 3 |
| Border Sheriff, The | Jack Hoxie | Universal | 4440 feet | Mar. 13 |
| Broadway Gallant The | Richard Talmadge | F. B. O. | 5510 feet | June 5 |
| Brown of Harvard | Pickford-Brian-Haines | M-G-M | 7941 feet | May 8 |
| Crown of Lies, The | Pola Negri | Paramount | 5020 feet | Mar. 27 |
| Desert Gold | Special Cast | Paramount | 6900 feet | Mar. 20 |
| Dance High | Buffalo Bill, Jr. | Artclass | 5 reels | |
| Early to Wed | M. Moore-K. Perry | Fox | 5912 feet | May 15 |
| Earth Woman, The | Alden-Bonner | Assoc. Exhib | | |
| Exquisite Sinner, The | Nagel-Adoree | M-G-M | 5844 feet | May 1 |
| Fighting Boob, The | Bob Custer | F. B. O. | 4496 feet | May 1 |
| Fighting Buckaroo, The | Buck Jones | Fox | 5096 feet | May 15 |
| Fighting Shadows | Leo Maloney | Clarion Photoplays | 4900 feet | |
| Fighting Thorobreds | Billy Sullivan | Rayart | 5000 feet | |
| For Heaven's Sake | Harold Lloyd | Paramount | 5356 feet | April 24 |
| Hidden Way, The | Mary Carr | Assoc. Exhib | 5919 feet | |
| Impostor, The | Evelyn Brent | F. B. O. | 5457 feet | May 15 |
| Isle of Retribution, The | Lilian Rich | F. B. O. | 6388 feet | May 22 |
| Kiki | Norma Talmadge | First National | 8299 feet | April 17 |
| Lucky Lady, The | Special Cast | Paramount | 5942 feet | |
| Mike | Sally O'Neill | M-G-M | 6755 feet | Jan. 23 |
| Mlle. Modiste | Corrine Griffith | First National | 6230 feet | May 15 |
| Money Talks | Windsor-Moore | M-G-M | 5139 feet | May 22 |
| Old Loves and New | L. Stone-B. Bedford | First National | 7423 feet | April 24 |
| Only Way, The | Special Cast | United Artists | 6850 feet | May 1 |
| Paris At Midnight | Special Cast | Prod. Dist. Corp. | 6995 feet | May 8 |
| Runaway, The | Special Cast | Paramount | 6271 feet | May 8 |
| Rustlers Ranch | Art Acord | Universal | 5230 feet | April 24 |
| Rustling for Cupid | George O'Brien | Fox | 4835 feet | |
| Sandy | Madge Bellamy | Fox | 7850 feet | April 24 |
| Seventh Bandit, The | Harry Carey | Pathe | 6 reels | Mar. 27 |
| Silence | Warner-Reynolds | Prod. Dist. Corp | 7518 feet | June 12 |
| Silken Shackles | Irene Rich | Warner Bros | 6061 feet | May 8 |
| Silver Fingers | George Larkin | Elvin Film | 5000 feet | May 1 |
| Sir Lumberjack | Lefty Flynn | F. B. O. | 5129 feet | April 10 |
| Somebody's Mother | Mary Carr | Rayart | 6000 feet | |
| Starlight's Revenge | Jack Perrin | Rayart | 5000 feet | |
| That's My Baby | Douglas MacLean | Paramount | 6805 feet | April 24 |
| Tony Runs Wild | Tom Mix | Fox | 5477 feet | |
| Tramp, Tramp, Tramp | Harry Langdon | First National | 5831 feet | April 10 |
| Twin Triggers | Buddy Roosevelt | Artclass | 4800 feet | |
| Volga Boatman, The | Special Cast | Prod. Dist. Corp | 10050 feet | May 1 |
| Watch Your Wife | Virginia Valli | Universal | 6980 feet | Feb. 27 |
| Western Trails | Bill Patton | Chesterfield | 5 reels | |
| Why Girls Go Back Home | Miller-Brook | Warner Bros. | 5262 feet | May 1 |
| Wild To Go | Tom Tyler | F. B. O. | 4570 feet | May 8 |

## MAY

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Black Paradise | M. Bellamy-E. Lowe | Fox | 4962 feet | June 12 |
| Boob, The | George K. Arthur | M-G-M | 5020 feet | |
| Carnival Girl, The | Mack-Forrest | Assoc. Exhib. | 5025 feet | |
| Chasing Trouble | Pete Morrison | Universal | 4585 feet | |
| Ella Cinders | Colleen Moore | First National | 6 reels | June 19 |
| Galloping Cowboy, The | Bill Cody, Jr | Assoc. Exhib | 5000 feet | May 29 |
| Glennister of the Mounted | Lefty Flynn | F. B. O. | 5480 feet | June 19 |
| Hands Across the Border | Fred Thompson | F. B. O. | 5367 feet | June 5 |
| Hell Bent fer Heaven | Miller-Harron | Warner Bros | 6878 feet | May 15 |
| It's the Old Army Game | W. C. Fields | Paramount | 6 reels | July 24 |
| Jade Cup, The | Evelyn Brent | F. B. O. | 4656 feet | |
| Looking for Trouble | Jack Hoxie | Universal | 4362 feet | |
| Man Four Square, A | Buck Jones | Fox | 4744 feet | May 22 |
| Man From Oklahoma | Jack Perrin | Rayart | 5000 feet | |
| Masquerade Bandit, The | Tom Tyler | F. B. O. | 919 feet | July 10 |
| Morganson's Finish | Special Cast | Tiffany | 7500 feet | |
| My Old Dutch | O'Malley-MacAvoy | Universal | 775 feet | May 8 |
| Paris | C. Ray-J. Crawford | M-G-M | 6 reels | June 12 |
| Perils of the Coast Guard | Special Cast | Rayart | | |
| Phantom Bullet, The | Hoot Gibson | Universal | 6148 feet | |
| Poor Girl's Romance | Short-Hale | F. B. O. | | |
| Prince of Pilsen, The | Special Cast | Prod. Dist. Corp | 6600 feet | April 24 |
| Racing Romance | Reed Howes | Rayart | 5000 feet | |
| Rawhide | Buffalo Bill, Jr. | Assoc. Exhib. | 4460 feet | May 29 |
| Secret Spring, The | Special Cast | Paramount | 5710 feet | |
| Set Up, The | Art Acord | Universal | 4600 feet | Mar. 27 |
| Shadows of Chinatown | Kenneth MacDonald | Bud Barsky | 5000 feet | |
| Shamrock Handicap, The | Special Cast | Fox | 5866 feet | |
| Shipwrecked | S.Owen-J.Schildkraut | Prod. Dist. Corp | 5865 feet | June 12 |
| Sign of the Claw | Peter the Great (dog) | Lumas Film | 5925 feet | |
| Skinner's Dress Suit | Denny-La Plante | Universal | 6887 feet | Dec. 26, '25 |
| Social Highwayman, The | Harron-Miller | Warner Bros | 6107 feet | May 29 |
| Still Alarm, The | Special Cast | Universal | 7406 feet | Jan. 16 |
| Unfair Sex, The | Hope Hampton | Assoc. Exhib | 5016 feet | |
| Valley of Bravery, The | Bob Custer | F. B. O. | 5021 feet | June 19 |
| Wet Paint | Raymond Griffith | Paramount | 5109 feet | May 29 |
| Whispering Canyon | J. Novak-R. Ellis | Sterling Pict | 5652 feet | |
| Wilderness Woman, The | Pringle-Sherman-Conklin | First National | 7533 feet | May 22 |
| Windjammer, The | Billy Sullivan | Rayart | 5000 feet | |
| Winning the Futurity | Landis-C. Horton | Chadwick | 5400 feet | |
| Wise Guy, The | James Kirkwood | First National | 7775 feet | June 5 |

## JUNE

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Better Man, The | Richard Talmadge | F. B. O. | 4703 feet | July 24 |
| Born to the West | J. Holt-M. Morris | Paramount | 6 reels | July 17 |
| Call of the Klondike, The | Special Cast | Rayart | | |
| Certain Young Man, A | Ramon Novarro | M-G-M | | |
| Dead Line, The | Bob Custer | F. B. O. | 5000 feet | July 10 |
| Dice Woman, The | Priscilla Dean | Prod. Dist. Corp | 5614 feet | June 12 |
| Escape, The | Pete Morrison | Universal | 4500 feet | April 3 |
| Eve's Leaves | Leatrice Joy | Prod. Dist Corp | 6750 feet | May 15 |
| Footloose Widows | Special Cast | Warner Bros | 6 reels | July 10 |
| Frontier Trail, The | Harry Carey | Pathe | 6 reels | |
| Gentle Cyclone, The | Buck Jones | Fox | 4825 feet | June 26 |
| Good and Naughty | Pola Negri | Paramount | 6 reels | June 26 |
| Grass | | Paramount | | Mar. 7, '25 |
| Hard Boiled | Tom Mix | Fox | | |
| Lew Tyler's Wives | Frank Mayo | Famous Attractions | 6757 feet | July 24 |
| Lodge in the Wilderness | A. Stewart-E. Breese | Tiffany | 7000 feet | |
| Love Thief, The | Norman Kerry | Universal | 6822 feet | June 19 |
| Lovey Mary | B. Love-W. Haines | M-G-M | 6 reels | July 10 |
| Millionaire Policeman, The | Herbert Rawlinson | Gingsberg-Kann | | |
| Miss Nobody | Anna Q. Nilsson | First National | 6859 feet | June 19 |
| One Punch O'Day | Billy Sullivan | Rayart | 5000 feet | |
| Palm Beach Girl, The | Bebe Daniels | Paramount | 6918 feet | July 3 |
| Rainmaker, The | Collier-Hale | Paramount | 6055 feet | May 29 |
| Ranson's Folly | Richard Barthelmess | First National | 7322 feet | May 29 |
| Rolling Home | Reginald Denny | Universal | 6993 feet | May 29 |
| Say It Again | Richard Dix | Paramount | 6 reels | June 19 |
| Scrappin' Kid, The | Art Acord | Universal | 4664 feet | Dec. 5, '25 |
| Self Starter, The | Reed Howes | Rayart | 5000 feet | |
| Silver Treasure, The | Special Cast | Fox | | |
| Sporting Lover, The | Conway Tearle | First National | | |
| Sweet Daddies | Special Cast | First National | 6562 feet | |
| Trip to Chinatown, A | Special Cast | Fox | 5594 feet | June 19 |
| Unknown Soldier, The | Mack-De La Motte | Prod. Dist. Corp | 7979 feet | June 12 |
| Up In Mabel's Room | M. Prevost-H. Ford | Prod.Dist. Corp | 6 reels | June 12 |
| Volcano | Bebe Daniels | Paramount | 5467 feet | June 12 |
| Yellow Contraband | Leo Maloney | Clarion Photoplays | 4900 feet | |

## JULY

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Bachelor Brides | Rod La Roque | Prod. Dist. Corp. | | |
| Brown Derby, The | Johnny Hines | First National | 7 reels | June 5 |
| Bucking the Truth | Pete Morrison | Universal | 4305 feet | June 26 |
| Cowboy Cop, The | Tom Tyler | F. B. O. | 4385 feet | |
| Dangerous Dub, The | Buddy Roosevelt | Assoc. Exhib. | 4472 feet | July 31 |
| Dangerous Dude, The | Reed Howes | Rayart | 5000 feet | |
| Doubling With Danger | Richard Talmadge | F. B. O. | | |
| Fighting Peacemaker, The | Jack Hoxie | Universal | 4292 feet | April 10 |
| Flame of the Argentine | Evelyn Brent | F. B. O. | 5004 feet | July 31 |
| Hero of the Big Snows, A | "Rin-Tin-Tin" | Warner | | |
| Her Honor, The Governor | Pauline Frederick | F. B. O. | 6 reels | Aug. 7 |
| Lawless Valley | Bill Cody | Assoc. Exhib | 5000 feet | |
| Lone Wolf Returns, The | B. Lytell-B. Dane | Columbia | 6 reels | July 24 |
| Manhood | Special Cast | Fox | | |
| Man in the Saddle, The | Hoot Gibson | Universal | 5492 feet | July 31 |

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Mismates | Kenyon-Baxter | First National | 6 reels | Aug. 14 |
| More Pay-Less Work | Mary Brian | Fox | 6027 feet | July 24 |
| Mulhall's Great Catch | Lefty Flynn | F. B. O. | 5430 feet | |
| Padlocked | Special Cast | Paramount | 6 reels | Aug. 7 |
| Passionate Quest, The | M. MacAvoy-W. Louis | Warner Bros. | | |
| Puppets | Milton Sills | First National | 7 reels | July 10 |
| Road to Mandalay, The | Lon Chaney | M-G-M | 7 reels | July 10 |
| Romance of a Million Dollars | Hunter-Mills | Famous Attractions | 5300 feet | Aug. 14 |
| Savage, The | Lyon-McAvoy | First National | | |
| Sea Wolf, The | Ralph Ince | Prod. Dist. Corp | 7500 feet | Dec. 19 |
| Senor Daredevil | Ken Maynard | First National | 6402 feet | July 17 |
| Sinister Detail, The | KennethMacDonald | Bud Barsky | 5000 | |
| Son of the Sheik, The | Rudolph Valentino | United Artists | 7 reels | Aug. 7 |
| So This Is Paris | Blue-Miller | Warner Bros | 6 reels | Aug. 7 |
| Speeding Venus, The | Priscilla Dean | P. D. C | 6 reels | July 24 |
| Terror, The | Art Acord | Universal | 4862 feet | July 10 |
| Twisted Triggers | Wally Wales | Assoc. Exhib | 4470 feet | Aug. 14 |
| Two-Gun Man, The | Fred Thomson | F. B. O | 6 reels | July 24 |
| Under Western Skies | Kerry-A. Cornwall | Universal | 6352 feet | July 24 |

## AUGUST

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Aloma of the South Seas | Gilda Gray | Paramount | 7 reels | May 29 |
| Arizona Wildcat, The | Tom Mix | Fox | | |
| Bigger Than Barnum's | G. O'Hara-V. Dana | F. B. O. | 6 reels | July 31 |
| Broken Hearts of Hollywood | Special Cast | Warner Bros | | |
| College Boob, The | "Lefty" Flynn | F. B. O | 5340 feet | Aug. 21 |
| Collegiate | Alberta Vaughn | F. B. O | | |
| Delicatessen | Colleen Moore | First National | | |
| Devil's Gulch, The | Bob Custer | F. B. O | | |
| Devil's Island | Pauline Frederick | Chadwick | 6 reels | Aug. 14 |
| Door Mat, The | Lewis-I. Rich | Warner Bros | | |
| Famiiy Upstairs, The | Virginia Valli | Fox | 5971 feet | July 31 |
| Fascinating Youth | Junior Stars | Paramount | | |
| Fig Leaves | G. O'Brien-O. Borden | Fox | 6498 feet | July 24 |
| Fine Manners | Gloria Swanson | Paramount | | |
| Flame of the Yukon, The | S. Owen-A. Gray | Prod. Dist. Corp | 5800 feet | July 3 |
| Golden Web, The | H. Gordon-L. Rich | Lumas | | |
| Great Deception, The | Lyon-Pringle | First National | 6 reels | Aug. 21 |
| Her Man o'War | Jetta Goudal | Prod. Dist. Corp | | |
| Into Her Kingdom | Corrine Griffith | First National | 7 reels | Aug. 21 |
| It Must Be Love | Colleen Moore | First National | | |
| Last Frontier, The | Boyd-De La Motte | Prod. Dist. Corp | 7 reels | Aug. 14 |
| Lone Hand Saunders | Fred Thompson | F. B. O | | |
| Mantrap | Bow - Marmont | Paramount | 6 reels | July 24 |
| Meet the Prince | Jos. Schildkraut | Prod. Dist. Corp | 5929 feet | July 10 |
| Men of Steel | Milton Sills | First National | 10 reels | July 24 |
| Mile a Minute Man | Wm. Fairbanks | Lumas | | |
| No Man's Gold | Tom Mix | Fox | 5745 feet | Aug. 14 |
| Oh! Baby | Special Cast | Universal | 5 reels | Aug. 21 |
| Pals First | Hughes-Del Rio | First National | | |
| Satan Town | Harry Carey | Pathe | 6 reels | |
| Show Off, The | Ford Sterling | Paramount | | |
| Sunny Side Up | Vera Reynolds | P. D. C | 7 reels | July 17 |
| That Model From Paris | Day-Lytell-Percy | Tiffany | | |

## SEPTEMBER

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Battling Butler | Buster Keaton | M-G-M | | |
| Bells, The | L. Barrymore | Chadwick | 6300 feet | |
| Black Pirate, The | Douglas Fairbanks | United Artists | 8200 feet | Mar. 20 |
| Blarney | R. Adoree-R. Graves | M-G-M | | |
| Clinging Vine, The | Leatrice joy | P. D. C | 6400 feet | July 31 |
| Dancing Days | Chadwick-Stanley-L. Rich | Famous Attractions | | |
| Devil Horse, The | Rex (Horse) | Pathe | 6 reels | April 24 |
| Devil's Master, The | G.O'Brien-J. Gaynor | Fox | | |
| Diplomacy | Sweet-Hamilton-O. Moore | Paramount | | |
| Dutchess of Buffalo, The | Constance Talmadge | First National | | |
| Flaming Frontier, The | Special Cast | Universal | 8829 feet | April 17 |
| Fools of Fashion | Day-Von Eltz-Busch | Tiffany | | |
| Forlorn River | Jack Holt | Paramount | | |
| Going the Limit | | F. B. O. | | |
| High Hand, The | Leo Maloney | Pathe | 6 reels | |
| Kosher Kitty Kelly | Viola Dana | F. B. O | | |
| Ladies First | Douglas MacLean | Paramount | | |
| Lily, The | Belle Bennett | Fox | | |
| Lost at Sea | Gordon-J. Novak-Sherman | Tiffany | 6400 feet | Aug. 21 |
| Mare Nostrum | Special Cast | M-G-Ingram | 11000 feet | Feb. 27 |
| Marriage Clause, The | Billie Dove | Universal | 7680 feet | July 3 |
| Marriage License | Alma Rubens | Fox | | |
| Michael Strogoff | Ivan Mosjoukine | Universal | | |
| Midnight Kiss, The | J. Gaynor-R. Walling | Fox | | |
| Nell Gwyn | Dorothy Gish | Paramount | 9 reels | Feb. 6 |
| Old Soak, The | Jean Hersholt | Universal | | |
| One Minute to Play | Red Grange | F. B. O | | |
| Poker Faces | E. Horton-L. La Plante | Universal | 7808 feet | July 31 |
| Return of Peter Grimm | Alec B. Francis | Fox | | |
| Silent Power, The | Ralph Lewis | Lumas | | |
| Sparrows | Mary Pickford | United Artists | | |
| Temptress, The | Garbo-Moreno | M-G-M | | |
| Texas Streak, The | Hoot Gibson | Universal | | |
| Thirty Below Zero | Buck Jones | Fox | | |
| Through Thick and Thin | Wm. Fairbanks | Lumas | | |
| Tin Gods | Thomas Meighan | Paramount | | |
| Variety | Jannings-de Putti | Paramount | 8 reels | July 3 |
| Waltz Dream, The | Special Cast | M-G-M | 6 reels | Aug. 14 |
| Wild Horse Stampede, The | Jack Hoxie | Universal | 4776 feet | |
| Winning of Barbara Worth | Colman-Banky | United Artists | | |
| Womanpower | K. Perry-R. Graves | Fox | | |
| You Never Know Women | Florence Vidor | Paramount | 6 reels | July 31 |

## OCTOBER

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Boy Friend, The | J. Harron-M. Day | M-G-M | | |
| Campus Flirt, The | Bebe Daniels | Paramount | | |
| College Days | | Tiffany | | |
| Country Beyond, The | Olive Borden | Fox | | |
| Eagle of the Sea, The | Cortez-Vidor | Paramount | | |
| Extra Extra, The | | Lumas | | |
| First Night, The | B. Lytell-D. Devore | Tiffany | | |
| Gay Deceiver, The | L. Cody-M. Day | M-G-M | | |
| Great Gatsby, The | Baxter-Wilson | Paramount | | |
| Rid Boots | Eddie Cantor | Paramount | | |
| La Bohème | L. Gish-Gilbert | M G M | 8 81 feet | Mar 1 |
| Magician, The | A. Terry-P. Wegener | M-G-M | | |
| Married Alive | Livingston M Moore | Fox | | |
| Midnight Kiss, The | J. Gaynor-R. Walling | Fox | | |
| Monkey Talks, The | Bellamy-Lowe-J. Trevor | Fox | | |
| Perch of the Devil | P. O'Malley-M. Busch | Universal | | |
| Quarterback, The | Richard Dix | Paramount | | |
| Risky Business | Vera Reynolds | P. D. C | | |
| So's Your Old Man | W. C. Fields | Paramount | | |
| Three Bad Men | Special Cast | Fox | | |
| Waning Sex, The | Norma Shearer | M-G-M | | |
| You'd Be Surprised | Raymond Griffith | Paramount | | |

## NOVEMBER

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Ace of Cads | Menjou-Joyce | Paramount | | |
| Altars of Desire | M. Murray-C.Tearle | M-G-M | | |
| Cat's Pajamas, The | Bronson-Cortez | Paramount | | |
| Ice Flood, The | K. Harlan-V. Dana | Universal | | |
| Johnny Get Your Hair Cut | Jackie Coogan | M-G-M | | |
| King of the Pack | | Lumas | | |
| Lady of the Harem, The | Special Cast | Paramount | | |
| Lightning | | Tiffany | 6500 feet | |
| Love's Blindness | Starke-Moreno | M-G-M | | |
| Prairie King, The | Hoot Gibson | Universal | | |
| Redheads Preferred | | Tiffany | | |
| Rough Riders, The | Frank Hopper | Paramount | | |
| There You Are | Nagel-Roberts | M-G-M | | |
| Wearing of the Green, The | Betty Bronson | Paramount | | |
| We're in the Navy Now | W. Berry-Hatton | Paramount | | |
| Winning Wallop, The | Wm. Fairbanks | Lumas | | |

## DECEMBER

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Big Night, The | Laura La Plante | Universal | | |
| Canadian, The | Thomas Meighan | Paramount | | |
| Faust | Emil Jannings | M-G-M | | |
| Flying High | Wm. Fairbanks | Lumas | | |
| Gallant Lady, The | Florence Vidor | Paramount | | |
| Glorifying the American Girl | Esther Ralston | Paramount | | |
| Heaven on Earth | C. Nagel-R. Adoree | M-G-M | | |
| Let It Rain | Douglas MacLean | Paramount | | |
| Love 'Em and Leave 'Em | Esther Ralston | Paramount | | |
| Money to Burn | | Lumas | | |
| One Hour of Love | J. Logan-R. Frazer | Tiffany | | |
| Prisoners of the Storm | House Peters | Universal | | |
| Red Mill, The | Marion Davies | M-G-M | | |
| Sin Cargo | | Tiffany | | |
| Stranded in Paris | Bebe Daniels | Paramount | | |
| Upstage | Norma Shearer | M-G-M | | |
| Whole Town's Talking, The | Ed. Horton | Universal | 6662 feet | Aug. 14 |

## JANUARY

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Be Yourself | Raymond Griffith | Paramount | | |
| Block Signal, The | | Lumas | | |
| Buckaroo Kid, The | Hoot Gibson | Universal | | |
| Enchanted Island | | Tiffany | | |
| Flaming Forest, The | Renee Adoree | M-G-M | | |
| Flaming Timber | | Tiffany | | |
| Head Waiter, The | Adolphe Menjou | Paramount | | |
| Man of the Forest | Jack Holt | Paramount | | |
| One Chance in a Million | Wm. Fairbanks | Lumas | | |
| Ordeal, The | Lon Chaney | M-G-M | | |
| Paradise for Two | Richard Dix | Paramount | | |
| Runaway Express, The | Special Cast | Universal | | |
| Slide, Kelly, Slide | | M-G-M | | |
| Taxi Dancer, The | | M-G-M | | |
| Tin Hats | Windsor-Nagle-Roach | M-G-M | | |
| Wild Man of Borneo, The | W. E. Fields | Paramount | | |

## FEBRUARY

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Butterflies in the Rain | Laura La Plante | Universal | | |
| Grey Hat, The | L. Cody-Crawford | M-G-M | | |
| Little Journey, The | Haines-Windsor | M-G-M | | |
| Mystery Club, The | Special Cast | Universal | | |
| Quarantined Rivals | | Lumas | | |
| Ridin' Like Fury | Hoot Gibson | Universal | | |
| Squads Right | | Tiffany | | |
| Steeplechase, The | | Tiffany | | |
| Understanding Heart, The | R. Bushman-Meyers-Crawford | M-G-M | | |

## MARCH

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Brides Will Be Brides | | Universal | | |
| Catch As Catch Can | Wm. Fairbanks | Lumas | | |
| Frisco Sal | Special Cast | M-G-M | | |
| Heroes of the Night | | Lumas | | |
| Song of Steel | | Tiffany | | |
| Tillie, the Toiler | Marion Davies | M-G-M | | |
| Taxi, Taxi | Horton-Nixon | Universal | | |
| Tiger, The | | Tiffany | | |
| Too Many Women | Norman Kerry | Universal | | |

# Comedy Releases

| Title | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| A-1 Society | Luddy-Harris | Fox | 2 reels | July 10 |
| Adorable Dora | Hank Mann | F. B. O. | | |
| Alice Be Good | Alice Day | Pathe | 2 reels | July 31 |
| All For a Nurse | Sid Smith | Sava Films | 2 reels | |
| All's Swell That Ends Swell | A. Vaughn L. Kent | F. B. O | 2 reels | |
| Along Came Auntie | Glenn Tryon | Pathe | 2 reels | July 31 |
| Alpine Flapper, The | "Aesop Fables" | Pathe | 1 reel | June 5 |
| Al's Troubles | Al Alt | Universal | 2 reels | Mar. 13 |
| Among Those Present | Harold Lloyd(Reissue) | Assoc. Exhib | 2877 feet | |
| And George Did | Sam Saylor | Universal | 2 reels | |
| Are Golfers Cuckoo? | Fatty Layman | Sava Films | 2 reels | |
| Around the Bases | George Lewis | Universal | 2 reels | |
| Babes in the Jungle | "O. Henry" | Fox | 2 reels | |
| Baby Clothes | "Our Gang" | Pathe | 2 reels | April 24 |
| Back Fire | | F. B. O. | | |

| Title | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Back to Mother | "Helen and Warren" | Fox | 2 reels | |
| Ball and Chain | Arthur Lake | Universal | | |
| Balloon Tired | "Cartoon" | Educational | 1 reel | |
| Banana King, The | Sid Smith | Sava Films | 2 reels | |
| Bear Cats | "Big Boy" | Educational | 2 reels | June 12 |
| Beauty a la Mode | Jimmie Adams | Educational | | |
| Beauty Parlor, A | "Fat Men" | F. B. O. | 2 reels | |
| Bedtime Story, A | Arthur Lake | Universal | 1 reel | |
| Benson at Colford | George Lewis | Universal | 2 reels | |
| Big Business | | Fox | | |
| Big Charade, The | A. Vaughn-L. Kent | F. B. O. | 2 reels | June 5 |
| Big-Hearted Fish, A | Aesop Fables | Pathe | 1 reel | April 10 |
| Big Retreat, The | "Aesop Fables" | Pathe | 1 reel | June 5 |
| Bill Grim's Progress (Series) | M. Morris-J. Luden | F. B. O. | | |
| Black and Blue Eyes | Alice Ardell | F. B. O. | 2 reels | June 19 |
| Breaking Records | George Lewis | Universal | 2 reels | |
| Broken China | Bobby Vernon | Educational | 2 reels | May 8 |
| Bromo and Juliet | Charley Chase | Pathe | 2 reels | |
| Buggy Ride, A | "Aesop Fables" | Pathe | 1 reel | |
| Bumper Crop, The | "Aesop Fables" | Pathe | 1 reel | May 29 |
| Buster Be Good | Trimble-Turner | Universal | 2 reels | |
| Buster Don't Forget | Trimble and Dog | Universal | 2 reels | |
| Buster's Dark Mystery | Trimble and Dog | Universal | 2 reels | |
| Buster's Girl Friend | Trimble and Dog | Universal | 2 reels | |
| Buster's Heart Beat | Trimble and Dog | Universal | 2 reels | |
| Buster Helps Dad | Trimble and Dog | Universal | 2 reels | |
| Buster's Hunting Party | Trimble and Dog | Universal | 2 reels | |
| Buster's Mix-Up | Trimble-Turner | Universal | 2 reels | April 24 |
| Buster's Narrow Escape | Trimble and Dog | Universal | 2 reels | |
| Buster's Orphan Party | Trimble and Day | Universal | 2 reels | July 31 |
| Buster's Picnic | Trimble and Dog | Universal | 2 reels | |
| Buster's Prize Winner | Trimble and Dog | Universal | 2 reels | |
| Buster's Sleigh Ride | Trimble and Dog | Universal | 2 reels | |
| Buster's Sky Rocket | Trimble and Dog | Universal | 2 reels | April 24 |
| Buster's Watch Tige | Trimble and Dog | Universal | 2 reels | |
| By George | Sam Saylor | Universal | 2 reels | |
| Caliph, Cupid and the Clock | "O. Henry" | Fox | 2 reels | |
| Camel's Hump | | F. B. O. | 1 reel | |
| Carrie of the Chorus (Series) | Tarbell-Finch | Red Seal | 2 reels | |
| Cat's Whiskers, The | "Cartoon" | F. B. O. | 1 reel | June 26 |
| Caught in the Act | Laymon-Dorety | Tennek Film | 2 reels | |
| Charleston Queen, The | "Aesop Fables" | Pathe | 1 reel | |
| Chase Yourself | Jimmie Adams | Educational | 2 reels | July 31 |
| Chop Suey and Noodles | "Aesop Fables" | Pathe | 1 reel | |
| Cinder Path, The | George Lewis | Universal | 2 reels | |
| Circus Today | Billy Bevan | Pathe | 2 reels | Mar. 13 |
| Clown, The | "Van Bibbers" | Fox | 2 reels | |
| College Yell, The | Neely Edwards | Universal | 1 reel | April 17 |
| Collegians, The (Series) | Gulliver-Lewis | Universal | 2 reels | |
| Complete Life, The | "O. Henry" | Fox | 2 reels | |
| Comrades-in-Work | Mabel Normand | Pathe | 2 reels | |
| Couple of Skates, A | Neely Edwards | Universal | 1 reel | April 17 |
| Cow's Kimono, The | Glenn Tryon | Pathe | 2 reels | June 26 |
| Crazy Like a Fox | Charley Chase | Pathe | 2 reels | |
| Creeps | Archer-Dunham | Educational | 2 reels | June 19 |
| Crowned Prince, The | Neely Edwards | Universal | 1 reel | May 22 |
| Daffy Dill, The | Neal Burns | Educational | 2 reels | Aug. 14 |
| Dancing Daddy | Jack Duffy | Educational | 2 reels | April 10 |
| Danger Ahead | Earl McCarthy | Artclass | 2 reels | |
| Dare Devil Daisy | Edna Marian | Universal | 2 reels | |
| Diamond of Kali | "O. Henry" | Fox | 2 reels | |
| Dinky Doodle and the Little Orphan | "Cartoon" | F. B. O. | 1 reel | June 19 |
| Dinky Doodle's Bedtime Stories | "Cartoon" | F. B. O. | 1 reel | June 5 |
| Dinky Doodle in Egypt | "Cartoon" | F. B. O. | 1 reel | May 22 |
| Dinky Doodle in the Arctic | "Cartoon" | F. B. O. | 1 reel | |
| Dinky Doodle in the Wild West—"Cartoon" | | F. B. O. | 1 reel | |
| Dinner Jest, The | | Pathe | | |
| Dippy Tar, A | Billy Dasley | Educational | | |
| Dizzy Daddies | Jimmie Finlayson | Pathe | 2 reels | Mar. 20 |
| Dizzy Dancers | | Fox | | |
| Don Key-Son of a Burro | Holmes-Davidson | Pathe | 2 reels | May 29 |
| Don't Be a Dummy | Arthur Lake | Universal | 1 reel | Aug. 21 |
| Don't Miss | Cliff Bowes | Educational | 1 reel | |
| Dough Boys | "Aesop Fables" | Pathe | 1 reel | Aug. 7 |
| Dough Boy, The | Snub Pollard | Artclass | 2 reels | |
| Do Your Duty | Snub Pollard | Pathe | 1 reel | |
| Dog Shy | Charles Chase | Pathe | 2 reels | April 17 |
| Do or Bust | Neely Edwards | Universal | 1 reel | |
| Dumb Friend, A | Arthur Lake | Universal | 1 reel | Feb. 13 |
| Dumb Luck | "The Gumps" | Universal | 2 reels | |
| Dummy Love | Bobby Vernon | Educational | 2 reels | |
| Easy Payments | "Helen and Warren" | Fox | 2 reels | |
| Egged On | Charles Bowers | F. B. O. | 2 reels | |
| Eight Cylinder Bull | Austin-Sipperly | Fox | 2 reels | June 12 |
| Excess Baggage | "Big Boy" | Educational | 2 reels | |
| Excuse Maker, The (Series of 13) | Charlie King | Universal | 2 reels | |
| Family Picnic, The | "Helen and Warren" | Fox | 2 reels | June 26 |
| Farm Hands | "Aesop Fables" | Pathe | 1 reel | May 22 |
| Fearless Harry | Earl McCarthy | Artclass | 2 reels | |
| Felix the Cat Braves the Briny | "Cartoon" | Educational | 1 reel | June 5 |
| Felix the Cat in a Tale of Two Kitties | "Cartoon" | Educational | 1 reel | June 26 |
| Felix the Cat in Gym Days | "Cartoon" | Educational | 1 reel | |
| Felix the Cat in School Daze | "Cartoon" | Educational | 1 reel | May 27 |
| Felix the Cat in Two Lip Time | "Cartoon" | Educational | 1 reel | |
| Felix the Cat Laughs It Off | "Cartoon" | Educational | 1 reel | Mar. 27 |
| Felix the Cat Misses His Cue | "Cartoon" | Educational | 1 reel | May 15 |
| Felix the Cat Misses His Swiss | "Cartoon" | Educational | 1 reel | |
| Felix the Cat Rings the Ringer | "Cartoon" | Educational | 1 reel | Aug. 7 |
| Felix the Cat Scoots Thru Scotland | "Cartoon" | Educational | 1 reel | June 26 |
| Felix the Cat Seeks Solitude | "Cartoon" | Educational | 1 reel | |
| Felix the Cat Uses His Head | "Cartoon" | Educational | 1 reel | May 8 |
| Felix the Cat Weathers the Weather | "Cartoon" | Educational | 1 reel | April 17 |
| Fighting Fools | Wise-McKay | Artclass | 2 reels | |
| Fighting Spirit | George Lewis | Universal | 2 reels | |
| Fighting to Win | George Lewis | Universal | 2 reels | |
| Fight Night | Billy Bevan | Pathe | 2 reels | May 15 |
| Fire Fighter, The | "Aesop Fables" | Pathe | 1 reel | |
| Fistical Culture (Series) | Louis Sargent | F. B. O. | 2 reels | |
| Flashing Oars | George Lewis | Universal | 2 reels | |
| Flivver Vacation, A | Eddie Gordon | Universal | 2 reels | April 3 |
| Flying Papers | Earl McCarthy | Artclass | 2 reels | |
| Flying Wheels | Wanda Wiley | Universal | 2 reels | Mar. 6 |
| Fly Time | "Aesop Fables" | Pathe | 1 reel | |
| Fool's Luck | Lupino Lane | Educational | 2 reels | April 3 |
| Fourth Alarm, The | "Our Gang" | Pathe | 2 reels | |
| Fraternity Mixup, A | Alice Ardell | F. B. O. | 2 reels | |
| Fresh Faces | Walter Hiers | Educational | 2 reels | July 3 |
| From the Cabby's Seat | "O. Henry" | Fox | 2 reels | |
| Fully Insured | Snub Pollard | Pathe | 1 reel | |
| George Runs Wild | Sam Saylor | Universal | 2 reels | |
| George in Love | Sam Saylor | Universal | 2 reels | |
| George the Winner | Sam Saylor | Universal | 2 reels | |
| Ghost of Folly | Alice Day | Pathe | 2 reels | May 15 |
| Gimme Strength | Jimmie Adams | Educational | 2 reels | |
| Girl | "O. Henry" | Fox | 2 reels | |
| Going Crazy | Lige Conley | Educational | 2 reels | May 29 |
| Gold Brush, The | Hank Mann | Sava Films | 2 reels | |
| Gypying the Gyps | Eddie Gordon | Sava Films | 2 reels | |
| Hanging Fire | Cliff Bowes | Educational | 1 reel | Aug. 21 |
| Happy Days | Ethlyn Gibson | Artclass | 2 reels | |
| Hard to Hold | Laymon-Dorety | Tennek Film | 2 reels | |
| Harem Knight, A | | Pathe | 2 reels | |
| Haunted Heiress, A | Edna Marian | Universal | 2 reels | May 22 |
| Hayfoot, Strawfoot | Bevan-Clyde | Pathe | 2 reels | April 24 |
| Hearts for Rent | Arthur Lake | Universal | 1 reel | |
| Heavy Parade, The | "Fat Men" | F. B. O. | 2 reels | |
| He Forgot to Remember | Clyde Cook | Pathe | 2 reels | June 12 |
| Help Wanted | Charles Puffy | Universal | 1 reel | May 1 |
| Hearts and Showers | "Aesop Fables" | Pathe | 1 reel | April 17 |
| Her Actor Friend | Alice Day | Pathe | 2 reels | |
| Her Ambition | Bartine Burkette | Universal | 2 reels | |
| Her Ben | "Aesop Fables" | Pathe | 1 reel | |
| Here Comes Charlie | Lloyd Hamilton | | | |
| Hiram's Trip to the Exposition | Ralph Maglin | Vinci Pictures | | |
| Hiram's Trip Up the Hudson | Ralph Maglin | Vinci Pictures | | |
| Hired and Fired | Paul Parrott | Pathe | 1 reel | |
| His Girl Friend | Mack-Marion | Universal | 2 reels | July 31 |
| His Private Life | Lupino Lane | Educational | 2 reels | June 12 |
| His Taking Ways | Al St. John | Bischoff | 2 reels | |
| Hitchin' Up | Walter Hiers | Educational | 2 reels | July 3 |
| Hoboken to Hollywood | | Pathe | 2 reels | |
| Hold 'er Sheriff | Cliff Bowes | Educational | 1 reel | July 3 |
| Home Cured | Johnny Arthur | Educational | 2 reels | Mar. 27 |
| Honest Injun | Johnny Arthur | Educational | 2 reels | |
| Honeymoon Feet | "Fat Men" | F. B. O. | 2 reels | |
| Honeymooning With Ma | Charles King | Universal | 2 reels | June 5 |
| Hooked at the Altar | Ralph Graves | Pathe | 2 reels | April 17 |
| Hubby's Quiet Little Game | Bevan-Hurlock | Pathe | 2 reels | Aug. 7 |
| Hug Bug, The | Glenn Tryon | Pathe | 2 reels | Mar. 13 |
| Hur Ben | Hank Mann | Sava Films | 2 reels | |
| Hurricane, The | Alice Ardell | F. B. O. | 2 reels | |
| Ice Cold Cocos | Billy Bevan | Pathe | 2 reels | |
| Inventors, The | Fatty Layman | Sava Films | 2 reels | |
| It's a Buoy | Alberta Vaughn | F. B. O. | 2 reels | |
| It's All Over Now | Neely Edwards | Universal | 1 reel | Aug. 21 |
| It's a Pipe | Barbara Luddy | Fox | 2 reels | July 3 |
| It's the Gate | "Cartoon" | Red Seal | 1 reel | May 1 |
| Jane's Engagement Party | Wanda Wiley | Universal | 2 reels | |
| Jane's Flirtation | Wanda Wiley | Universal | 2 reels | |
| Jane's Honeymoon | Wanda Wiley | Universal | 2 reels | |
| Jane's Inheritance | Wanda Wiley | Universal | 2 reels | |
| Jane's Predicament | Wanda Wiley | Universal | 2 reels | Aug. 14 |
| Jane's Troubles | Wanda Wiley | Universal | 2 reels | |
| Jerry the Giant | "Animal" | Fox | 2 reels | July 10 |
| Jolly Tars | Lloyd Hamilton | Educational | 2 reels | |
| Jungle Sports | "Aesop Fables" | Pathe | 1 reel | |
| Keeping His Word | Charles King | Universal | 2 reels | |
| Killed by Kindness | | Fox | | |
| King of the Kitchen | Lige Conley | Fox | | |
| Kiss Papa | Lige Conley | Educational | 2 reels | |
| Knight Out, A | "Aesop Fables" | Pathe | 1 reel | |
| Ko-Ko at the Circus | "Cartoon" | Red Seal | 1 reel | Mar. 27 |
| Ko-Ko Hot After It | "Cartoon" | Red Seal | 1 reel | |
| Ko-Ko in It's the Cat's | "Cartoon" | Red Seal | 1 reel | |
| Ko-Ko in Paradise | "Cartoon" | Red Seal | 1 reel | |
| Lafayette Where Are We? | Shields-Arthur | Fox | 2 reels | July 31 |
| Land Boom, The | "Aesop Fables" | Pathe | 1 reel | June 26 |
| Last Ha Ha, The | "Aesop Fables" | Pathe | 1 reel | Aug. 14 |
| Last Lap, The | George Lewis | Universal | 2 reels | |
| Last Word, The | "Helen and Warren" | Fox | 2 reels | |
| Let George Do It (Series of 13) | Sam Saylor | Universal | 2 reels | |
| Lickpenny Laver, A | "O. Henry" | Fox | 2 reels | July 17 |
| Light Housekeeping | Lige Conley | Educational | 2 reels | Mar. 20 |
| Lightning Slider, The | A. Vaughn-L. Kent | F. B. O. | 2 reels | May 22 |
| Little Parade, The | "Aesop Fables" | Pathe | 1 reel | June 12 |
| Liquid Dynamite | "Aesop Fables" | Pathe | 1 reel | May 22 |
| Long Fliv the King | Charles Chase | Pathe | 2 reels | June 12 |
| Lookout Buster! | Trimble and Dog | Universal | 2 reels | |
| Love's Hurdle | Charles King | Universal | 2 reels | May 15 |
| Love's Last Laugh | | Pathe | 2 reels | |
| Love Sundae, A | Alice Day | Pathe | 2 reels | |
| Love Your Neighbor | Wise-McKay | Artclass | 2 reels | |
| Love's Labor Lost | Neely Edwards | Universal | 1 reel | |
| Lying Tamer, The | Barbara Luddy | Fox | | |
| Madame Mystery | Bara-Finlayson | Pathe | 2 reels | April 17 |
| Mad Racer, The | "Van Bibber" | Fox | 2 reels | May 8 |
| Making Good | George Lewis | Universal | 2 reels | |
| Man About Town, A | Stan Laurel | Pathe | 1 reel | July 10 |
| Married Widow, The | Eddie Gordon | Sava Films | 2 reels | |
| Marry Month of May | "O. Henry" | Fox | 2 reels | |
| Masked Mammas | | Pathe | 2 reels | |
| Masters of Arts | "O. Henry" | Fox | 2 reels | |
| Matrimony Blues | Lige Conley | Fox | 2 reels | |
| McDougal Alley (Series) | | F. B. O. | 2 reels | |
| Meet My Dog | Bowes-Vance | Educational | 1 reel | July 10 |
| Meet My Girl | Ralph Graves | Pathe | 2 reels | Mar. 13 |
| Merry Blacksmith, The | "Aesop Fables" | Pathe | 1 reel | April 17 |
| Merry Kiddo, The | Alberta Vaughn | F. B. O. | 2 reels | |
| Merry Widower, The | The Roach Stars | Pathe | 2 reels | July 31 |
| Mighty Like a Moose | Charlie Chase | Pathe | 2 reels | July 17 |
| Min's Away | "The Gumps" | Universal | 2 reels | |
| Mixed Brides | Wanda Wiley | Universal | 2 reels | |
| Mixed Doubles | Charles Puffy | Universal | 1 reel | |
| Money Screams | | Fox | | |
| Monkey Business | "Our Gang" | Pathe | 2 reels | Mar. 27 |
| Morning, Judge | Tarbell-Finch-Shaw | Red Seal | 2 reels | |
| Mortgaged Again | Arthur Lake | Universal | 1 reel | |
| Mother-in-Law | "Helen and Warren" | Fox | 2 reels | |
| Motor Trouble | Charles King | Universal | 2 reels | |
| Move Along | Lloyd Hamilton | Educational | 2 reels | |
| Movie Madness | Edna Marian | Universal | 2 reels | June 5 |
| Movie Struck | Dorie Eaton | Cranfield & Clarke | | |
| Moving Day | "Helen and Warren" | Fox | 2 reels | Mar. 6 |
| Mr. Cinderella | Johnny Arthur | Educational | 2 reels | May 29 |
| Mr. Wife | Neal Burns | Educational | 2 reels | |
| Mum's the Word | Charles Chase | Pathe | 2 reels | May 15 |
| Muscle Bound Music | Kingston-Bevan | Pathe | 2 reels | June 5 |
| Never Too Old | Claude Gillingwater | Pathe | 2 reels | June 26 |
| Newlyweds and Their Baby, The (Series | Snookums-Clair-Deely | Universal | | |

| Title | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Newlyweds in Quarantine, The | Snookums-Clair-Dooly | Universal | 2 reels | June 19 |
| [illegible] Neighbors | Snookums-Clair-Dooly | Universal | 2 reels | |
| Nobody's Business | Lloyd Hamilton | Educational | 2 reels | April 24 |
| North of 6⅞ | Sid Smith | Sava Films | 2 reels | |
| Nothing Matters | Lloyd Hamilton | Educational | 2 reels | July 10 |
| [illegible] Be Trusted | "Helen and Warren" | Fox | 2 reels | |
| Oh! Winnie Behave | Ethlyn Gibson | Artclass | 2 reels | |
| On Thin Ice | "Mutt & Jeff" | Short Film Syn | 1 reel | Mar. 6 |
| Open House | Johnny Arthur | Educational | 2 reels | |
| Opry House Tonight | Arthur Lake | Universal | 1 reel | July 31 |
| Optimist, The | Charles Puffy | Universal | 1 reel | May 22 |
| Ostrich Plumes, The | "Cartoon" | F. B. O. | 1 reel | May 22 |
| Over There | Al Joy | | 2 reels | |
| Painless Pain | Wanda Wiley | Universal | 2 reels | May 8 |
| Papa's Mama | Arthur Lake | Universal | 1 reel | |
| Papa's Pest | Burns-Steadman | Educational | 2 reels | June |
| Pawnshop Politics | Luddy-Harris | Fox | 2 reels | 5 |
| Pelican's Bill | "Cartoon" | F. B. O. | 1 reel | June 12 |
| Perils of Petersboro, The | Alice Day | Pathe | 2 reels | |
| Pests | "Aesop Fables" | Pathe | 1 reel | |
| Phoney Express, The | Charles Puffy | Universal | 1 reel | Mar. 13 |
| Pirates Bold | "Aesop Fables" | Pathe | 1 reel | |
| Plane Jane | Vaughn-Kent | F. B. O. | 2 reels | |
| Playing the Swell | Wanda Wiley | Universal | 2 reels | May 22 |
| Please Excuse Me | Charles King | Universal | 2 reels | |
| Plumber's Life, The | "Aesop Fables" | Pathe | 1 reel | |
| Polar Baron, The | Gladys McConnell | Fox | 2 reels | May 1 |
| Prodigal Bridegroom, The | | Pathe | | |
| Psyche and the Pskyscraper | "O. Henry" | Fox | 2 reels | |
| Puppy Lovetime | Alice Day | Pathe | 2 reels | June 5 |
| Quick Service | Cliff Bowes | Educational | 1 reel | Mar. 20 |
| Radio Mad | Lymon-Dorety | Tennek Film | 2 reels | |
| Raggedy Rose | Mabel Normand | Pathe | 2 reels | |
| Rah, Rah, Heidelberg | "Van Bibber" | Fox | 2 reels | June 19 |
| Rain and Shines | Al St. John | Bischoff | 2 reels | |
| Raisin' Cain | "Big Boy" | Educational | 2 reels | April 17 |
| Read 'Em and Leap | Alberta Vaughn | F. B. O. | 2 reels | |
| Red Hot Rails | "Cartoon" | Universal | 2 reels | |
| Relay, The | George Lewis | Universal | 2 reels | |
| Reporter, The | "Van Bibbers" | Fox | 2 reels | |
| Rough and Ready Romeo | "Aesop Fables" | Pathe | 1 reel | May 1 |
| Sawdust Baby | Earl McCarthy | Artclass | 2 reels | |
| Say It With Babies | Glenn Tryon | Pathe | 2 reels | May 29 |
| Say It With Love | Edna Marian | Universal | 2 reels | April 17 |
| Scared Stiff | Holmes-Cook | Pathe | 2 reels | May 1 |
| Scrambled Eggs | "Aesop Fables" | Pathe | 1 reel | |
| Scratching Through | Cliff Bowes | Educational | 1 reel | April 24 |
| Sea Dog's Tale, A | Billy Bevan | Pathe | 2 reels | July 17 |
| Second Hand Excuse, A | Charles King | Universal | 2 reels | |
| Separated Sweethearts | Arthur Lake | Universal | 1 reel | May 15 |
| Shady Rest | "The Gumps" | Universal | 2 reels | |
| She Beast, The | Sid Smith | Sava Films | 2 reels | |
| She's A Prince | Alice Ardell | F. B. O. | 2 reels | |
| She's My Cousin | Charles King | Universal | 2 reels | May 15 |
| Shivering Spooks | "Our Gang" | Pathe | 2 reels | Aug. 7 |
| Shootin' Fool, The | "Aesop Fables" | Pathe | 1 reel | May 15 |
| Shore Shy | Dooley-Joyce | Educational | 2 reels | |
| Should Husbands Marry | | Pathe | 2 reels | |
| Should Husbands Pay? | The Roach Stars | Pathe | 2 reels | |
| Skating Instructors | "Mutt and Jeff" | Short Film Syn | 1 reel | |
| Sky Bound | Al St. John | Educational | 2 reels | April 17 |
| Smith's Baby | McKee-Hiatt | Pathe | 2 reels | July 31 |
| Smith's Landlord | Hiatt-McKee | Pathe | 2 reels | |
| Smith's Vacation | Hiatt-McKee | Pathe | 2 reels | |
| Smith's Visitor | Hiatt-McKee | Pathe | 2 reels | |
| Smouldering Tires | A. Vaughn-L. Kent | F. B. O. | 2 reels | May 15 |
| Snookum's Buggy Ride | "Newlyweds" | Universal | 2 reels | June 19 |
| Snookum's Outing | "Newlyweds" | Universal | 2 reels | |
| Snookum's Playmate | "Newlyweds" | Universal | 2 reels | |
| Snookum's Tooth | "Newlyweds" | Universal | 2 reels | June 26 |
| Social Triangle, A | "O. Henry" | Fox | 2 reels | May 22 |
| Sock Me To Sleep | A. Vaughn-L. Kent | F. B. O. | 2 reels | |
| Solid Gold | Lige Conley | Educational | 2 reels | |
| Somebody's Wrong | Bowes-Newman | Educational | 1 reel | |
| Some More Excuses | Charles King | Universal | 2 reels | |
| So This Is Paris | Neely Edwards | Universal | 1 reel | April 17 |
| Spanish Love | "Aesop Fables" | Pathe | 1 reel | Mar. 13 |
| Spanking Breezes | Alice Day | Pathe | 2 reels | Mar. 20 |
| Squirrel Food | Cliff Bowes | Educational | 1 reel | |
| Stage Shy | Hank Mann | Sava Films | 2 reels | |
| Stork Brought It, The | "Cartoon" | F. B. O. | 1 reel | |
| Strickly Kosher | Wise-McKay | Artclass | 2 reels | |
| Swell Affair, A | Arthur Lake | Universal | 1 reel | April 17 |
| Swimming Instructor, The | "Van Bibber" | Fox | 2 reels | July 3 |
| Taking the Heir | Charles Puffy | Universal | 1 reel | April 3 |
| Thanks for the Boat Ride | | Universal | | |
| That's My Baby | Charles Puffy | Universal | | |
| There She Goes | Wanda Wiley | Universal | 2 reels | July 3 |
| Thirteenth Man, The | Charles Puffy | Universal | 1 reel | |
| Three of a Kind | "Fat Men" | F. B. O. | 2 reels | |
| Thrilling Romance, A | Wanda Wiley | Universal | 2 reels | July 24 |
| Thundering Fleas | "Our Gang" | Pathe | 2 reels | July 10 |
| Till We Eat Again | Bobby Vernon | Educational | 2 reels | July 24 |
| Tin Ghost, The | Lige Conley | Educational | 2 reels | May 8 |
| Tonight's the Night | Bowes-Bradley | Educational | 1 reel | May 1 |
| Too Many Babies | Darling-King | Universal | 2 reels | May 8 |
| Too Many Relations | "Helen and Warren" | Fox | 2 reels | May 15 |
| Tow Service | "The Gumps" | Universal | 2 reels | |
| Tune Up | Charles Puffy | Universal | 1 reel | Mar 6 |
| Twelve Smiles Out | | F. B. O. | | |
| Twin Sisters | Wanda Wiley | Universal | 2 reels | |
| Two Lips in Holland | | Fox | 2 reels | April 17 |
| Ukelele Sheiks | Glenn Tryon | Pathe | 2 reels | April 10 |
| Uncle Tom's Uncle | "Our Gang" | Pathe | 2 reels | May 29 |
| Uncovered Wagon, The | "Aesop Fables" | Pathe | 1 reel | May 15 |
| Up and Wooing | A. Vaughn-L. Kent | F. B. O. | 2 reels | |
| Up in the Air | "Aesop Fables" | Pathe | 1 reel | |
| Uppercuts | Jack Duffy | Educational | | |
| Vamping Babies | Alice Ardell | F. B. O. | 2 reels | |
| Vanquished Venice | "Aesop Fables" | Pathe | 1 reel | |
| Village Cut Up, The | Arthur Lake | Universal | 1 reel | |
| Vulgar Boatman, The | Hank Mann | Sava Films | 2 reels | |
| Wait A Bit | Marion-McCarthy | Universal | 2 reels | Aug. 21 |
| Wanderers of the Wetland | Hank Mann | Sava Films | 2 reels | |
| Wandering Willies | Billy Bevan | Pathe | 2 reels | April 3 |
| Wedding Daze | | F. B. O. | | |
| Westerner, The | Reata Hoyt | Fox | | |
| What A Life | Frank Davis | Educational | 1 reel | June 26 |
| What Happened to Jane (Series of 13) | Wanda Wiley | Universal | 2 reels | |
| What'll You Have? | Charles King | Universal | 2 reels | May 22 |
| What! No Spinach? | | F. B. O. | | |
| What's Your Hurry? | Charles King | Universal | 2 reels | |
| When a Man's a Prince | Ben Turpin | Pathe | 2 reels | Aug. 14 |
| When Hell Froze Over | "Mutt and Jeff" | Short Film Syn | 1 reel | Feb. 20 |
| When Sally's Irish Rose | Vaughn-Kent | F. B. O. | 2 reels | July 24 |
| Where's My Baby? | Neely Edwards | Universal | 1 reel | May 1 |
| Which is Which? | Charles King | Universal | 2 reels | |
| Whiskering Chorus | A. Vaughn-L. Kent | F. B. O. | 2 reels | |
| Whoa Emma | Jimmie Adams | Educational | 2 reels | April 3 |
| Who Hit Me? | Al St. John | Educational | 2 reels | July 31 |
| Who's Boss? | Davis-Bowes | Educational | 1 reel | June 5 |
| Who's My Wife? | Lige Conley | Educational | 2 reels | July 17 |
| Who's Next? | Neely Edwards | Universal | 1 reel | July 24 |
| Why George? | Sam Saylor | Universal | 2 reels | |
| Wide Open Faces | Charles Puffy | Universal | 1 reel | |
| Wife Tamers | Cook-L. Barrymore | Pathe | 2 reels | April 3 |
| Winnie's Birthday | Ethlyn Gibson | Artclass | 2 reels | |
| Wireless Lizzie | Walter Hiers | Educational | 2 reels | Mar. 13 |
| Wisecrackers (Series) | Short-Withers | F. B. O. | | |
| Wise Guys Prefer Brunettes | Helene Chadwick | Pathe | 2 reels | |
| Wise Quacker, The | Eddie Gordon | Tennek Film | 2 reels | |
| Wise Or Otherwise | Charles Puffy | Universal | 1 reel | June 5 |
| Wives and Women | Charles Puffy | Universal | 1 reel | |
| Working Winnie | Ethlyn Fibson | Artclass | 2 reels | |
| Yankee Doodle Duke, A | Ralph Graves | Pathe | 2 reels | |
| Yearning for Love | Wanda Wiley | Universal | 2 reels | April 3 |
| Yokel, The | Snub Pollard | Artclass | 2 reels | |

# Short Subjects

| Title | Distributed by | Length | Reviewed |
|---|---|---|---|
| Alexander's Ragtime Band (Song Parody) | Artclass | 1 reel | |
| Alligator's Paradise (Hodge Podge) | Educational | 1 reel | |
| All Star Freaks (Curiosity) | Educational | 1 reel | Aug. 14 |
| America Today (Variety) | Fox | 1 reel | |
| Amidst the Millions (Sportlight) | Pathe | 1 reel | July 31 |
| Animated Hair Cartoons (Series) | Red Seal | 1 reel | |
| Angelus, The | Cranfield & Clarke | 2 reels | April 24 |
| Aphrodite (Novelty) | Service Film | 1 reel | |
| Around the World in Ten Minutes (Variety) | Fox | 1 reel | |
| At the Water Hole | Cranfield & Clarke | 1 reel | |
| Austrian Alps (Variety) | Fox | 1 reel | |
| Ball and Bat (Sportlight) | Pathe | 1 reel | Aug. 7 |
| Bar-C Mystery (Serial) | Pathe | 10 episodes | |
| Beasts of the Veldt | Chesterfield | 2 reels | |
| Beautiful Britain | Cranfield & Clarke | 1 reel | |
| Bed Time Stories | Sierra Pictures | 2 reels | |
| Beechnuts | Cranfield & Clarke | 2 reels | |
| Belgium Today (Variety) | Fox | 1 reel | June 12 |
| Big and Little (Sportlight) | Pathe | 1 reel | |
| Bits of Jap Life | Cranfield & Clarke | 1 reel | |
| Blue Boy, The | Educational | | |
| Broadway of Jungle Land | Cranfield & Clarke | 1 reel | |
| Buffalo Bill (Serial) | Universal | | |
| Bull's Eyes (Sportlight) | Pathe | 1 reel | |
| Burkhardt's Plastic Films, No. 1 | Tiffany | 2 reels | April 3 |
| Burkhardt's Plastic Films, No. 2 | Tiffany | 2 reels | May 15 |
| By the Light of the Silvery Moon (Song Car-Tune) | Red Seal | 1 reel | |
| Canary Islands (Variety) | Fox | 1 reel | May 15 |
| Can Happen to You (Scandals of America) | Artclass | 1 reel | |
| Casey of the Coast Guard (Serial) | Pathe | 10 episodes | Feb. 20 |
| Charleston Films | Cranfield & Clarke | 4 half reels | May 1 |
| Chips of the Old Block (Hodge Podge) | Educational | 1 reel | Aug. 21 |
| Chronicles of America (Series of 18 Three Reelers) | Pathe | | |
| Colorado (Variety) | Fox | 1 reel | |
| Coming Back (Mustang) | Universal | 2 reels | |
| Congress of Celebrities (Hodge Podge) | Educational | 1 reel | May 1 |
| Curiosities—The Movie Side Show (Series) | Educational | | |
| Dancing Around the World (Variety) | Fox | 1 reel | July 17 |
| Dangerous Game, A (Mustang) | Universal | 2 reels | |
| Day Dreams | Cranfield & Clarke | 2 reels | |
| Death Ray, The (Novelty) | Cranfield & Clarke | 1 reel | |
| Desperate Dan (Mustang) | Universal | 2 reels | May 1 |
| Dixie Doodle (Sportlight) | Pathe | 1 reel | Mar. 27 |
| Doctor, The (Famous Paintings) | Cranfield & Clarke | 2 reels | May 8 |
| Dolly Gray (Song Car-Tune) | Red Seal | 1 reel | |
| Don't Shoot (Mustang)—Jack Mower | Universal | 2 reels | |
| Down to Damascus (Variety) | Fox | 1 reel | July 10 |
| Drops From Heaven (Variety) | Fox | 1 reel | |
| Egypt | F. B. O. | | |
| Emergency Man, The Edmund Cobb | Universal | 1 reel | |
| Every Picture Tells a Story | Cranfield & Clarke | 1 reel | |
| Fade Away Foster (Mustang) | Universal | 2 reels | May 1 |
| Falling Water Valley (Bruce Novelty) | Educational | 1 reel | |
| Family Album, The (Sketch Book) | Pathe | 1 reel | |
| Fighting Marine, The (Serial) | Pathe | | |
| Fighting With Buffalo Bill (Serial) | Universal | | |
| Film Facts (Series) | Red Seal | 1 reel | |
| Film Facts, Issue H | Red Seal | 1 reel | |
| Film Facts, Issue I | Red Seal | 1 reel | |
| Film Facts, Issue J | Red Seal | 1 reel | |
| Film Facts, Issue K | Red Seal | 1 reel | |
| Film Reporter, The (Series of 13) | Red Seal | 1 reel | |
| Fire Barrier (Mustang) | Universal | 2 reels | |
| Fire Fighters, The (Serial) | Universal | | |
| Flaming West, The (Mustang) | Universal | 2 reels | |
| Flashes of the Past | Pathe | 2 reels | |
| Four Square Steve (Mustang) | Universal | 2 reels | June 5 |
| Frame Up, The (Mustang) | Universal | 2 reels | May 22 |
| From A to Z Thru Filmdom (Hodge Podge) | Educational | 1 reel | June 12 |
| Fugitive Futerise (Novelty) | Cranfield & Clarke | 1 reel | |
| Game Hunting in Abyssinia | | | |
| Gems of the Screen (Series) | Red Seal | 1 reel | |
| Giggles (Novelty Series) | Tennek Film | 1 reel | |
| Glory or Dollars (Sportlight) | Pathe | 1 reel | June 26 |
| God's Country | Cranfield & Clarke | 2 reels | |
| Gold and Fleece (Bruce Novelty) | Educational | 1 reel | |
| Great Lakes, The (Variety) | Fox | 1 reel | |
| Green Archer, The (Serial) | Pathe | 10 episodes | |
| Grinning Fists (Mustang) | Universal | 2 reels | |
| Guess Who (Series) | Artclass | 1 reel | |
| Guess Who, No. 1 | Artclass | 1 reel | |
| Guess Who, No. 2 | Artclass | 1 reel | |
| Guess Who, No. 3 | Artclass | 1 reel | |
| Guess Who, No. 4 | Artclass | 1 reel | |
| Gunless Bad Man, The (Mustang) | Universal | 2 reels | |
| Happy Hunting Grounds (Sportlight) | Pathe | 1 reel | April 10 |
| Hair Cartoons, No. 10 | Red Seal | 1 reel | |
| Hair Cartoons, No. 11 | Red Seal | 1 reel | |

| Title | Distributed by | Length | Reviewed |
|---|---|---|---|
| Hair Cartoons, No. 12 | Red Seal | 1 reel | |
| Hair Cartoons, No. 13 | Red Seal | 1 reel | |
| Hair Cartoons, No. 14 | Red Seal | 1 reel | |
| Hair Cartoons, No. 15 | Red Seal | 1 reel | |
| Has Anybody Here Seen Kelly | Red Seal | 1 reel | Mar. 6 |
| Haunted Homestead, The (Mustang) | Universal | 2 reels | |
| Heavenly Bodies | | | |
| Heavens Above (Novelty) | Service Film | 1 reel | |
| Her First Night in a Beauty Parlor | Arthur J. Lamb | 2 reels | |
| Hero Land (Color Novelty) | Service Film | 1 reel | |
| Heroes of the Sea | Cranfield & Clarke | 1 reel | |
| His Pal...Fearless (Dog) | Chesterfield | 2 reels | |
| Homeless Husbands' Land (Novelty) | Short Film | 1 reel | |
| Honeymoon Cruises | Tennek Film | 1 reel | |
| How I Hate to Get Up (Song Parody) | Artclass | 1 reel | |
| If a Picture Tells a Story | Cranfield & Clarke | 1 reel | |
| India Tea | Pathe | 1 reel | May 22 |
| Inland Voyage, An (Variety) | Fox | 1 reel | |
| In Sunny Spain (Variety) | Fox | 1 reel | July 10 |
| Inside Dope, The (Sportlight) | Pathe | 1 reel | May 1 |
| International Detective Stories | Tennek Film | 2 reels | |
| Jack's of One Trade (Sportlight) | Pathe | 1 reel | June 26 |
| Jewels of Venus | | | |
| Jim Hood's Ghost (Mustang) | Universal | 2 reels | |
| Jungle Heroine, A | Chesterfield | 2 reels | |
| Jungle Secrets | Sava Films | | |
| Jungle Tragedy, A | Chesterfield | 2 reels | |
| Keeping 'Em Guessing (Series) | Red Seal | 1 reel | |
| Keeping in Trim (Sportlight) | Pathe | 1 reel | |
| King of the Beasts (Cartoon) | F. B. O. | 1 reel | |
| Ko Ko Song Car-Tunes (Series) | Red Seal | 1 reel | |
| Land of Rivers (Scenic) | Service Film | 1 reel | |
| Last Man, The | Chesterfield | 2 reels | |
| Leaps and Bounds (Sportlight) | Pathe | 1 reel | Mar 13 |
| Lest We Forget | Educational | 1 reel | May 1 |
| Let Loose (Mustang) | Universal | 2 reels | |
| Let's Go Fishing | Cranfield & Clarke | 1 reel | |
| Let's Paint | Cranfield & Clarke | 1 reel | |
| Lightnin' Flashes (Drama) | Sava Films | 2 reels | |
| Lightnin' Strikes (Drama) | Sava Films | 2 reels | |
| Lightnin' Wins (Drama) | Sava Films | 2 reels | |
| Lightning Hutch (Serial) | Arrow Film | | |
| Light on Lookout Mountain, The | Cranfield & Clarke | 2 reels | |
| Lion Charge, The | Cranfield & Clarke | 1 reel | May 22 |
| Lion's Mate, The | Chesterfield | 2 reels | |
| Little Brown Rug, The (Bruce Novelty) | Educational | 1reel | |
| Little Warrior, The (Mustang) | Universal | 2 reels | July 24 |
| Lizzie's Last Lap(Novelty) | Cranfield & Clarke | 1 reel | |
| Love Deputy, The (Mustang) | Universal | 2 reels | |
| Love Fighter...Fearless (Dog) | Chesterfield | 2 reels | |
| Lumber Jacks, The (Variety) | Fox | 1 reel | Aug. 14 |
| Marvels of Motion (Series) | Red Seal | 1 reel | |
| Marvels of Motion, Issue H | Red Seal | 1 reel | |
| Marvels of Motion, Issue I | Red Seal | 1 reel | |
| Marvels of Motion, Issue J | Red Seal | 1 reel | |
| Marvels of Motion, Issue K | Red Seal | 1 reel | |
| Menace of the Alps, The | Universal | 1 reel | Mar. 27 |
| Mother O'Mine | Cranfield & Clarke | 1 reel | |
| Mother, The (Famous Paintings) | Cranfield & Clarke | 2 reels | May 22 |
| Mountain Molly O (Mustang) | Universal | 2 reels | April 17 |
| Mountain of the Law, The (Variety) | Fox | 1 reel | June 19 |
| Movie Struck | Cranfield & Clarke | 2 reels | |
| My Old Kentucky Home (Song Car-tune) | Red Seal | 1 reel | April 10 |
| Neptune's Domain (Hodge Podge) | Educational | 1 reel | June 5 |
| Nervous Moments (Sportlight) | Pathe | 1 reel | May 1 |
| Night Prowler, The (Scandal of America) | Artclass | 1 reel | |
| Off Shore Trails (Variety) | Fox | 1 reel | |
| Old Black Joe (Song Car-Tune) | Red Seal | 1 reel | July 10 |
| One Wild Time (Mustang) | Universal | 2 reels | Mar. 27 |
| Outlaw Love (Mustang) | Universal | 2 reels | |
| Out of the Inkwell (Series) | Red Seal | 1 reel | |
| Pathe Review, No. 17 | Pathe | 1 reel | May 1 |
| Pathe Review, No. 18 | Pathe | 1 reel | May 1 |
| Pathe Review, No. 19 | Pathe | 1 reel | May 15 |
| Pathe Review, No. 20 | Pathe | 1 reel | May 22 |
| Pathe Review, No. 21 | Pathe | 1 reel | May 22 |
| Pathe Review, No. 22 | Pathe | 1 reel | May 29 |
| Pathe Review, No. 23 | Pathe | 1 reel | June 5 |
| Pathe Review, No. 24 | Pathe | 1 reel | June 26 |
| Pathe Review, No. 25 | Pathe | 1 reel | June 26 |
| Pathe Review, No. 26 | Pathe | 1 reel | |
| Pathe Review, No. 27 | Pathe | 1 reel | July 3 |
| Pathe Review, No. 28 | Pathe | 1 reel | July 24 |
| Pathe Review, No. 29 | Pathe | 1 reel | July 17 |
| Pathe Review, No. 30 | Pathe | 1 reel | |
| Pathe Review, No. 31 | Pathe | 1 reel | July 31 |
| Pathe Review, No. 32 | Pathe | 1 reel | Aug. 21 |
| Pathe Review, No. 33 | Pathe | 1 reel | Aug. 21 |
| Pathe Review, No. 34 | Pathe | 1 reel | |
| Pathe Review, No. 35 | Pathe | 1 reel | |
| Pathe Review, No. 36 | Pathe | 1 reel | |
| Pathe Review, No. 37 | Pathe | 1 reel | |
| Pathe Review, No. 38 | Pathe | 1 reel | |
| Payroll Holdup, The (Scandal of America) | Artclass | 1 reel | |
| Peeking at the Planets (Hodge Podge) | Educational | 1 reel | July 17 |
| Pep of the Lazy J. (Mustang) | Universal | 2 reels | Aug. 14 |
| Pilgrimages to Palestine (Series) | Pathe | | |
| Planting Season, The (Sportlight) | Pathe | 1 reel | June 5 |
| Poland—A Nation Reborn (Variety) | Fox | 1 reel | June 26 |
| Popular Song Parodies (Series) | Artclass | | |
| Putting on Dog (Variety) | Fox | 1 reel | |
| Quick on the Draw (Mustang) | Universal | 2 reels | April 17 |
| Radio Detective, The (Serial) | Universal | 10 episodes | April 17 |
| Radio Personalities (Series) | Artclass | 1 reel | |
| Radio Personalities, Vol. A | Artclass | 1 reel | |
| Radio Personalities, Vol. B | Artclass | 1 reel | |
| Radio Personalities, Vol. C | Artclass | 1 reel | |
| Radio Personalities, Vol. D | Artclass | 1 reel | |
| Rare Bits (A Curosity) | Educational | 1 reel | |
| Reelviews (Series) | Red Seal | 1 reel | |
| Reelviews, Issue A | Red Seal | 1 reel | |
| Reelviews, Issue B | Red Seal | 1 reel | |
| Reelviews, Issue C | Red Seal | 1 reel | |
| Reelviews, Issue D | Red Seal | 1 reel | |
| Rescue, The (Mustang) | Universal | 2 reels | |
| Return of the Riddle Rider, The (Serial) | Universal | | |
| Revolutions per Minute (Sportlight) | Pathe | 1 reel | June 5 |
| Rhinoceros Hunt, The | Cranfield & Clarke | 1 reel | |
| Riches of the Earth (Variety) | Fox | 1 reel | |
| Ridin' For Love (Mustang) | Universal | 2 reels | |
| Rustler By Proxy (Mustang) | Universal | 2 reels | |
| Rushing Waters | Cranfield & Clarke | | |
| Rustler's Secret, The (Mustang) | Universal | 2 reels | |
| Scandal of America (Series) | Artclass | 1 reel | |
| Screen Star Sports (Series) | Artclass | 1 reel | |
| Screen Star Sports, Vol. A | Artclass | 1 reel | |
| Screen Star Sports, Vol. B | Artclass | 1 reel | |
| Screen Star Sports, Vol. C | Artclass | 1 reel | |
| Screen Star Sports, Vol. D | Artclass | 1 reel | |
| Scotty of the Scouts (Serial) | Rayart (S. R.) | | |
| Screen Snapshots (Series) | Columbia | 1 reel | |
| Screen Snapshots, No. 13 | Columbia | 1 reel | June 26 |
| Screen Snapshots, No. 14 | Columbia | 1 reel | July 3 |
| Searchlight (Series) | Red Seal | 1 reel | |
| Searchlights, Issue A | Red Seal | 1 reel | |
| Searchlights, Issue B | Red Seal | 1 reel | |
| Searchlights, Issue C | Red Seal | 1 reel | |
| Searchlights, Issue D | Red Seal | 1 reel | |
| Seas of the World | Red Seal | | |
| Shadowland | Cranfield & Clarke | | |
| Sheik, The (Song Parody) | Artclass | 1 reel | |
| Shoot 'Em Up, Kid (Mustang) | Universal | 2 reels | |
| Silent Flyer, The (Serial) | Universal | 10 episodes | |
| Sin | Cranfield & Clarke | 2 reels | |
| Sketch Book (Series) | Pathe | | |
| Skenographs (Series) | Cranfield & Clarke | | |
| Sky Skidder, The (Serial) | Bischoff | 10 episodes | |
| Snowed In (Serial) | Pathe | 10 episodes | June 26 |
| Songs of Central Europe (Melody Series) | Pathe | 1 reel | |
| Songs of England (Melody Series) | Pathe | 1 reel | Feb 6 |
| Songs of France (Melody Series) | Pathe | 1 reel | Aug. 21 |
| Songs of Italy (Melody Series) | Pathe | 1 reel | July 24 |
| Songs of Scotland (Melody Series) | Pathe | 1 reel | Feb. 6 |
| Songs of Spain (Melody Series) | Pathe | 1 reel | June 26 |
| Songs of the Northern States | Pathe | 1 reel | |
| Songs of Yesterday | Cranfield & Clarke | 1 reel | |
| Soul of the Cypress | Red Seal | 1 reel | Feb 27 |
| Spanish Holiday (Variety) | Fox | 1 reel | |
| Spirit of Play, The (Sportlight) | Pathe | 1 reel | |
| Sportsman's Dream | Cranfield & Clarke | | |
| Stick-up Man (Scandal of America) | Artclass | 1 reel | |
| String of Diamonds...Fearless (Dog) | Chesterfield | 2 reels | |
| Strings of Steel (Serial) | Universal | 10 episodes | |
| St. Pauls | Cranfield & Clarke | 1 reel | |
| Sweden Today (Variety) | Fox | 1 reel | May 15 |
| Sweet Adeline (Song Car-tune) | Red Seal | 1 reel | |
| Tin Bronc, The (Mustang) | Universal | 2 reels | June 5 |
| Trapped (Mustang) | Universal | 2 reels | |
| Trails of the Gods | Cranfield & Clarke | 1 reel | |
| Trail of the North Wind | Cranfield & Clarke | 2 reels | |
| Tramp, Tramp the Boys Are Marching | Red Seal | 1 reel | May 1 |
| Travels in Toyland (Variety) | Fox | 1 reel | |
| Tulip Land | Cranfield & Clarke | 1 reel | |
| Under Desert Skies (Mustang) | Universal | 2 reels | |
| Unexpected Visitor (Scandal of America) | Artclass | 1 reel | |
| Valiant Skipper, The | Cranfield & Clarke | 2 reels | |
| Vanishing Millions (Serial) | Sierra Pictures | 15 episodes | |
| Vision, The | Educational | 2 reels | May 22 |
| When East Meets West (Mustang) | Universal | 2 reels | July 31 |
| When Oscar Went Wild (Mustang) | Universal | 2 reels | |
| Whirlwind Driver, The (Mustang) | Universal | 2 reels | |
| Whirlwinds (Series) | F. B. O. | | |
| Wild America (Variety) | Fox | 1 reel | May 22 |
| Wire Tigers, The | Chesterfield | 2 reels | |
| Where the Silver River Gleams | Cranfield & Clarke | 1 reel | |
| Whispering Smith Rides (Serial) | Universal | 10 episodes | |
| White Waters | Cranfield & Clarke | 2 reels | |
| Who Is Safe? (Scandal of America) | Artclass | 1 reel | |
| Winking Idol, The (Serial) | Universal | 10 episodes | Mar. 20 |
| Wolf, The Fearless (Dog) | Chesterfield | 2 reels | |
| Wolf's Brush | Cranfield & Clarke | 2 reels | |
| Wonder Book Series | Short Film | 1 reel | |
| Wonderful Water | Service Film Corp. | 1 reel | May 1 |
| Wonders of the Blue Gulf of Mexico | | | |
| Wooden Shoes | Cranfield & Clarke | 1 reel | Dec. 12 |

# Coming Attractions

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Accused | Special Cast | Inde. Film | 5000 feet | Jan. 16 |
| Ace High | Hoot Gibson | Universal | | |
| Across the Pacific | Monte Blue | Warner Bros | | |
| Advice to the Lovelorn | | Universal | | |
| Against the Wall | Wally Wales | Assoc. Exhib | | |
| Almost a Lady | Marie Prevost | Prod. Dist. Corp. | | |
| Amateur Gentleman, The | Dick Barthelmess | First National | | |
| American Tragedy, An | | Paramount | | |
| Ankles Preferred | | Fox | | |
| Annie Laurie | Lillian Gish | M-G-M | | |
| April Fool | Alexander Carr | Chadwick | | |
| Aristocrat, The | | Famous Attractions | | |
| Arizona Nights | Fred Thomson | F. B. O. | | |
| Arizona Whirlwind, The | Bill Cody | Assoc. Exhib | | |
| Ashes | C. Griffith-T. Moore | First National | | |
| Atlantis | | First National | | |
| Atta Boy | Monty Banks | Pathe | 6 reels | |
| Auctioneer, The | George Sidney | Fox | | |
| Avenger, The | Bob Custer | F. B. O. | | |
| Back Slapper, The | John Gilbert | M-G-M | | |
| Bad Habits | Special Cast | Astor Dist | | |
| Bad Little Good Girl | | Chadwick | | |
| Bandit Buster, The | Wally Wales | Assoc. Exhib | | |
| Bandits of the Air | Al Wilson | Assoc. Exhib | | |
| Bardelys the Magnificent | John Gilbert | M-G-M | | |
| Bargain Bride, The | Mary Philbin | Universal | | |
| Barriers of Fire | Monte Blue | Warner Bros | | |
| Beau Geste | Special Cast | Paramount | | |
| Beauty | Special Cast | M-G-M | | |
| Beauto and the Beast | Coleman-Banky | United Artists | | |
| Bed and Board | Doris Kenyon | First National | | |
| Behind the Lines | Sandow (Dog) | Assoc. Exhib | | |
| Behind the Screen | Special Cast | M-G-M | | |
| Belle of Broadway, The | Betty Compson | Columbia Pictures | | |
| Beloved Enemy, The | Boyd-Goudal | Prod. Dist. Corp | | |
| Beloved Fraud, The | | American Cinema | | |
| Ben Burbridge's African Gorilla Hunt | | | 8 reels | June 26 |
| Ben Hur | Special Cast | M-G-M | 12000 feet | Jan. 16 |
| Better 'Ole, The | Syd Chaplin | Warner Bros | | |
| Better Way, The | | Columbia Pictures | | |
| Beware of Widows | Laura La Plante | Lumas | | |
| Beyond the Trail | Bill Patton | Chesterfield | 5 reels | |
| Bigger They Are, The | George O'Hara | F. B. O. | | |
| Big Gun, The | George Lewis | Universal | | |
| Big Parade, The | John Gilbert | M-G-M | 12550 feet | Nov 28 |
| Bill of Sale, The | | Arthur J. Lamb | | |

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Bill Smith, M.D | | Universal | | |
| Birds of Prey | | Columbia Pictures | | |
| Bitter Apples | Monte Blue | Warner Bros. | | |
| Black Diamond Express, The | Monte Blue | Warner Bros | | |
| Black Ivory | | Warner Bros | | |
| Black Rider, The | Richard Talmadge | Universal | | |
| Black Tears | | Gorman Pictures | | |
| Blazing Courage | Buffalo Bill, Jr | Assoc. Exhib | | |
| Blonde Saint, The | Kenyon-Stone | First National | | |
| Blue Eagle, The | | Fox | | |
| Bonanza Buckaroo, The | Buffalo Bill, Jr | Assoc. Exhib | | |
| Border Patrol, The | Harry Carey | Pathe | | |
| Border Thunderbolt, The | Bill Cody | Assoc. Exhib | | |
| Born to Battle | Tom Tyler | F. B. O | 5100 feet | Feb. 13 |
| Branded | Bob Custer | F. B. O. | | |
| Breed of the Sea | | F. B. O. | | |
| Broadway Drifter, A | | Gorman Pictures | | |
| Broken Hearts | M. Schwartz-L. Lee | Jaffe Art Film | 7500 feet | Mar. 20 |
| Broncho Twister, The | Buck Jones | Fox | | |
| Brute, The | Monte Blue | Warner Bros. | | |
| Bull Dog Luck | Wally Wales | Assoc. Exhib | | |
| Burning Bridges | Harry Carey | Pathe | | |
| Butter and Egg Man, The | | First National | | |
| Callahans and the Murphys, The | | M-G-M | | |
| Call in the Night, A | | Truart | 5000 feet | |
| Call of the Wilderness | Sandow (Dog) | Assoc. Exhib | | |
| Cancelled Debt, The | Special Cast | Sterling Pict | | |
| Canyon of Light | Tom Mix | Fox | | |
| Captain Sazarac | Ricardo Cortez | Paramount | | |
| Captain Salvation | | M-G-M | | |
| Captain's Courage, A | R. Holt-D. Dwan | Rayart | | |
| Casey at the Bat | W. Beery-R. Hatton | Paramount | | |
| Cat and the Canary, The | | Universal | | |
| Chains | Bennett-Colman | United Artists | | |
| Charity Ball, The | | M-G-M | | |
| Charleston Kid, The | Mackaill-Mulhall | First National | | |
| Cheating Danger | Dick Talmadge | Universal | | |
| Cheerful Fraud, The | Reginald Denny | Universal | | |
| Cheyenne Days | Hoot Gibson | Universal | | |
| Chic Chick The | Alberta Vaughan | F. B. O | | |
| Christine of the Big Tops | Garon-Landis | Sterling Pict | | |
| Cigarette Maker's Romance, The | Special Cast | M-G-M | | |
| Circus, The | Charles Chaplin | United Artists | | |
| City, The | J.Gaynor-W.McGrail | Fox | | |
| City of Shadows, The | | F. B. O | | |
| Cleaner Flame, The | Louise Carter | Arrow | | |
| Climbers, The | Irene Rich | Warner Bros. | | |
| Closed Gates | Special Cast | Sterling Pict | | |
| Clown, The | | Columbia Pictures | | |
| Code of the Northwest | Sandow (dog) | Assoc. Exhib | | |
| College Days | | Tiffany | | |
| College Widows | Dolores Costello | Warner Bros | | |
| Come On Charley | Devore-Horton | Assoc. Exhib | | |
| Coney Island | Special Cast | M-G-M | | |
| Confession | Pola Negri | Paramount | | |
| Confessions of a Bachelor | | Assoc. Exhib | | |
| Confessions of a Flapper | | Assoc. Exhib | | |
| Confessions of a Divorcee | | Assoc. Exhib | | |
| Confessions of a Widow | | Assoc. Exhib | | |
| Corporal Kate | Vera Reynolds | Prod. Dist. Corp | | |
| Cossacks The | John Gilbert | M-G-M | | |
| Country Doctor, The | Faye-R- Schildkraut | Prod. Dist. Corp | | |
| Cowboy Grit | Buffalo Bill, Jr | Assoc. Exhib | | |
| Cow Punching for Cupid | Tom Tyler | F. B. O | | |
| Cradle Snatchers | | Fox | | |
| Crashing Hoofs | Bob Custer | F. B. O. | | |
| Crashing Timbers | Harlan-Dana | Universal | | |
| Crazy Fool, The | | M-G-M | | |
| Crisis, The | Special Cast | M-G-M | | |
| Crooks Tours | George O'Hara | F. B. O | | |
| Cruise of Jasper B, The | Rod La Roque | Prod. Dist. Corp | | |
| Cruel Truth, The | | Sterling Pict | | |
| Crystal Cup, The | Dorothy Mackaill | First National | | |
| Cyclone of the Range | Tom Tyler | F. B. O | | |
| Cyclone Sam | Buffalo Bill, Jr | Assoc. Exhib | | |
| Cyrano de Bergerac | Special Cast | Atlas Dist | 9500. | July, 18, '25 |
| Dame Chance | Special Cast | American Cinema | | |
| Danger Line, The | Special Cast | Astor Dist | | |
| Dangerous Friends | Special Cast | Sterling Pict | | |
| Dangerous Virtue | Jane Novak | Lee-Bradford | | |
| Dangers of Working Girls | | Lumas | | |
| Daring Venus, The | | First National | | |
| Dark Horse, The | Harry Carey | Prod. Dist. Corp | | |
| Dark Rosaleen | Buck Jones | Fox | | |
| Darling of the Gods, The | | United Artists | | |
| Dead Command, The | Special Cast | M-G-M | | |
| Dearie | L. Fazenda-W. Louis | Warner Bros. | | |
| Defend Yourself | Dorothy Drew | Dependable Films | 5000 feet | Jan 9 |
| Desert Legion, The | Fred Thomson | F. B. O. | | |
| Desert Valley | Buck Jones | Fox | | |
| Desert Whirlwind, The | Bob Custer | F. B. O. | | |
| Detour | | Prod. Dist. Corp | | |
| Devil's Dice | B. Bedford-R. Ellis | Sterling Pict | | |
| Devil's Partner, The | | Truart | 5000 feet | |
| Dixie | | Universal | | |
| Dixie Flyer, The | Landis-E. Novak | Rayart | | |
| Do Clothes Make the Woman? | Mrs. Valentino | F. B. O | | |
| Don Juan | John Barrymore | Warner Bros | 10 reels | Aug. 21 |
| Don't Lie to Your Wife | Haver-McDonald | Arrow | | |
| Don Juan's Three Nights | Stone-Mason | First National | | |
| Don't Tell the Wife | Irene Rich | Warner Bros. | | |
| Double Daring | Wally Wales | Artclass | 5 reels | |
| Double Handed Bandit, The | Bob Custer | F. B. O | | |
| Down Grade, The | Wm. Fairbanks | Lumas | | |
| Down the Stretch | Agnew Nixon | Universal | | |
| Driven From Home | | Chadwick | | |
| Drivin' Mad | | American Cinema | | |
| Duke of Black Butte, The | Fred Humes | Universal | | |
| Duke of Ladies, The | Special Cast | First National | | |
| Eager Lips | | Chadwick | | |
| Easy Going | Buddy Roosevelt | Artclass | 5 reels | |
| Eden's Fruit | | Famous Attractions | | |
| Everybody's Acting | Betty Bronson | Paramount | | |
| Exclusive Rights | | Famous Attractions | | |
| Exit Smiling | Beatrice Lillie | M-G-M | | |
| Exposed the Totem | Special Cast | Assoc. Exhib | | |
| Exposed Youth | Gloria Swanson | United Artists | | |
| False Alarm, The | Special Cast | Columbia | | |
| False Hopes | | Gorman Pictures | | |
| Fangs of Alaska, The | Sandow (Dog) | Assoc. Exhib | | |
| Fast and Furious | Reginald Denny | Universal | | |
| Fast Life in New York | Special Cast | M-G-M | | |

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Fifth Horseman, The | | Lee-Bradford | | |
| Fighting Cub, The | | Truart | 5800 feet | |
| Fighting Fate | Billy Sullivan | Rayart | 4991 feet | Feb. 6 |
| Fighting Foundling, The | Jack Hoxie | Universal | | |
| Fighting Love | Jetta Goudal | Prod. Dist. Corp | | |
| Fighting Ranger, The | Bob Custer | F. B. O. | | |
| Finnegan's Ball | | Assoc. Exhib | | |
| Fire Brigade, The | M. MacAvoy-C. Ray | M-G-M | | |
| Flame of the Border, The | | First National | | |
| Flames | E. O'Brien-V. Valli | Assoc. Exhib | | |
| Flaming Fury | Buddy Roosevelt | Assoc. Exhib | | |
| Flashing Fangs | Ranger (Dog) | F. B. O | | |
| Flashing Heels | Bill Cody | Assoc. Exhib | | |
| Flash in the Night, A | | American Cinema | | |
| Flash Kid, The | Dick Talmadge | Universal | | |
| Flesh and the Devil, The | J. Gilbert-G. Garbo | M-G-M | | |
| Flying Fool, The | Al Wilson | Assoc. Exhib | | |
| Flying Mail, The | Al Wilson | Asso. Exhib | | |
| Follow the Signs | | Universal | | |
| For Alimony Only | Leatrice Joy | Prod. Dist. Corp | | |
| Forbidden Trails | Bill Cody | Assoc. Exhib | | |
| Forest of Destiny, The | | Gotham Prod | | |
| Forever After | M. Astor-L. Hughes | First National | | |
| For Ladies Only | | Columbia Pictures | | |
| For Wives Only | Marie Prevost | Prod. Dist. Corp | | |
| Four Feathers | Richard Barthelmess | First National | | |
| Four Flusher, The | Reginald Denny | Universal | | |
| Four Stragglers, The | Special Cast | M-G-M | | |
| Fourth Commandment, The | Belle Bennett | Universal | | |
| Free Souls | Norma Shearer | M-G-M | | |
| French Dressing | A. Pringle-B. Lyon | First National | | |
| Fresh Air | Ray-Olmstead | M-G-M | | |
| Friends | Special Cast | Vitagraph | | |
| Frozen Justice | Victor McLagen | Fox | | |
| Fullback, The | | Fox | | |
| Funny Face | Alberta Vaughn | F. B. O | | |
| Gambling Chaplain, The | Special Cast | M-G-M | | |
| Galloping Thunder | Tom Tyler | F. B. O | | |
| Garden of Allah, The | N. Talmadge-R. Colman | United Artists | | |
| Garden of Eden, The | Special Cast | M-G-M | | |
| Gay Old Bird, The | Fazenda-Louis | Warner Bros | | |
| General, The | Buster Keaton | United Artists | | |
| George Washington Cohen | George Jessel | | | |
| Get Off the Earth | Raymond Griffith | Paramount | | |
| Get Set—Go | George O'Hara | F. B. O | | |
| Getting Gertie's Garter | Marie Prevost | Prod. Dist. Corp. | | |
| Gigolo | Rod La Rocque | Prod. Dist. Corp. | | |
| Gilt-Edged | Richard Talmadge | F. B. O | | |
| Girl in the Rain, The | David Butler | Carlome Pict | | |
| Girl Who Dared, The | Evelyn Brent | F. B. O | | |
| Girl Who Smiles, The | | Columbia Pictures | | |
| Glorious Gamble, The | Evelyn Brent | F. B. O | | |
| God Gave Me Twenty Cents | Lya de Putti | Paramount | | |
| God's Great Wilderness | | American Cinema | | |
| Going Crooked | B. Love-McLagen | Fox | | |
| Going! Going! Gone! | George O'Hara | F. B. O | | |
| Gold | C. Geraghty | | | |
| Goose Man, The | Special Cast | M-G-M | | |
| Grand Army Man, The | | Fox | | |
| Great Galeoto, The | Novarro-Terry | M-G-M | | |
| Great K. & A. Robbery The | Tom Mix | Fox | | |
| Greater Glory, The | Special Cast | First National | | Apr. 17 |
| Greatest Show on Earth | Wallace Berry | Paramount | | |
| Gulliver's Travels | | Universal | | |
| Gun Gospel | Ken Maynard | First National | | |
| Hairpin Duchess, The | Special Cast | M-G-M | | |
| Hair-Trigger Barton | Bob Custer | F. B. O | | |
| Harem Girl, The | Special Cast | Astor Dist | | |
| Harp In Hock, A | Schildkraut-Coghlan | Prod. Dist. Corp | | |
| Hat of Destiny, The | | First National | | |
| Haunted Lady, The | | Assoc. Exhib | | |
| Haven, The | Special Cast | M-G-M | | |
| Heart Collector, The | Alberta Vaughn | F. B. O | | |
| Heart of a Coward, The | Billy Sullivan | Rayart | | |
| Heart of a Cowboy, The | Bob Custer | F. B. O | | |
| Heart of Maryland, The | Dolores Costello | Warner Bros | | |
| Heart Thief, The | Jos. Schildkraut | Prod. Dist. Corp | | |
| Held By the Law | Special Cast | Universal | | |
| Hello Bill | | F. B. O | | |
| Hell's Kitchen | | First National | | |
| Her Big Night | Laura La Plante | Universal | | |
| Here Y'are, Brother | | First National | | |
| Here He Comes | Earle Douglas | Sierra Pictures | 5000 feet | |
| Her Teacher Said No | Gertrude Short | F. B. O | | |
| Her Honor, The Governor | Pauline Frederick | F. B. O | | |
| Hero on Horseback, A | Hoot Gibson | Universal | | |
| Hidden Loot | Jack Hoxie | Universal | 4375 feet | Oct. 31 |
| High Society | Tom Mix | Fox | | |
| High Stakes | Evelyn Brent | F. B. O | | |
| Hills of Kentucky | Rin-Tin-Tin | Warner Bros. | | |
| His Dog | Rod La Rocque | Prod. Dist. Corp. | | |
| His Honor's Wife | | Fox | | |
| His New York Wife | | Famous Attractions | | |
| His Woman | Special Cast | Whitman Bennett | 7 reels | |
| Holy Terror, A | | Fox | | |
| Home, Sweet Home | Special Cast | Gorman Pictures | | |
| Horses and Women | | Famous Attractions | | |
| Hounds of Spring | | First National | | |
| Human Mill, The | Blanche Sweet | M-G-M | | |
| Human Nature | | Gorman Pictures | | |
| Human Playthings | Betty Compson | M. P. Guild | | |
| Hurricane, The | Special Cast | Truart | | |
| Hurry Up Man, The | Dick Talmadge | Universal | | |
| Husband Hunters | | Tiffany | | |
| I Can Do It | Special Cast | M-G-M | | |
| I'll Tell the World | Olmstead-Arthur | M-G-M | | |
| Impostor, The | Evelyn Brent | F. B. O | | |
| In His Arms | Special Cast | M-G-M | | |
| In the First Degree | | Sterling Pict. | | |
| Irish Eyes | George O'Hara | F. B. O | | |
| Irish Hearts | Dolores Costello | Warner Bros. | | |
| Isle of Forbidden Kisses, The | Jack Trevor | Universal | | |
| Isle of Life, The | Stone-Kenyon | First National | | |
| Is Zat So ? | Special Cast | Fox | | |
| It | Clara Bow | Paramount | | |
| It Could Have Happened | Colleen Moore | First National | | |
| Jack O' Hearts | Landis-G. Hullette | American Cinema | | |
| Jail Birds, Inc. | | First National | | |
| Jason | Special Cast | M-G-M | | |
| Jazz Singer, The | George Jessel | Warner Bros | | |
| Jerry Settles Down | Tom Tyler | F. B. O | | |
| Jewels of Desire | Priscilla Dean | Prod. Dist. Corp | | |
| Jim The Conqueror | W. Boyd-E. Fair | Prod. Dist. Corp | | |
| Jocelyn's Wife | Pauline Frederick | Tiffany | | |

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Johnny Newcomer | Harry Langdon | First National | | |
| Justice of the Far North | | Columbia | 5500 feet | |
| Just Off Broadway | Corinne Griffith | | | |
| Keep Going | Earl Douglas | Sierra Pictures | | |
| Kick-Off, The | George Walsh | Excellent Pictures | | |
| Kidnapped in New York | | American Cinema | | |
| King of Kings, The | Special Cast | Prod. Dist. Corp | | |
| King of the Air | Al Wilson | Assoc. Exhib | | |
| Knickerbocker Kid, The | Johnny Hines | First National | | |
| Laddie | J. Bowers-B. Flowers | F. B. O. | | |
| Ladies at Play | Hughes-Kenyon | First National | | |
| Ladies Must Love | Rod La Rocque | Prod. Dist. Corp | | |
| Ladies of Ease | | Chadwick | | |
| Lady Be Good | | First National | | |
| Lady of Leisure | Special Cast | M-G-M | | |
| Lady With the Lamp, The | | Florence Nightingale Prod | | |
| Larceny, Ltd | Evelyn Brent | F. B. O. | | |
| Last Alarm, The | Wanda Hawley | Rayart | | |
| Last Chance, The | Bill Patton | Chesterfield | | |
| Laurels | Mae Murray | M-G-M | | |
| Lea Lyon | Mary Philbin | Universal | | |
| Les Miserables | | Universal | | |
| Let's Go | Fred Humes | Universal | | |
| Life of an Actress | | Chadwick | | |
| Life of a Woman | | Tiffany | 6500 feet | |
| Lightning Chaser, The | George O'Hara | F. B. O. | | |
| Lightnin' Lariat | Tom Tyler | F. B. O. | | |
| Lighting Express, The | | Columbia Pictures | | |
| Limehouse Lou | Evelyn Brent | F. B. O. | | |
| Little Adventuress, The | Vera Reynolds | Prod. Dist. Corp | | |
| Little Firebrand, The | Edith Thornton | Arrow Pictures | 5007 feet | Dec. 12 |
| London | Dorothy Gish | Paramount | | |
| Look Who's Here | Dick Talmadge | Universal | | |
| Lord Hokum | E. E. Horton | Assoc. Exhib. | | |
| Lost House, The | | Columbia Pictures | | |
| Love in a Cottage | Betty Compson | M. P. Guild | | |
| Love Me and the World Is Mine | Philbin-Kerry | Universal | | |
| Love Thrill, The | Special Cast | Universal | | |
| Loyalties | Special Cast | Fox | | |
| Lunatic at Large, The | Leon Errol | First National | | |
| Lure of the West | Eileen Sedgwick | Chesterfield | | |
| Lure of the Yukon, The | | Assoc. Exhib | | |
| Lying Truth, The | Milton Sills | First National | | |
| Madame Pompadour | Dorothy Gish | British National Pictures, Inc. | | |
| Mad Girl of Moscow, The | Evelyn Brent | F. B. O. | | |
| Magic Garden, The | | F. B. O. | | |
| Man and the Woman | Special Cast | M-G-M | | |
| Man Bait | Marie Prevost | Prod. Dist. Corp | | |
| Man in the Shadow, The | Special Cast | American Cinema | | |
| Man of Quality, A | George Walsh | Excellent Pictures | | |
| Manon Lescaut | John Barrymore | Warner Bros | | |
| Man With a Thousand Faces | Special Cast | M-G-M | | |
| Mary of Vassar | Marion Davies | M-G-M | | |
| Masked Woman, The | Anna Q. Nilsson | First National | | |
| Masquerade Bandit, The | Tom Tyler | F. B. O. | | |
| Matinee Ladies | Special Cast | Warner Bros | | |
| McFadden's Row of Flats | Murray-Sidney | First National | | |
| Memories | Ramon Novarro | M-G-M | | |
| Men of the Dawn | Milton Sills | First National | | |
| Men of the Night | Rawlinson-Hughes-Hawley | Sterling Pict | 5700 feet | July 24 |
| Merry Wives of New York | | Chadwick | | |
| Message to Garcia, A | Special Cast | M-G-M | | |
| Midnight Lovers | Nilsson-Stone | First National | | |
| Midnight Sun, The | Special Cast | Universal | 10 reels | May 15 |
| Mike Donovan of Ireland | | First National | | |
| Millionaires | L. Fazenda-W. Louis | Warner Bros. | | |
| Million Bid, A | Dolores Costello | Warner Bros | | |
| Million Dollar Doll | | Assoc. Exhib | | |
| Miss 318 | Special Cast | M-G-M | | |
| Miss Manhattan | Betty Compson | M. P. Guild | | |
| Morals of Today | | Gorman Pictures | | |
| Moran of the Mounted | Reed Howes | Rayart | | |
| Morganson's Finish | Special Cast | Tiffany | 6500 feet | |
| Mother | | F. B. O. | | |
| Mount Eagle, The | Nita Naldi | Lee-Bradford | | |
| Mountains of Manhattan | | Lumas | | |
| Music Master, The | | Fox | | |
| My Official Wife | I. Rich-Tearle | Warner Bros. | | |
| Mysterious Island | Special Cast | M-G-M | | |
| Mysterious Rider, The | | Paramount | | |
| Mystery Lady, The | Special Cast | M-G-M | | |
| My Wife's Friend | | First National | | |
| Naughty But Nice | Colleen Moore | First National | | |
| Naughty Marietta | Marion Davies | M-G-M | | |
| Nervous Wreck, The | Special Cast | Prod. Dist. Corp. | | |
| New York | Lya de Putti | Paramount | | |
| Next Generation, The | Special Cast | M-G-M | | |
| Next Year's Model | Alberta Vaughn | F. B. O. | | |
| Night Bride, The | Marie Prevost | Prod. Dist. Corp. | | |
| Night School, The | | M-G-M | | |
| Night Siren, The | Evelyn Brent | F. B. O. | | |
| Night Watch, The | Special Cast | Truart | 5000 feet | |
| Noah's Ark | | Warner Bros. | | |
| Nobody's Widow | Leatrice Joy | Prod. Dist. Corp. | | |
| No Control | P. Haver-H. Ford | Prod. Dist. Corp. | | |
| Nocturne | Special Cast | M-G-M | | |
| North of Nome | Special Cast | Arrow | 5491 feet | |
| No Speed Limit | Al Wilson | Assoc. Exhib | | |
| Not Herbert | Ben Lyon | First National | | |
| Obey The Law | Bert Lytell | Columbia Pictures | | |
| Oh! Promise Me | Hoot Gibson | Universal | | |
| Oh! What a Night | | Sterling Pict | | |
| Old Heidelberg | Ramon Novarro | M-G-M | | |
| Old Ironsides | Special Cast | Paramount | | |
| One Hour of Love | Jacqueline Logan | Tiffany | | |
| One Increasing Purpose | Lowe-Rubens | Fox | | |
| Open Book | Special Cast | M-G-M | | |
| Orchids and Ermine | Colleen Moore | First National | | |
| Ou, La! La! | Alberta Vaughn | F. B. O | | |
| Outlaw Broncho, The | Buddy Roosevelt | Assoc Exhib. | | |
| Out of the Ruins | | First National | | |
| Out of the West | Tom Tyler | F. B. O. | | |
| Pals in Paradise | Bowers-De La Motte | Prod. Dist. Corp | | |
| Paradise | M. Sills-B. Bronson | First National | | |
| Pass in Paradise | | Prod. Dist. Corp | | |
| Paying the Price | | Columbia Pictures | | |
| Peacocks of Paris | B. Lyon-D. Mackaill | First National | | |
| Personality | Gloria Swanson | United Artists | | |
| Phantom Flyer, The | Al Wilson | Assoc. Exhib | | |
| Phantom Ranger, The | Bill Cody | Assoc. Exhib | | |
| Pleasure Before Business | | Columbia Pictures | | |
| Pleasure Garden, The | V. Valli-C. Geraghty | Lee-Bradford | | |
| Pleasure Highway | Evelyn Brent | F. B. O. | | |
| Plumes | Special Cast | M-G-M | | |
| Polly of the Circus | Norma Shearer | M-G-M | | |
| Polly Preferred | Marion Davies | M-G-M | | |
| Polly With a Past | Norma Shearer | M-G-M | | |
| Poor Fish, The | | Sterling Pict | | |
| Poor Girls | | Columbia Pictures | | |
| Popular Sin, The | Vidor-Nissen | Paramount | | |
| Power of the Weak, The | Alice Calhoun | Chadwick | | |
| Price of Honor, The | | Columbia Pictures | | |
| Princess Pro Tem | Evelyn Brent | F. B. O. | | |
| Prisoners | | First National | | |
| Private Izzy Murphy | George Jessel | Warner Bros | | |
| Prowlers of the Night | Fred Humes | Universal | | |
| Puppets | Mae Murray | M-G-M | | |
| Purple and Fine Linen | L. Stone-A. Nilsson | First National | | |
| Quality Street | | M-G -M | | |
| Racing Blood | R.Agnew-A.Cornwall | Lumas Film | | |
| Raging Seas | | Tiffany | | |
| Rambling Galoot, The | Buddy Roosevelt | Assoc. Exhib. | | |
| Rat, The | M. Marsh-I Novello | Lee-Bradford | | |
| Raw Country, The | Bowers-Cornwall | Assoc. Exhib | | |
| Red Hot Hoofs | Tom Tyler | F. B. O. | | |
| Red Signals | | Sterling Pict | | |
| Rejuvenation of Aunt Mary, The | Special Cast | Prod. Dist. Corp | | |
| Remember | Special Cast | Columbia Pictures | | |
| Resurrection | | United Artists | | |
| Return of a Soldier | Special Cast | M-G-M | | |
| Riddle Ranch, The | Buddy Roosevelt | Assoc. Exhib | | |
| Ride 'Em Rough | Buffalo Bill, Jr | Assoc. Exhib | | |
| Riders of the Wind | | First National | | |
| Riding Honor | Art Accord | Universal | | |
| Riding Rivals | Walley Wales | Artclass | 5 reels | |
| Ridin' 'Em Ragged | Tom Tyler | F. B. O. | | |
| Rip Roaring Rider, The | Buddy Roosevelt | Assoc. Exhib | | |
| Rise and Fall of Jesse James | | J. S. Woody | | |
| Roaring Bill Atwood | Dick Patton | Rayart | | |
| Roaring Crowd, The | | F. B. O. | | |
| Rogue's Riches | Special Cast | Astor Dist | | |
| Romance | Ramon Novarro | M-G-M | | |
| Romance a la Carte | Richard Dix | Paramount | | |
| Romantic Age, The | | Columbia Pictures | | |
| Ropin' Venus, The | Josie Sedgwick | Universal | | |
| Rose-Marie | | M-G-M | | |
| Rose of the Bowery | | American Cinema | | |
| Rose of the Tenements | | F. B. O. | | |
| Royal Romance | G. O'Brien-McDonald | Fox | | |
| Rubber Tires | | Prod. Dist. Corp. | | |
| Rust | Special Cast | M-G-M | | |
| Savage in Silks, A | Laura La Plante | Universal | | |
| Scarlet Letter, The | Lillian Gish | M-G-M | 9000 feet | Aug. 21 |
| See If I Care | Alberta Vaughn | F. B. O. | | |
| Self Defense | Aileen Percy | Arrow Film Corp | | |
| Sensation Seekers, The | B. Dove-H. Gordon | Universal | | |
| Separate Rooms | Special Cast | Fox | | |
| September Love | | First National | | |
| Seventh Heaven | Special Cast | Fox | | |
| Seward's Folly | Special Cast | M-G-M | | |
| Shadow Lane | | M-G-M | | |
| Shadow of the Mosque | Stewart Rome | Usa | 5750 feet | Dec. 26 |
| Shameful Behaviour | | Famous Attractions | | |
| Shamrock and the Rose | | Chadwick | | |
| Sheik of Hollywood, The | Ben Lyon | First National | | |
| Shenandoah | | Famous Attractions | | |
| Sheriff's Girl, The | Ben Wilson | Rayart | | |
| She's My Baby | | Ginsberg-Kann | | |
| Shock Absorber, The | | First National | | |
| Shopworn | | Famous Attraction | | |
| Show Business | Mae Murray | M-G-M | | |
| Show World, The | B. Dove-F. Bushman | Universal | | |
| Sidewalks of New York, The | | Columbia Pictures | | |
| Silent Avenger, The | | Lumas | | |
| Silent Panther, The | Francis McDonald | M-G-M | | |
| Silent Rider, The | Hoot Gibson | Universal | | |
| Silk | Goudal-Schildkraut | Prod. Dist. Corp | | |
| Silken Lady, The | Hulette-Hamilton | Arrow | | |
| Silk Hat Cowboy, The | Tom Mix | Fox | | |
| Silky Anne | Constance Talmadge | First National | | |
| Silver Lanterns | Special Cast | Arrow | | |
| Simple Sis | Louise Fazenda | Warner Bros | | |
| Sinews of Steel | | Lumas | | |
| Sinners of Paradise | | First National | | |
| Sky High | Al Wilson | Assoc. Exhib | | |
| Sky Peril, The | Al Wilson | Assoc. Exhib | | |
| Sky's the Limit, The | Richard Talmadge | Universal | | |
| Smith of Cornell | George Walsh | Chadwick | | |
| Snowbound | | Tiffany | | |
| Song of Two Humans, A | | Fox | | |
| Sorrows of Satan | Adolphe Menjou | Paramount | | |
| Spangles | P. O'Malley-M. Nixon | Universal | | |
| Span of Life The | Lon Chaney | M-G-M | | |
| Speed Boy, The | Dick Talmadge | Universal | | |
| Speedy Eddy | Devore-Horton | Assoc. Exhib | | |
| Speedy Spurs | Buffalo Bill, Jr | Artclass | 5 reels | |
| Splitting the Breeze | Tom Tyler | F. B. O. | | |
| Sport of Kings, The | | First National | | |
| Squared Ring, The | | Tiffany | | |
| Stolen Pleasures | | Columbia Pictures | | |
| Story of Mother Machree | | Fox | | |
| Strong Man, The | Harry Langdon | First National | | |
| Stronger Than Steel | | American Cinema | | |
| Strange Bedfellows | | M-G-M | | |
| Studies in Wives | | Famous Attractions | | |
| Subway Sadie | Mackaill-Mulhall | First National | | |
| Such a Little Pip | Alberta Vaughn | F. B. O. | | |
| Summer Bachelors | M. Moore Bellamy | Fox | | |
| Sun of Montmartre, The | Norma Talmadge | First National | | |
| Sunshine of Paradise Alley | | Chadwick | | |
| Sweet Rosie O'Grady | Shirley Mason | Columbia | | |
| Syncopating Sue | Corinne Griffith | First National | | |
| Take It From Me | Reginald Denny | Universal | | |
| Tale of a Vanishing People | | Tiffany | 6500 feet | |
| Tangled Herds | Buddy Roosevelt | Artclass | reels | |
| Tardy Tolliver | Hale-King | Assoc. Exhib | | |
| Tarzan and the Golden Lion | | F. B. O | | |
| Tavern Knight, The | John Barrymore | Warner Bros. | | |
| Tell It to the Marines | Chaney-Haines | M-G-M | | |
| Tempest, The | | Tiffany | | |
| Temptations of a Salesgirl | Betty Compson | M. P. Guild | | |
| That Old Gang of Mine | Maclyn Arbuckle | Dependable Films | 4900 feet | Jan. 9 |
| Their Second Honeymoon | Special Cast | M-G-M | | |
| Then Came the Woman | Frank Mayo | American Cinema | 6805 feet | July 17 |
| Third Degree, The | Patsy Rnth Miller | Warner Bros | | |
| Three Twins, The | | M-G-M | | |
| Three Wax Men. The | Emil Jannings | E. M. Fadman, Inc. | | |
| Thrill Chaser, The | Alberta Vaughn | F. B. O | | |

| Feature | Star | Distributed by | Length | Reviewed |
|---|---|---|---|---|
| Thumbs Down | Special Cast | Sterling Pict | | |
| Thundering Speed | Eileen Sedgwick | Chesterfield | 5 reels | |
| Tip Toes | D. Gish-W. Rogers | British National Pict | | |
| Toilers of the Sea | Special Cast | M-G-M | | |
| Tongo | Special Cast | M-G-M | | |
| Tongues of Scandal | | Sterling Pict | | |
| Top of the World, The | | Tiffany | | |
| Tornado Jones | Wally Wales | Assoc. Exhib | | |
| Tornado Terry | George O'Hara | F. B. O. | | |
| Tracked by the Police | Rin-Tin-Tin | Warner Bros | | |
| Trailing Shadows | Edmond Lowe | Fox Film | | |
| Trail of '98 | K.Dane-P. Starke | M-G-M | | |
| Trapped | Elinor Fair | Sierra Pictures | 5000 feet | |
| Trip to Tilsit, A | G. O'Brien-Livingston | Fox | | |
| True Blood | Fred Humes | Universal | | |
| Truthful Sex, The | | Columbia Pictures | | |
| Turkish Delight | | Prod. Dist. Corp. | | |
| Twelve Miles Out | John Gilbert | M-G-M | | |
| Twinkletoes | Colleen Moore | First National | | |
| Two Gun McCoy | Bob Custer | F. B. O | | |
| Two-Gun Terror, The | Buddy Roosevelt | Assoc. Exhib | | |
| Uncle Tom's Cabin | Special Cast | Universal | | |
| Unknown Cavalier, The | Ken Maynard | First National | | |
| Unknown Treasures | Agnew-Hulette | Sterling Pict | | |
| Up and at 'Em | Dick Talmadge | Universal | | |
| Upstream | Dolores Del Rio | Fox | | |
| Vagabond Lover, The | John Barrymore | United Artists | | |
| Vagabond Prince, The | Colman-Banky | United Artists | | |
| Valencia | Mae Murray | M-G-M | | |
| Vanishing Breed, The | Sandow (Dog) | Assoc. Exhib | | |
| Vanity | Leatrice Joy | Prod. Dist. Corp | | |
| Vengeance of Durand, The | Irene Rich | Warner Bros | | |
| Virgin Flame, The | | M-G-M | | |
| Voice of His Mate, The | Sandow (Dog) | Assoc. Exhib | | |
| Walloping Wildcat, The | Wally Wales | Assoc. Exhib | | |
| Wandering Girls | | Columbia Pictures | | |
| Wanted—A Coward | Special Cast | Sterling Pict | | |
| War of the Worlds | | Paramount | | |
| Way of an Eagle, The | Special Cast | M-G-M | | |
| Way Things Happen | Madge Bellamy | Fox | | |
| Wedding March, The | von Stroheim | Paramount | | |
| Wedlock | Lowe-Perry-Livingston | Fox | | |
| West of Broadway | Priscilla Dean | Prod. Dist. Corp. | | |
| West of Rainbow's End | Jack Perrin | Rayart | | |
| What Every Girl Should Know | Patsy Ruth Miller | Warner Bros. | | |
| What Happened to Father | Sydney-Gordon | Warner Bros. | | |
| What Price Glory? | Special Cast | Fox | | |
| What Will People Say? | | M-G-M | | |
| Wheel of Life, The | Florence Vidor | Paramount | | |
| When Danger Calls | Wm. Fairbanks | Lumas | | |
| When the Wife's Away | | Columbia Pictures | | |
| When We Were Twenty-One | Special Cast | M-G-M | | |
| While London Sleeps | Rin-Tin-Tin | Warner Bros. | | |
| Whispering Wires | A. Stewart-E. Burns | Fox | | |
| White Chief, The | Monte Blue | Warner Bros | | |
| White Eagle, The | Buck Jones | Fox | | |
| White Flannels | Special Cast | Warner Bros. | | |
| White Gold | Jetta Goudal | Prod. Dist. Corp | | |
| White Heat | Special Cast | M-G-M | | |
| Whose Baby | Alberta Vaughn | F. B. O. | | |
| Wife, The | Special Cast | M-G-M | | |
| Wildcat Kid, The | Buffalo Bill, Jr. | Assoc. Exhib. | | |
| Wild Geese | | Tiffany | | |
| Wings | C. Bow-C. Farrell | Paramount | 12 reels | |
| Wings of the Storm | R. Howes-V. Faire | Fox | | |
| Winner, The | Charles Ray | Chadwick | | |
| Winning Oar, The | George Walsh | | | |
| Without Orders | | Artclass | 5 reels | |
| Wives at Auction | Special Cast | Astor Dist | | |
| Wolf Hunters, The | Special Cast | Rayart | | |
| Wolves of the Air | | Ginsberg-Kann | | |
| Woman's Battalion of Death, The | Gloria Swanson | United Artists | | |
| Woman's Heart, A | E. Bennett-Whitman-Earle | Ginsberg-Kann | | |
| Woman Who Did Not Care | | Gotham | | |
| Women and Wives | | M-G-M | | |
| Women Love Diamonds | | M-G-M | | |
| World's Illusion, The | | M-G-M | | |
| Worst Woman, The | | Famous Attractions | | |
| Wreck, The | | Columbia Pictures | | |
| Wyoming Whiz, The | Tom Tyler | F. B. O. | | |
| Wrong Mr. Wright, The | Jean Hersholt | Universal | | |
| Yankee Clipper, The | W. Boyd-E. Fair | Prod. Dist. Corp. | | |
| Yellow Back, The | Fred Humes | Universal | | |
| Yoke, The | Special Cast | Warner Brothers | | |
| Young April | Special Cast | Prod. Dist. Corp | | |
| Your Brother and Mine | | American Cinema | | |
| You Too | Special Cast | M-G-M | | |

# Newspaper Opinions on New Pictures

### "The Vision" — Educational, Forum, Los Angeles

*Herald:* "The space of a review is too limited to permit of much being said regarding a supplementary feature at a motion picture premiere, even though the subject is meritorious and exceptional. Hence these additional sentences on Arthur Maude's 'The Vision' done in technicolor and shown for the first time at the Forum this week. 'The Vision' is one of a series of six two-reelers based on famous paintings, and it justifies all the praise that you are going to hear about it.

"Exquisite in beauty, story, direction and photography, all lending to the artistic effect, this film, I venture to say, will do much to advance color on the screen. It is so near perfection in coloring and composition that one marvels that such great strides have been accomplished in this new treatment of the movies.

"Narrative and photographic effects blend so skilfully and pleasingly that one does not overshadow the other. Both move along in mutual harmony and symphony. Chief attention is given to the lighting on the subject to be photographed. Dim foregrounds lend just the desired emphasis as it is needed to the composition.

"Being actor, producer and artist [illegible] Mr. Maude is eminently fitted to carry his new idea to still further success, and I for one shall look forward to seeing the remaining [illegible] the color collection."

*The Los Angeles Examiner* writes: "Taking the famous print 'Speak! Speak!' by John Mil[illegible] Mr. Maude builds a romance [illegible] picture. Infant [illegible] the visions he [illegible] sweetheart who we haven't seen her more often."

### "Devil's Island" — Chadwick, Colony, New York City

*Daily Mirror:* "Devil's Island" is a vital story. The star gives a beautiful performance. There is a sweetness and a gracious warmth mingled with her emoting that makes her shadow self always a welcomed visitor to the silver sheet.

*American:* I found "Devil's Island" interesting.

*Post:* Good cast. A novel idea.

*Morning Telegraph:* Miss Frederick is one of the most accomplished actresses on the screen.

*Journal:* Unusual, interesting background. The idea around which the picture is based is excellent . . . and it's very well handled.

*News:* Marion Nixon is a charming figure. The story is a good one.

*World:* A great actress.

*Times:* The grim and vicious life of a prison camp where men are doomed to exile till they die is well portrayed in "Devil's Island."

### "The Volga Boatman"—Producers Distributing Corporation, Stanley, Philadelphia

*Sun:* "De Mille has caught the Russian atmosphere splendidly and he portrays the situations with sympathy and a decided absence of unnecessarily lavish effects."

*Inquirer:* "'The Volga Boatman' is essentially artistic. William Boyd, who has been gaining steadily in popularity, does the best work he has ever done. Miss Fair is more than merely charming, for with her interesting personality is coupled a marked degree of intelligence."

*Bulletin:* "An artistically conceived presentation. The settings, costumes and atmosphere are delightfully adequate. William Boyd does the best work of the cast in the part of the boatman."

*Public Ledger:* "It is hard, even in the wildest flights of fancy, to imagine the plight of Russian peasantry for centuries, to realize how childlike their actions, how utterly pagan their reactions when the bonds were loosed in 1916. It has been left for Cecil B. De Mille in his historical epic of photography to portray all this in 'The Volga Boatman.' It is a magnificent drama handled by a master and superbly acted."

*Record:* "This picture will be one of the most satisfying of the year. Pictorially the production is magnificent."

### "So This Is Paris?"—Warner Bros., Forum, Los Angeles

*Illustrated Daily News:* "An exceptionally entertaining piece. Usually the name of a director is forgotten a few moments after the story gets under way, but the farther into 'So This Is Paris?' the witness goes, the more he finds himself under the spell of the Warner Bros.' director. An hour and a half's worth of refreshing, happy, animated story-telling. No picture fan should miss 'So This Is Paris?'"

*Los Angeles Daily Times:* "Ernst Lubitsch has tossed off another brightly entertaining comedy. Breezy situations cleverly handled. No excess of sympathy; no forced pathos or forced humor, and the result something quite effervescent."

*Los Angeles Record:* "Another success to be chalked up to Lubitsch's credit. Provides joyous entertainment, an unending series of chuckles, and at times calls forth riotous laughter. The 'big' scene of the picture, the Artists' Ball in Paris, where joy is unconstrained, was awarded the most enthusiastic applause of the evening."

*Los Angeles Evening Herald:* "'So This Is Paris?' is bright and entertaining, and subtle to a high degree. It is handled in the distinctive Lubitsch manner. Monte Blue, Patsy Ruth Miller, Lilyan Tashman and Andre Beranger do probably their best screen work in this picture."

*Los Angeles Evening Express:* "The supreme director has gone farther into the realm of farcical frivolity and sophisticated life than ever before. The high spot of the production is a scene at the famous Artists' Ball in Paris. It excels anything of the kind, both in direction and camera wizardry, ever done. It is a phantasmagoria of dazzling success as a symbol of the mass-mind of revelers in a saturnalia."

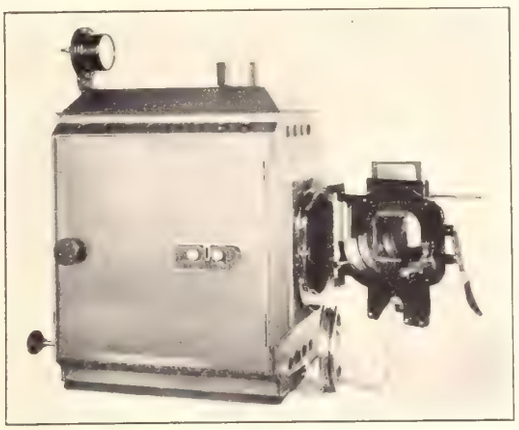
*Los Angeles Examiner:* "Ernst Lubitsch's manner of presenting sophisticated situations evolved a scintillating piece of filmcraft. The ballroom scene at the Artists' Ball is one of the most daring bits of execution as well as the most artistic."

### "Silence"—Producers Distributing Corporation, Karlton, Philadelphia

*Public Ledger:* "'Silence' is an engrossing and gripping story. It is difficult to say which is the most impressive version, the play or the film. At any rate, the film is a fine one."

*Bulletin:* "'Silence' will long remain in the minds of those who see it. It is easy for a director to make a wonderful picture when he has so versatile and talented a leading man as H. B. Warner to depend upon. Raymond Hatton, who has had the character lead in many of the latest big pictures, is again in a fine bit of character portrayal."

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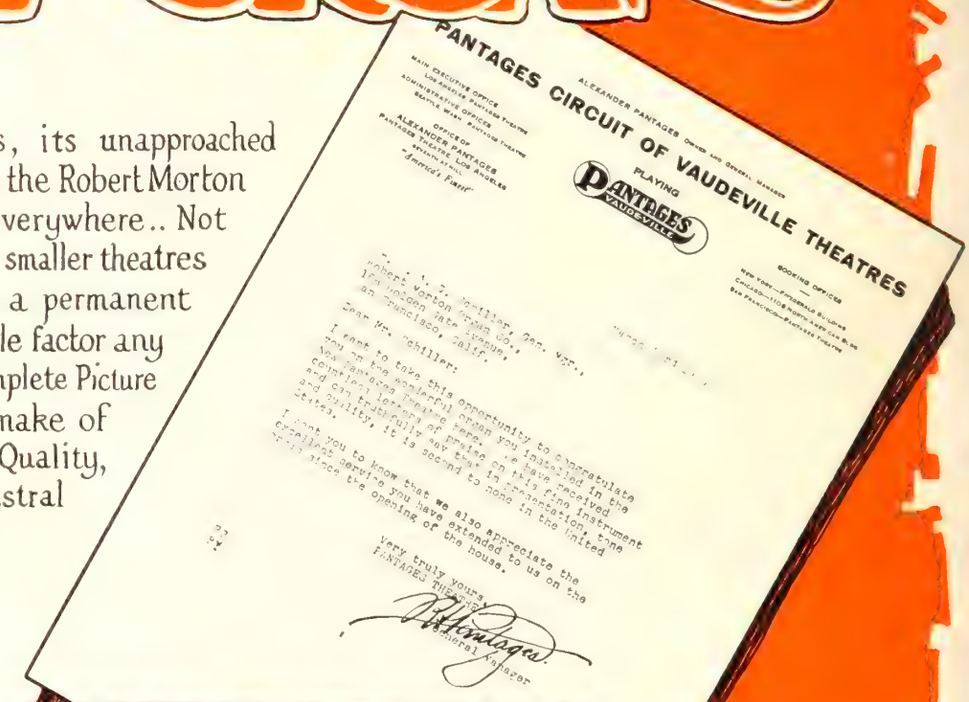
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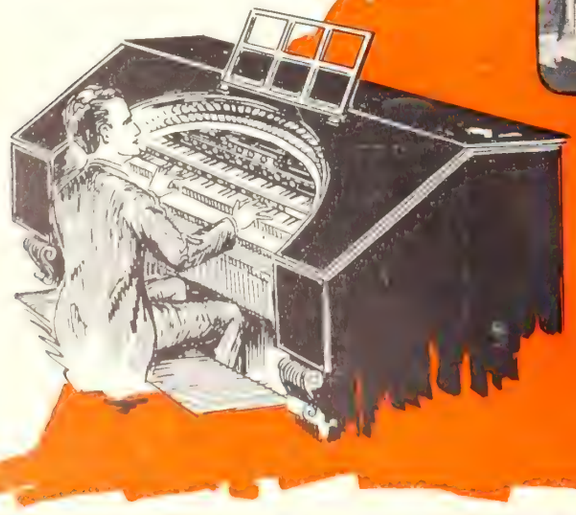
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